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March 1978 35p

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MANNERISMS

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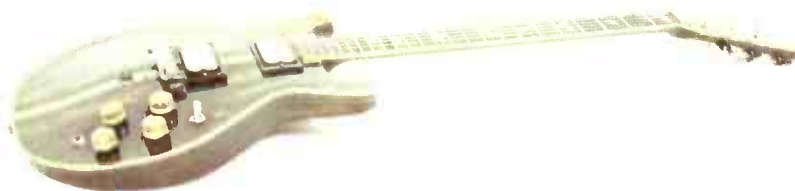
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BEAT INSTRUMENTAL

Songwriting & Recording

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Editorial

Beat regulars may be a little surprised to see Talking Heads gracing our cover this month, following the occasional spot of new wave/punk-criticism that has appeared from time to time in this column. Fact is, folks, that the distinctions between punks, new wave bands, boring old farts, old farts who are still interesting, etc. become increasingly blurred as the months pass.

There was a time, maybe a year ago, when one could say with justification that "punks don't know the difference between music and a nip in the bum." Old farts would nod sagely; young spike-heads would turn puce in the teeth with rage and begin to talk about socio-cultural relevance and superstars with numbered Swiss bank accounts. Nowadays, however, old hippies with new haircuts tap their feet to the Stranglers and the Jam, whilst former punks have quietly disordered their bondage suits in favour of more conventional attire, and don't mind admitting that they've always had a soft spot for Status Quo.

We feature several bands this month who have particularly broad appeal. Talking Heads have developed a style of music that is unique, and in our interview explain how their problems as musicians are the same as anyone else's. No Dice are being touted as the vanguard of a return to good ol' rock and roll, Link Wray keeps it coming for those who remember him from the old days, and Manfred Mann emerges, yet again, with a storming album. In short, plenty of variety — PLUS a big, big competition with £450 worth of gear to be won. What more could you ask for in one magazine? — The Flaming Groovies, you might reply. Despite being blazoned on the front cover this month good ol' technical problems have delayed their appearance inside the mag: but they'll be along next month, promise!

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Peter Douglas reports on his search for the bright new hopes of '78

David Byrne's unshaven countenance appeared around the door. It displayed several things all at once: the nervousness that is a fundamental part of his character, the exhaustion of playing a concert every night for over a month immediately after a tour of America's West Coast, the subtle ravages of several unidentified flu bugs, and horror at the sight of the dreaded Beat Tape Recorder lying on a table across the room.

David is the front man, on stage at any rate, of a band called Talking Heads. He sings, plays the guitar, writes the music and the words. He seems bewildered and worried at the speed of recent events — namely, the way his band is being heralded as the most interesting and original outfit to emerge from the U.S. for years. Everybody says so, even Rolling Stone, who billed them as “the most promising band of 1977” at the end of last year.

But what does all this ballyhoo mean in musical terms? Well, it means among other things that Talking Heads not only write and play stunning music, but do it with a wealth of technical ability combined with passion that pours out in 3½ minute bursts throughout their set. The energy flows out through vocal chords and instruments, for on stage they hardly move, hardly seem to notice the audience. The live set is a study in absorption: there is no performance, as

TALKING HEADS' TALES



such. They stand and play their songs, then they go off. Oh yes, and they usually come back three times to do encores.

He still looks nervous. I ask him first about the tour to ease him gently into the trickier questions.

"I think it's going real well," he replies, eyes fixed in lap. "Last time we were opening for the Ramones when the punk thing was at its peak — last spring or something — and to some extent that's thinned out a little bit. But that's just from our perspective. It's probably true that we just don't attract as many of the punk people as the Ramones do. The audiences are more



mixed, which is good."

The most interesting news to emerge from the Talking Heads camp in recent weeks is that Eno will be producing their follow-up album to the successful "Seventy-Seven". Eno saw the band on their first visit, liked them, and came to see them when he was on holiday in New York.

"I think," said David, "he can make us sound more like what we sound like. I think he'll be able to hear the more interesting things that are going on and bring those out."

By this he meant that "Seventy-Seven", excellent waxing though it is, sounds very much a *studio* recording. In other words, it's sterile in feel, very clean, very crisp and clear, but without the emotional power of their live set, so that it didn't totally capture what the band is all about.

"We talked with Eno about his approach, and it seemed fine. And he said that if someone had an idea about something, we would set it up so it could be executed relatively quickly, while the idea was fresh, and so that engineers don't spend three hours getting all the mikes placed and then you saying 'well I dunno if it was that good an idea anyway'! We thought about having the sort of set-up where you have monitor speakers for the vocals in the studio while everybody's playing. You get a lot of leakage, but there's a good chance that there'd be more excitement in the take.

Tackle

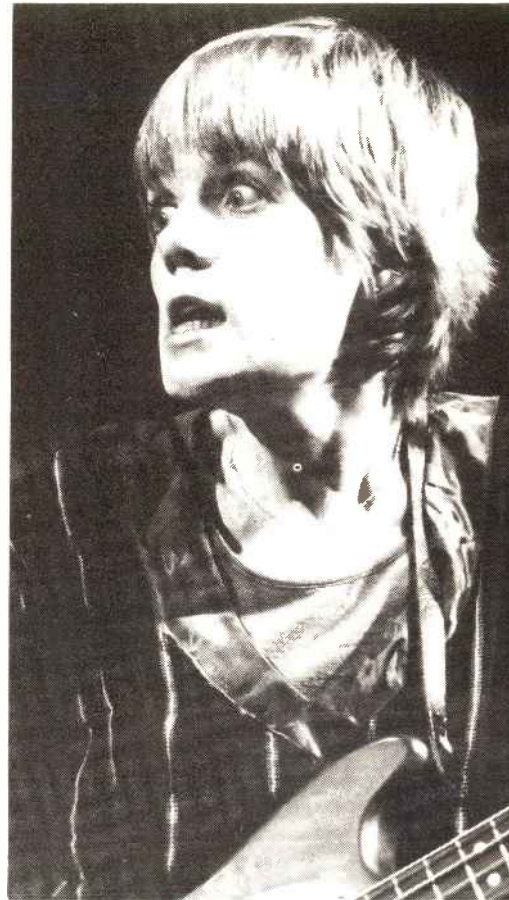
"I think we'll manage to walk that line... we don't have a very dirty sound anyway, and I think that might be a good approach for us."

Presumably, however, they won't be going the whole way with the Eno method, namely walking into the studio without a clue about what the end result will be. They have most of the songs written already, and Byrne hopes to come up with the remainder during the much-needed holiday that they will be taking on their return to America.

It was time to tackle the songwriting aspect — which wasn't easy. He has no more idea where the songs come from than we have, and he doesn't *consciously* produce that distinctive bouncing up-beat that runs through many of the songs. No, it's nothing to do with reggae. What about lyrics? He thinks that journalists place too heavy an importance on them.

"They're important, but I think the music is equally important. If the music doesn't sound interesting, the greatest lyric in the world couldn't save it."

He wants to get away from the syn-



drome of writing songs about the "musician's life-style", which is only of interest to the musician — the constant round of hotel rooms and stages, though he thinks it would be very challenging to have to write one in such a way as *would* be interesting.

At this point, the droll, ironic tones of drummer Chris Frantz were heard from another table. "Grand Funk Railroad did a good job of that with We're An American Band. You know that song? You may not like the song but I think it's really good. I think a lot of American kids really liked it. All it was about was having parties in a hotel. It's was like — 'We're coming to *your* town, we're having a party in *your* favourite hotel.'"

Guitars. David does not use the familiar arsenal of axes: most of the time he plays an old Fender Music-master.

"It's got a Gibson pick-up on it. I bought it used, that's the way it was. I sort of liked the variety of sounds that it had when I tried it out, and I thought this seems like it ought to do the job. But I had to clean it up. It's much smaller and lighter than a Stratocaster — it's almost like a miniature one. And for one of the songs I use an old Duo-sonic, which is the same sort of thing, an old cheap model Fender. It's incredibly light, so you can toss it around... it just feels like you're in

Talking Heads

control of it. I Liked the sound of the Musicmaster because it was so clean — no distortion or anything.”

He's opposed to distortion on principle. “It's an effect. It's not hearing what the instrument is about, or what the amplifier is about.” He also makes frequent use of his Gibson 335 12-string, notably on *Love Goes To Building On Fire*, *Uh-Oh Love Comes To Town*, *Don't Worry About the Government*, and *Psycho Killer* — their current single. “I used to use a 12-string acoustic guitar with a pick-up on it, but that always went out of tune. I tried an Ovation for about three or four dates on the tour, and that stayed in tune okay, but the sound was so erratic — there would be certain frequencies that would stand out. It was like a piano — had a really broad range, a really full rich tone, and you could hear there was something going on in every range, but you needed some sort of graphic equalizer to make it fit in with the other instruments. I felt that would be defeating the whole purpose of the thing. I wanted it to be really simple and portable, and getting more and more equipment defeats that.”

Warming to this theme, he continued by explaining how, on *Don't Worry About The Government*, he uses a mute, in the form of a piece of foam which he slides under the strings up against the bridge. The effect is to make the guitar sound vaguely like a banjo. He also experiments with different tunings from time to time: on *No Compassion* the guitar is tuned to E-D-A-D-A-A, for example.

Hell

Since David was obviously not averse to discussing the more finicky details of guitar chit-chat, what about strings?

“You mean what brand?” he asked, faintly incredulous. “Many of the different brands of strings are actually made by only about three different companies. They just put them in their own packages, so it's very difficult to know what you're getting. The thing about electric guitars is, they aren't all that delicate anyway. You just have to change the strings.” He only does this about once a week even on tour. The sound is all right, so what the hell?

The band has rented three Fender Twin Reverbs for the duration of the tour. In the States until very recently they used Vox Super Beatle amp tops which were all solid state. They liked the clean sound, but found they broke



down too often.

Chris Frantz and Jerry Harrison (guitar and keyboards) came over to join us and jumped into the conversation immediately. It was interesting to hear the old valves-versus-transistors argument revived from a non-lead guitarist point of view. “People that want to use tubes (i.e. valves) use them because of the way they distort,” said Jerry. “If you put too much power into one, you're flattening off the signal that comes out. Whereas if you put too much power into a transistor it just cuts out. They've changed that now by having a master volume on them, but that's just to try and duplicate what the tubes did. Now that they've developed more sophisticated transistor amps, people are using them, but when they first came out everyone soon went back to tubes.”

“We went through some amps called Gallien Kruger, a Californian make. They're transistorized ones, look like modern stereo components, or studio monitors,” said Chris.

Nobody seemed to have noticed that Byrne had slipped quietly away, timing his departure to coincide with the arrival of diminutive, voluble bass-playing Tina Weymouth. Jerry, meanwhile, continued to describe the Gallien Krugers, which sound more like a South African goldmining consortium.

“David has a footpedal on his so that when he's got the guitar in one channel it'll go to the tone setting on the other channel, or have both at the same time. If you've got the traditional thing of rhythm and lead you can take care of it with the footswitch.”

Tina was now hovering within ear-shot, and clearly anxious to edge in

with some bass-playing hints. She uses two particularly interesting models of bass: a Fender Mustang and an old Hofner — *not* the violin-shaped bass but a similarly hollow-bodied Les Paul-shaped bass. And small though she is, she somehow managed to break two strings during one of their last few gigs!

Battleship

“It's really very frustrating,” she sighed, “You see, these are like little toy basses, but I find them much easier on stage. I think I might be interested in a Rickenbacker. I haven't been very happy with the old ones they've been making because they have a very heavy, thudding sound. I really like the sound of a Precision best, but I don't think I could use the longer scale bass on stage. The tension of the string is much higher, and actually that makes for a terrific tone, and I've tried to compensate for not getting that. For a long time I used an old Gibson Melody Maker guitar pick-up on my little Mustang to give it more sustain and overtones, so it wouldn't have that “boom, thud” sound and would sound more like a Precision or something. Depending on how you played it, you'd get more variety of sound.

“Recently I started with a Precision — this big old battleship-grey thing, and I really loved it a lot. But what I did was to take the pick-ups off it and put them on the Mustang. It's a much better, much louder pick-up than the Mustang pick-up.”

She used to play finger-style bass, but now occasionally uses a pick as well — something that was forced upon her by the problem all guitarists

suffer from from time to time: bloody fingers! While they were healing, there was no alternative but to learn a new style.

"Ideally you should be able to play in just about any style, and that's one of things that we in particular as a group try to do. We do things that are difficult for us. When we put together a new song, we purposely choose to do things that *seem* difficult at first, but after a while they come easy with practice."

Hell, let's give the drummers a crack of the whip. How do the two of them work together in the rhythm section of the group? Chris's drumming appears, superficially, to be fairly conventional, I remarked. But Chris did not rise to the bait, allowing Tina (who is, after all, his wife) to answer.

"When we were a trio it used to be different. Chris and I used to do much more complicated stuff, and so did David, because he had to play rhythm and lead at the same time, and he had this real crazy way of playing guitar. But when Jerry joined, just before we made the first record, we went into the studio and simplified what we were doing into a more conventional rhythm section. But that's just what we're like, We like certain things to be extremely simple to avoid clutter, to avoid cacophony. That's one new song called

The Big Country, and at the very end we all play exactly the same thing, so it's really simplistic. And the lyrics are 'Goo! Goo! Ga ga ga! Goo! Goo! Ga ga ga!'

Hold on sweetie, this is a musician's paper! Let's get back to the bass playing. What about the little Hofner bass?

Pulled

"It's got the same scale neck and it's got a great sound, which is pretty twangy, and what's great about the hollow body is that I can get feedback on it, which is very exciting for me. I've adopted a style of playing it that's very physical — I use my fingers, the strings are like rubber bands... I'd like to get a higher tension string but I can't find any for that scale bass. Sometimes they just feel like butter, and my pick feels like a matchbook, so that's when I drop my pick and go back to my fingers. I'm not a delicate player — I've pulled the strings right off the bridge right in the middle of a song."

One last point of interest in this guided tour of the Talking Heads sound: they don't use full monitoring on stage. All that comes through is David Byrne's voice, and occasionally the bass drum. This, they claim, is

because they can't afford separate monitor mixes for each musician. Why not just take the mix that's coming through the P.A.? Well, it's because the sizes of the venues they play vary so much that they have to use different P.A. each time, and often an atrocious "house system", with which the safest idea is to leave just the voice. In any case, they can usually hear the instruments on stage, mainly because they prefer the smaller venues where it's still possible not to lose the sound completely.

The Heads went on talking until long after Beat's trusty recorder had run out of tape and was begging for mercy. It had been interesting indeed to come across a band who *don't* come across with the "I don't know nuffink about guitars, squire" attitude that many of the newer bands have been toting about. The fact is that no-one can afford to ignore their gear, just as they have to be able to play well in order to satisfy an audience and write songs that don't just come out of the New York Dolls handbook.

Waves were last year's thing. This year we're concentrating on the issue that was actually at stake all along: music.



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YOUR LETTERS

What a hanker!

Dear Sir,
Could you possibly find out how Hank Marvin gets such a clean, "twangy" sound from his Strat, as I use identical equipment — namely a Strat, Vox AC30 and Binson echo, but cannot get exactly the same sound. I suspect his gear is modified in some way, even allowing for differences in strings, technique, etc., since the sound I get is not quite "a la Marvin".

Terence R. Ball,
Accrington,
Lancs.

A useful letter this, mainly because it answers the many letters we've had about Hank's gear! If you can't get the same sound, Terence, it's unfortunately something that can only be rectified by constant

practice. We're 99% certain that Hank has made no significant modifications to the gear you both use. In the studio, of course, he broadens his scope (try listening to "The Hank Marvin Guitar Syndicate" on E.M.I. records) by using wah-wah, a Maestro phaser, a fuzz box, and so on. But the basic sound is Hank, and as with all great stylists, you can only work at it to achieve a reasonable imitation. You might even try formulating your own style! (This letter was kindly donated by the British Museum.)

Sea strings

Dear Beat,

I have been buying your magazine since early this year and will be continuing to for a

good deal longer. I have two problems to tell you about. Firstly, I have had a Fender F65 acoustic for nearly a year now and I think it would be an idea to have a restring. What strings do you recommend? Secondly, I am making a simple synthesizer at home, but I cannot find a firm that supply keyboards separate from the instruments. Could you inform me if you know of such a firm?

Ross Mitson,
Lowestoft,
Suffolk.

What? Had it for a year and restringing already? Seriously though, folks, if you're playing every day, you can't in all conscience restring your guitar less than four times a year, especially if you live by the sea, as Ross does (corrosion by the salty sea air and all that). There's a relatively new series of

Fender acoustic strings that you can pick up for around two quid, so look out for those.

Keyboard builders are well advised to check with a firm called Maplin Electronics, based at 285 London Road, Westcliff-on-Sea, Essex. They can supply parts for most synthesizers, organs and pianos; a standard 49-note keyboard costs £24.88, and a 61-note version £29.83. It should be stressed that this is just the bare bones of the keyboard itself, and doesn't include electronic contacts.

Biro's run out?

Dear Beat,

Whatever happened to the Birotron? Shouldn't it be in the shops by now? I can't find any ad's for it anywhere. Could you please inform me about the



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specifications on this new instrument. What price will it retail at? Thank you for your help.

Rune Kristoffersen,
Nesoddtangen,
Norway.

Well, yes — since the Birotron was first mooted towards the end of 1975, various developments have been bubbling away at a company called Complex 7 in High Wycombe. Peter Robinson, one of the directors, explained to Beat that the Birotron will not be generally available for another four or five months. Orders placed by professional musicians some two years ago are currently being met by their first production run!

The Birotron is built around a series of 8 track cartridge machines which are set off by the keys, along the same lines as a Mellotron. The sounds are

modified by means of various items of synthesiser technology, too numerous to go into here. Four Birotrons were apparently taken by Yes on their last world tour, and one of the production models was taken to Frankfurt last month, so it looks as though something is happening at long last. Unfortunately, Complex 7 can't say as yet how much the Birotron will retail at when it comes on the market.

Anyone for Tennessean?

Dear Sirs,

I have recently purchased an old Gretsch Tennessean, which has gone sick on me. Could you tell me where I can obtain a circuit diagram for this guitar and an instruction sheet as to what purpose the various knobs and

switches perform, as on my model half of them seem redundant.

A. R. Farrow,
Norwich.

Gretsch are distributed by Baldwin Ltd. in England, who recommend that you write direct to the States, since they do not keep circuit diagrams themselves. The address is: Gretsch Guitars, 1801 Gilbert Avenue, Cincinnati, Ohio 45202 U.S.A. Make sure you include the serial number of your guitar, since yours may be different from the current model in certain details. The switches, by the way, are for pre-set bass tone selection, standby (i.e. on/off) and pick-up selection, whilst the rotary controls are volume for each pick-up, and master volume. Congratulations on owning such a fine instrument, even if it does tend to be sick on you!

Malteaser

Dear Sir,

I have read in your magazine about Dan Armstrong guitars. I am much interested in these and would like to order one of their basses, as I have a 60 watt Dan Armstrong amplifier. I wonder if you could tell me where I might obtain a catalogue of these instruments.

Colin D'Abo,
Sliema,
Malta.

The American address is as follows: Dan Armstrong Ltd., 27c Anchorage Street, Marina Del Rey, Los Angeles, California, U.S.A. In England, for the benefit of those who live here, Sound Projects of 493 Green Lanes, Haringay, London N.4 keep a stock of Dan Armstrong gear.



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MANFRED'S MANNERISMS

The newly nicknamed Legend views rock, the Earthband and the new album

— by Chris Simmonds —

Interviews with Manfred Mann usually start the same way, don't they? Not an easy man to talk to, a bit on the brusque side etc. etc. This one won't — promise. Manfred's OK so long as you stick to music. On the other hand, and this is where the ogre fable originates, slip in something irrelevant and/or ignorant and he eats you up for breakfast. So we stuck to music. The first arrival was Chris Thompson, lead singer/guitarist with the Earthband and a few minutes later the Mann himself strolled into the interrogation chamber, not absolutely raring to go but ready to do his bit so long as liberties were not taken.

The new album, *Watch*, seemed the obvious place to start — eight months in the making, one studio side, one live side (including Mighty Quinn) and some good, meaty tracks therein. What took so long, though?

Exciting

"There were two reasons, really," Manfred began. "One, we took a holiday in the middle and two, we did extra tracks which we didn't use in the end. I don't think it took much longer than the previous album in hours. I prefer the studio side; it's gentler, with a nice flowing vibe about it. The other side is more exciting and up front."

The Legend paused for a bite of cheese and Chris took his opening from the other side of the tape recorder. "The live side is representative of the band for a change. The other albums are all much gentler than the band really is. The band is a loud, energetic outfit — you don't get this from the records." In that case, was the live side included on purpose to give a more accurate impression of the band? "Not really", Manfred replied.

There was a little silence as he considered whether to elaborate or not. "Everyone kept saying 'put some live stuff on it'", he continued, having decided to go along with the question, "but I'd resisted it for years on the basis that the live tapes sounded pretty crappy."

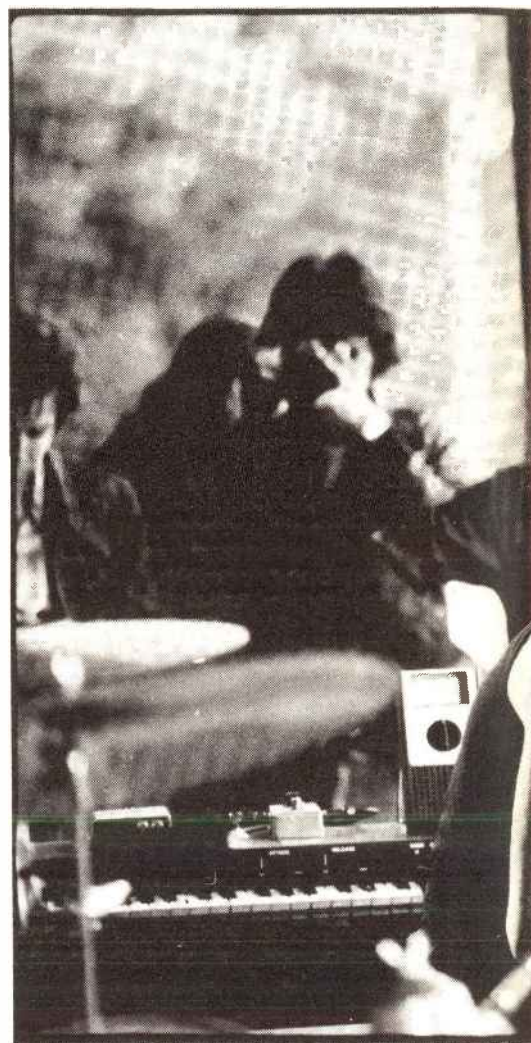
"The actual reason, if you think back, was to cut down on the time the album was taking", interjected Chris, quite unconcerned about revealing a less artistic motive. "But it took just as long anyway." I must confess I was rather taken with their inclination to call a spade a spade.

Democratic

Manfred, quite unlike most stars with a new album out, was as prepared to concede that a couple of the tracks might be duffers as he was to admit that he thought others were fine. Another of his tactics was to throw a debatable point across to Chris or anyone else in the room to get different opinions, and by this method I discovered that Chris, quite unlike Manfred, preferred the live side. The Legend is a democratic man, after all.

I thought I'd slip in one last tiny question about the album as my luck seemed to be holding. There's hardly any Earthband penned material there I ventured, mentally preparing myself to abandon ship if it went down with all hands on deck. Manfred confirmed: "That's correct." Does this worry you, then? (The 'then' was to keep the question sounding innocent, neither here nor there, but I knew The Legend could provide a slightly less cryptic analysis of the matter.)

"No, I'm extremely proud of the fact. If you can write great songs, put them on the album. Too many people



write bad songs, or one or two good ones and the rest pretty dire. We pride ourselves on being flexible, on being able to take the best material at our disposal without worrying who wrote it. In a nutshell, we don't think we write good enough songs." There they go again — you can't knock a man for being tough to others when he is equally frank, nay brutal, towards himself.

Right then — how democratic was The Legend's democracy? To what extent was the law laid down by the said Mann? What, come to that, influenced his and the band's policy decisions? Away he went: "I'm influenced by everything I hear — I think everybody is. I'm very much a chameleon. I take on the character of the guys I work with so that the character of the band is the character of *all* the people in it. In many cases I might *appear* to be doing all the stage arrangements, running the rehearsals and generally being the guy that gets it all together, but that's only because someone has to say 'right, let's try that, one two three...'

"My musical outlook has changed depending on who's in the band. I



don't work from any clear, defined idea of what I want to do. Of course I am influenced by music I hear on the radio, by the general climate. The only difference between now and the sixties was the cold blooded attempt at continually making hit singles, but to my mind there aren't any compromises going on now. I've become a rock musician, rather than jazz or pop musician as I was in the sixties." (Cheers and whistles from Chris, he loves it when Manfred starts getting pseudo-serious.) "I exist naturally in the world I inhabit", he continued, undeterred by the barracking. "In the sixties, some of us in the band were clear anomalies."

Changing

The sixties were all about gaining experience to travel onwards into the seventies as much as anything else. Anyone who was to survive in a constantly changing climate — as Manfred has done — had to store the lessons learned and draw on them when necessary. One effect of his glorious past has been to give him a very definite idea of the values of the various aspects of the business. "I tend to feel that recording is the most important thing," he volunteered, "far, far outweighing the benefits from any other factor involved in making it. *Unless* you're like Kiss, doing the kind of show that makes incredibly dramatic impact."

"You see, the great danger in the music business is knowledge. It is possible to build up a following through touring, but I'm not sure it's possible to build up a following by doing one tour a year in a territory — which is the area we're in. The question of the benefits of touring must be regarded as a statistical one. If a tour boosts record sales by one per cent, it's not worth going on tour."

"Look at Boston," offered Chris, "the reason they're doing so well on the road is because their record sold so well." The Legend took over: "It all boils down to a record on one side and the public on the other. You mustn't get sidetracked by talk of promotion, hype, press, the concerts; they might all be slight influences but someone will only buy the record if he likes it. So how do you find out? You hear it on the radio, most important, or round at a friend's house. For those band's that don't have access to radio and so on the other things assume more importance."

"Look at the facts in our own case. In America Roaring Silence got to 117

Mann: "I've become a rock musician, rather than a jazz or pop musician"

Thompson: "The live side is representative of the band for a change"



MANFRED MANN

and was on the way down before Blinded By The Light hit and took it up to number ten. That gives an accurate picture, you see, and that's why we don't have any illusions. We know where we have a following and where we don't. I'm extremely reluctant to tour this country in halls that hold 2000, because I'm not even sure that in places like Bradford 2000 people would want to come and see us."

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but after a week it gets desperate . . ."

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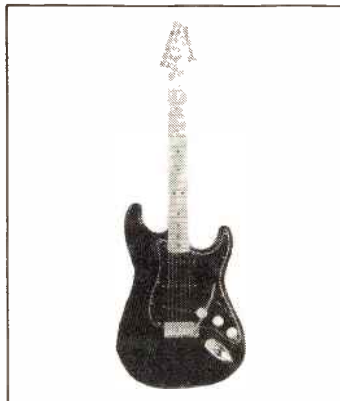
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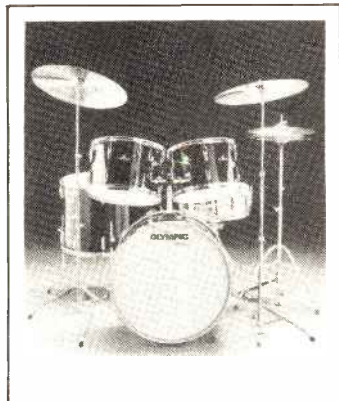
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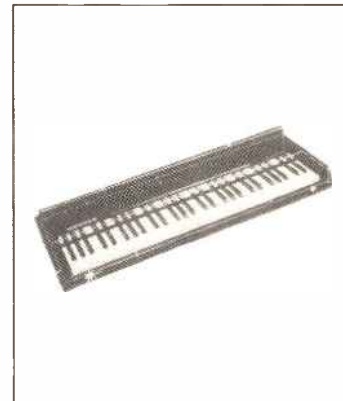
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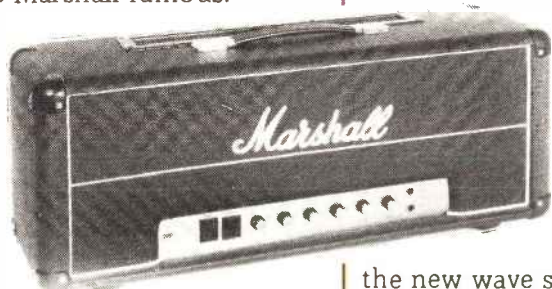
The lucky winner of this month's competition will be able to choose any one of the prizes shown above. He will also receive a cash voucher to spend as he pleases at any branch of Free N' Easy Music. The cash voucher accompanying the prize he has selected will bring the total value of his win up to a nice round £350.

-
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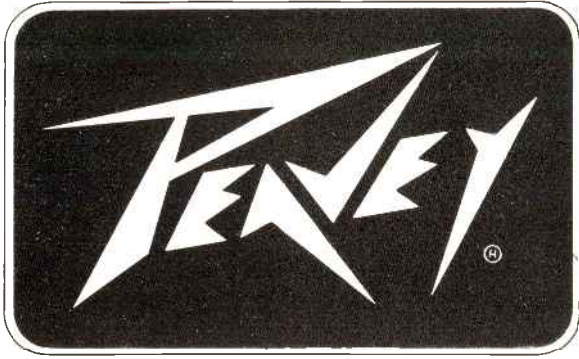
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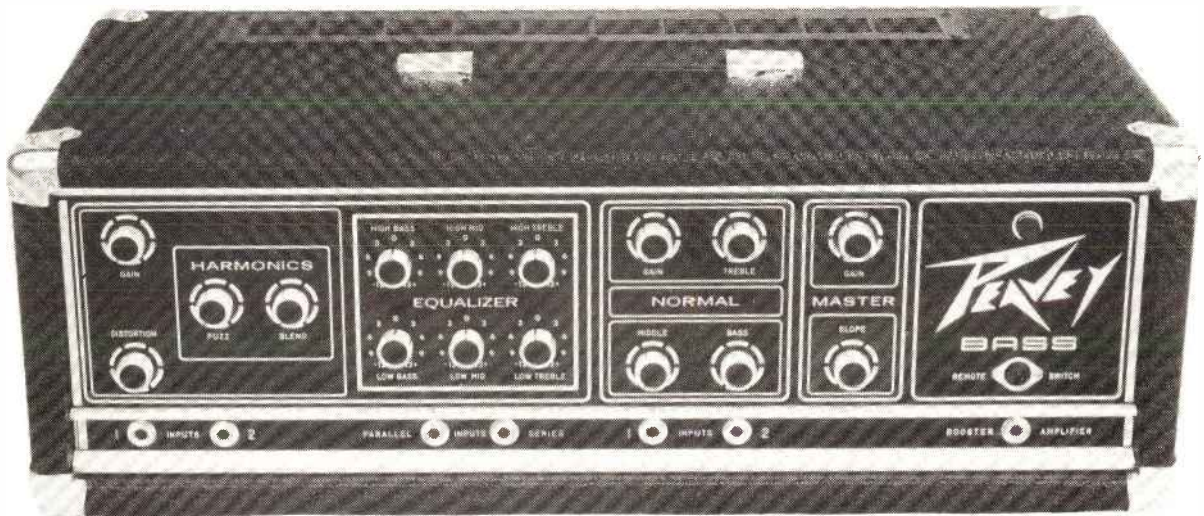
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INSTRUMENT REVIEW 1

YAMAHA SF-500 GUITAR

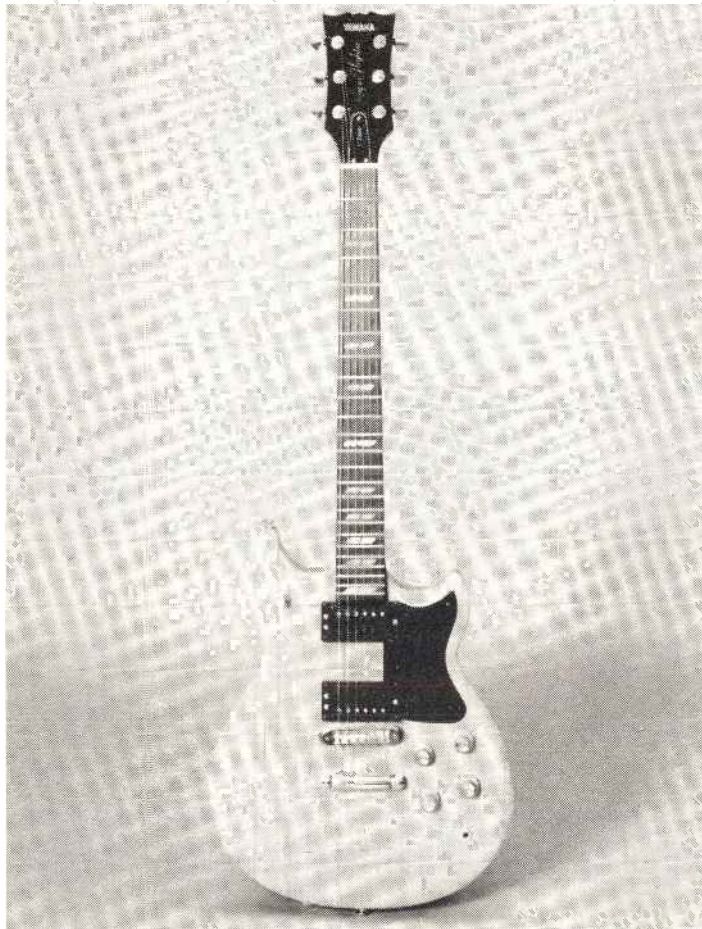
Everything, or almost everything, about this guitar is designed to appease the innate conservatism of rock musicians. Its features are all those that have been tried before on other makes and have proved popular. Its shape is a variation on the SG/Les Paul, with a double cutaway, the bottom one marginally deeper than the top one. Two powerful humbucking pick-ups, four standard knobs with which to control them, and a toggle switch, sited as ever near the top cutaway, all add up to create a feeling of warm familiarity. It also aids in comparing the SF-500 with its more expensive rivals.

Other models in the SF range have additional features — a coil tap for achieving both humbucking and single-coil sounds, and a tone circuitry by-pass system — but this one offers the basic ingredients, and is thus perhaps the best one to take a look at in terms of the whole range.

In appearance there's nothing spectacular about the guitar, apart from the beautiful grain on the tobacco sunburst model which we reviewed. Like all Yamahas, it exudes class: the components used are expensive, and the quality control is immaculate. There wasn't a scratch or indeed any sign of faulty workmanship anywhere on the guitar.

The body is made from a wood called taun, and from mahogany, fairly heavy woods, but the contours of the back, and the general slim-line close-snuggling form make it easy to wear, and help you forget about the fact that you *are* wearing it, just like an expensive 18-hour girdle. The neck is detachable, made from mahogany with a rosewood fingerboard. There are simple position dots both on the fingerboard itself, and along the top, for those of us who *still* need to peer at what we're playing, even after all this time.

The speed of the neck is one of the best things about it, though it's not always clear what makes one neck fast and another slow. The action helps, of course, and on mine it was nice and low. The strings were Yamaha's own and pretty light-gauge. Whatever guitar you own, these are well worth trying if you still haven't found a make you can rely on. Rotosounds, Picato, Fender, etc. all make ex-



cellent strings, but don't necessarily suit everyone. In fact, there's something about the Yamaha strings which admirably complements their guitars. Damned cunning, these Japanese; it's all part of their plan for world domination — sneaking in under the guise of selling fine musical instruments.

There are 24 frets, and I'm pleased to report that intonation was absolutely faultless *right to the top* — a sign not only of how true the neck is, but of how well the guitar was set up before it reached us. It's been said before, but it can never be too often repeated: an expensive guitar will *not* impress potential buyers if the shop assistant has to explain that it's "come straight out of the box" and that's why the action is half an inch off the fretboard, the bridge saddles are completely awry, and instead of strings there are six lengths of washing line stretched across it.

The machines are different from those used in the SG

series, and I think I preferred those to these. There's nothing practically wrong with them — they're smooth and even to operate. The others just look better. While we're niggling, the jack socket was at the bottom rather than in the front — something I dislike — and the selector toggle was not properly aligned to flip straight up and down. However, a serrated nut around the toggle can be loosened to adjust its angle.

Either you like a guitar or you don't. The SF-500 has a curious tone, which is like a cross between scratchy and rich. It can't make up its mind whether to join the Les Pauls or the Strats. Consequently, it tends, when amplified, to emphasise the middle frequencies, reminding me tone-wise of the Ovation solids. Like an adolescent trying to make his voice boom just like Dad's the SF-500 fights hard for those full bass tones but can't quite fill them out; part of it may have been the fault of the transistor amp I was using. The guitar

◀ *The SF-800, sister to our review model. Differences between the two are the placement of the input and the inlay design*

certainly sounded a lot healthier through the valve amp, but someone who prefers a lighter, cleaner sound on the guitar than I do may disagree. It all comes down to taste, and I would hate to think that someone gave it a miss because of this. Technically, visually and economically, there is nothing wrong with this instrument. It is a joy to play and has been lovingly put together. The price is completely silly for a guitar of such quality.

Bear in mind, though, that the top model of the Yamaha solid range is the SG-2000 which costs about double this price. What you are losing with the SF-500 is the full richness and authority of the former. Remember too that the Super-Flihter series is in any case intended for a different type of musician — the one who wants a cleaner, brighter sound, who wants his chords to twinkle sweetly and his lead runs to ripple with a kind of supple grace all over the neck. That he will get, and more, with this instrument.

I've left to the end a small gripe which Allan Holdsworth made about the SG-1000 when he tested it last September. The pick-ups do tend to howl at high volume, no matter how carefully you damp the strings and turn the guitar away from the amplifier. This is due to the metal pick-up covers, which are welded to the casting of the pick-ups themselves. It's a pity Yamaha haven't yet taken up his suggestion of putting a plastic fill around the pick-up covers to stop them vibrating.

Then again, this is something which could easily and quickly be put right, without significantly adding to the price of the guitar, I think it is a very fine instrument indeed, and have probably judged it too harshly, since it does after all beg to be put in the top bracket of electric guitars, despite the small-scale price-tag, which includes a hard push-lined case and an accessory bag.

RRP £225 inc. VAT. Tested P.D. with Orange and Marshall amplifiers.

As the Beatmobile hurried northwards through the storm that seemed to engulf the whole distance between Islington and Chingford, I recalled the last time I was required to review a keyboard in a retail shop. On that occasion and hell broke loose as I wound the amp up full and hit a couple of chords: young mothers purchasing recorders for even younger offspring recoiled in horror; old mothers searching the violin sheet music racks ran screaming in terror. I hoped, sincerely, this time things would be different!

Chingford Organs, my host on this occasion, turned out to be very different indeed. An excellent music shop, and one which turned out to be both friendly and understanding as I began my tour of the new Cavendish Portable II which sat happily just inside the front door. Indeed, Gerry Haines who runs Chingford Organs kindly gave up many minutes of his valuable time to run through the beast with and for me.

The Cavendish Portable II is a large road organ which looks not unlike another famous organ of which much has been said in the past — most of it praise. The Cavendish is not actually a copy of the Hammond X5 in the same sense that you can get exact guitar replicas of expensive originals, but it is familiar-looking. The model I used for a precious short time was finished with an off-red/rust coloured vinyl covering which, despite the turgid description, looked very well, contrasting starkly with the black woodwork and chrome legs and carrying handle. The handle runs the whole length of the lower manual, and seemed very sturdy — hardly likely to come away even when gripped by the most manic of roadies.

Basically the Cavendish is a two manual portable organ with 8 tonebars on the upper keyboard, 4 on the lower, and one for the pedals. In addition to this basic specification there is a set of rocker switches which perform the following functions: Piano, piano solo, clavichord, spinetta, viola, violin, string ensemble of which more later; on top of these facilities are rocker switches controlling Percussion (Repeat, 4', 2 2/3rd', 1 3/5th') and an 'Animation' section of-

fering Vibrato, slow/fast, delay, rotor slow/fast.

Moving down the organ we come to two sets of soldier controls, one on each side of the lower manual. On the left there are Pedal Sustain, Piano Volume and three sliders controlling the string section — volume, delay and sustain. Moving across to the right hand side there are sliders for Reverb, Decay, Volume, and repeat speed.

The first plus point of the layout is the set of small lights above the upper manual which come on when the power is introduced. This may seem like a small design facility, but it would be a major advantage in a live situation — the light is low and unobtrusive, but on the other hand it adequately lights all the major controls — full marks for a small, inexpensive feature which has real practical application.

Second plus point is the colour coding of the switches — a la Yamaha — which makes for ready identification of modes. Third plus point is the general layout of the controls — all ready to hand, especially the draw bars, which makes the whole thing a pleasure to play and allows the happy user to change tones instantly.

So, on with the actual playing of the beast — the keyboard is light and, to my mind, a little 'plasticky' in feel: — not the heavier, solid feel of, say, a Hammond. On the other hand (as usual) it's faster than a Hammond, and one can get the runs flying along without any real effort. Sound is excellent all round — and some sounds are better than others — more of which later.

With all the special effects turned off all the sounds are controlled by the set of tone bars along the top of the upper manual. Judicious use of these bars gives a wide selection of sounds — and, of course, will imitate that sound of the old B3 in full storming, smoking fashion. Wind her up and the beast gets into her stride, cooking along nicely, getting the window panes rattling, and in general pushing along like a Mallard at full coking steam!

Excellent, in fact, and worth the trip to Chingford all on its own. The pedal board, spanning one octave as is usual, has one tone bar connected to three pre-set tones — 16' Bourdon, 8' flute (more like a chunky bassoon), and an 8' bass guitar — quite realistic and like a clipped Fender Precision.

The 'Special Features' are

really what makes the Cavendish stand out from the crowd, however. The upper Keyboard string section can be used with any upper manual tonebar combination, or simply as solo voices. The viola and violin are reasonable, while the string ensemble is as accurate as the best string synthesizer, and a genuine pleasure to play and hear. The string to lower switch does precisely that — puts the entire string section onto the lower keyboard as a string accompaniment . . . which brings me onto what I consider the most attractive of the Cavendish sounds.

By switching the lower manual to 'piano' and bring the strings down from the upper manual, it is possible to virtually imitate a piano symphony. Striking the notes in the first place brings in the piano attack, and immediately afterwards the strings come through — i.e. you can play piano solo with string accompaniment. Of course this facility would only work satisfactorily if the piano voice is reasonably accurate in the first place. I'm happy to report it's considerably better than reasonable — it is, in fact, bloody marvelous!

Also on the lower manual are voices for spinetta — OK — and clavichord — very good — which can also be mixed with the string section from the upper manual: added to which is the facility for lengthening the decay of the notes, therefore mixing with the strings even better.

Animation section is also good: the vibrato, in my opinion, is a little 'cheap' sounding, a la Blackpool Pier, but not really obtrusive. The rotor, in the Sonorous speakers, is brilliant, quite brilliant, and should have Leslie looking to improve things one stage further!

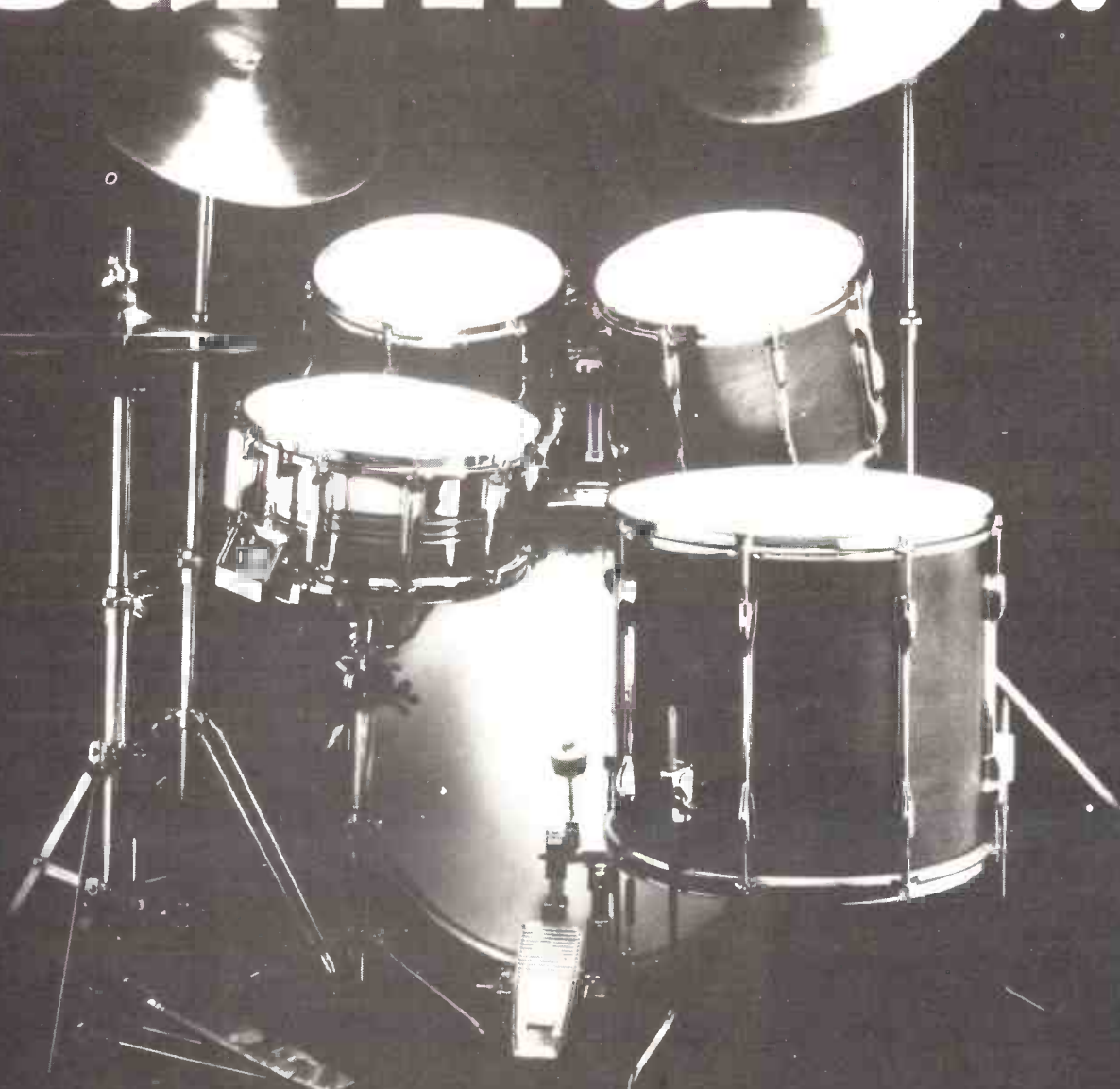
In the time available to me, I couldn't give the Cavendish the full scale review that it definitely deserves. But in that time I discovered it to be a quite excellent organ, well made, well conceived, well-arranged, and well-priced at under £1000 (just).

Cavendish are pushing the coveted ten out of ten marking — nice one, and again, thanks to Chingford Organs.
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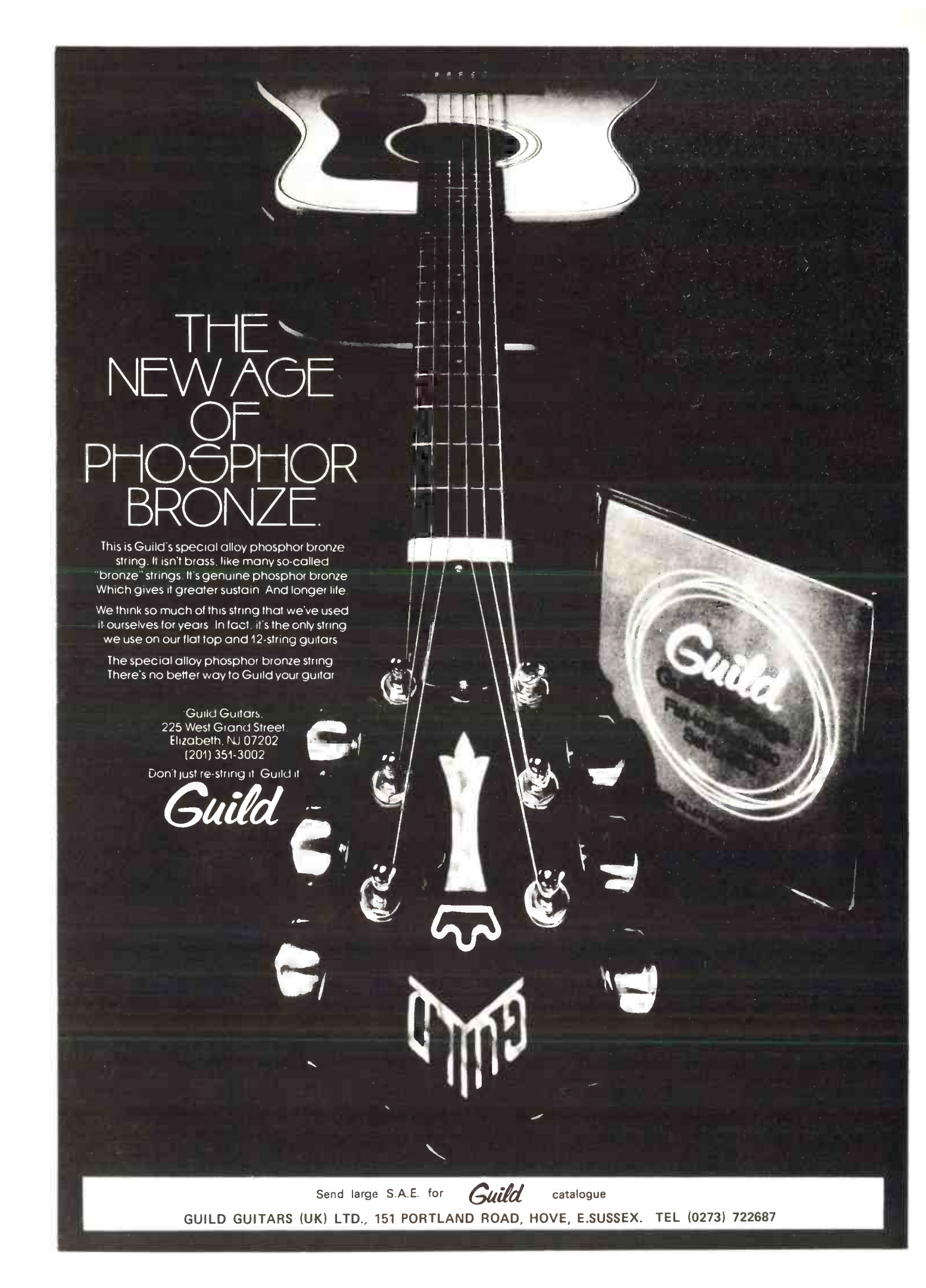


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INSTRUMENT REVIEW 3

HORNBY-SKEWES Z3 & CD50T AMPLIFIERS

Working for a magazine such as *Beat Instrumental* it becomes all too easy to be spoilt by the sheer volume of new, professional equipment that comes my way to the sad exclusion of the semi-pro and even the serious amateur market. It's just so simple to forget the early days of copy guitars and temperamental amplifiers, and that first village hall gig. Weeks and months, and even years spent enjoying Music Man amps, Yamaha guitars and Fender Rhodes pianos tend to leave one with a slight cynicism when faced with less-than-brilliant equipment.

It seemed a good idea, therefore, to shake myself from this excess of undisguised enjoyment and have a couple of weeks with some equipment aimed distinctly at the amateur/semi pro musician; consequently a couple of Hornby Skewes amplifiers were installed in the homestead and an attempt at an objective review was made.

The two amps in question were the Z3, a 3 watt practice combo, and its bigger brother (or sister, depending on how one comes to sex amps!) the 50 watt, CD50T. Both amps have a family resemblance, and, not surprisingly, both turned out to have similar features, both good and bad.

The construction of both amps appeared identical — black vinyl covering a chipboard box with the speaker occupying the bottom three-quarters and the control and amplifier the top quarter. Both have a carrying handle on top (although the practise amp is so light it hardly needs one!) and neither have protected corners or castors, or legs but rather four, small black feet. In this area I had to forget the expensive models and view the price rather than the application.

It's easy to argue that all amps should have protected corners; equally, it's easy to argue that the people who would buy this sort of amp would not have the wild roadie of legend, but rather, would carry their own gear, and therefore be more careful with it. Additionally, the Z3 is so small it would be of little use anywhere but in the home where it would be unlikely to be subjected to anything nasty at all!



The CD50T (not the Z3!).

OK then, let's take the Z3 first. For just on £30 you get a 3-watt combo with three inputs, one volume control, and one tone control which doubles as the on/off switch. There is very little volume, obviously, but equally it's sole purpose in life is to produce a sound from an electric instrument which would be mute without it. This it fulfills admirably. The tone control runs from 'dull' to 'bright' (my description of tone) on its scale of 10. The 'dull' setting is very woolly and relatively unpleasant when viewed out of context of its price, but it picks up nicely when wacked over to bright.

The three inputs are an advantage — making it possible for a three guitar, bass, rhythm, lead, set-up to practice together without shaking the windows or killing the cat downstairs. There's little more that can be said about the Z3 — as, indeed, there's little more to it!

The CD50T is a different box of bits. For just on £95 you get a 50 watt combo with 2 inputs, bright and normal, an on/off switch with indicator light, volume, treble, middle, bass controls, a built-in tremolo with

separate depth and speed controls, and an input for an optional footswitch (unsupplied with the model I had). Now then, £95 is not a lot of money for a 50 watt combo — in fact it's very cheap — so it's reasonable to expect less than the very best from it, and in all honesty that's what you get.

Switched on, with no input connected and all the controls rammed up full it's certainly less than silent, but, equally, considerably quieter than my excellence-softened brain had led me to believe; all the hissing and wooshing comes from the middle and treble controls; with these turned down it becomes much, much quieter.

OK then, plug in and let's get on with it. There probably are 50 watts coming out of the box, although without objective measuring equipment I cannot confirm this. Subjectively it's loud, and doesn't seem to be down on power at all — it would certainly hold its own in any smallest venue without overloading at all. The overall sound is, I'm afraid, a little disappointing — rather indistinct and 'woolly' again, but

once more, when viewed in comparison with equipment costing more than twice as much.

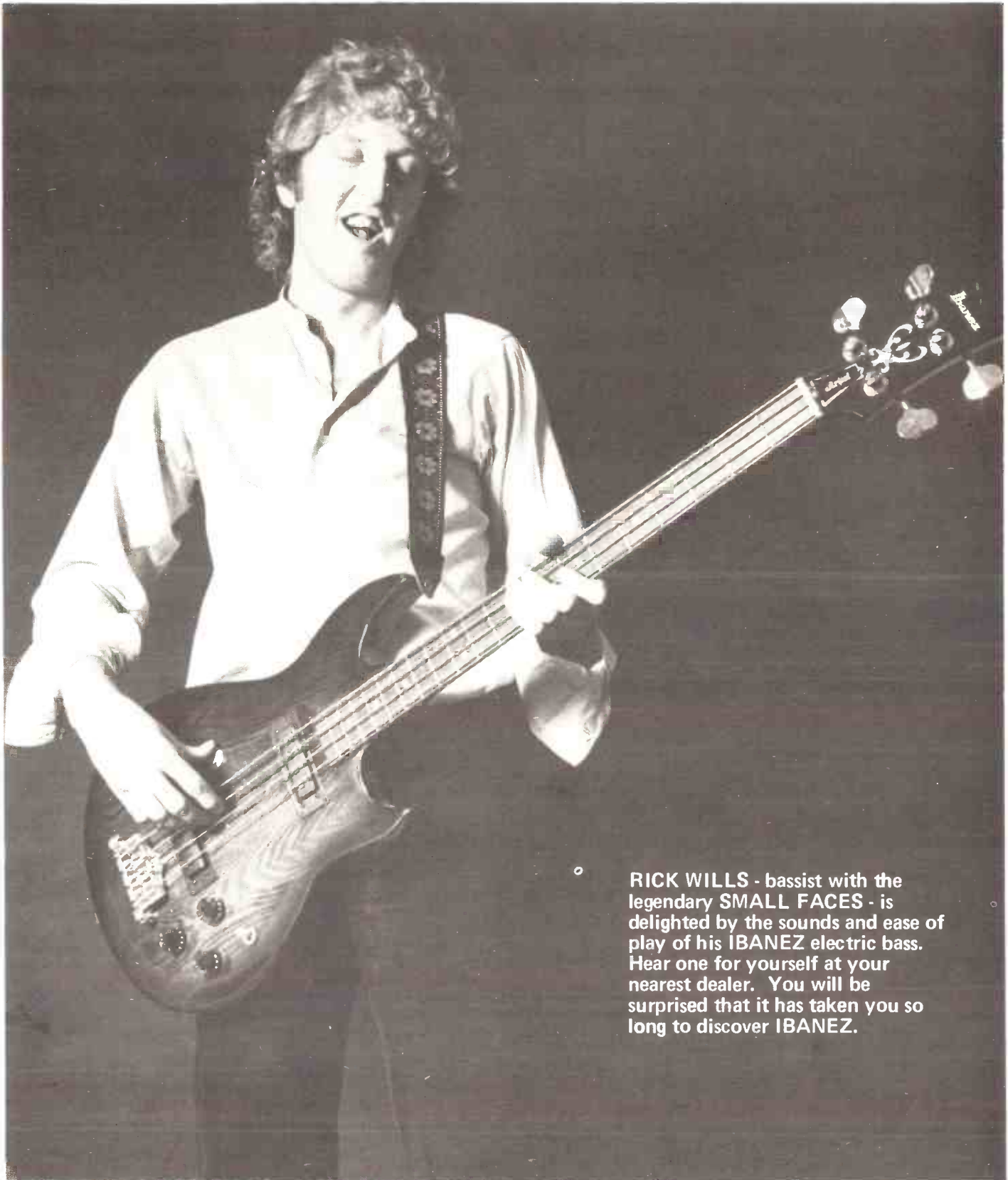
In this context the CD50T performs very well indeed, and it is only in this context (its price) that it can eventually be assessed. I found that to get any really distinctive sound from it was necessary to keep the treble and middle towards the top end, and the bass down to half; with this setting the sound cleaned up appreciably and became quite acceptable.

The tremolo section, I believe, is something of a dodo — I would prefer to see the money spent on this part of the amp put in to cleaning up the overall sound, although I suppose the addition of a tremolo will attract more potential buyers. I'm not saying the tremolo is awful, just that at this price it could be considered unnecessary. Perhaps a reverb option, rather than the tremolo, would be a more worthwhile alternative. As tremolos go (and there are four famous ones who definitely did go!) it's quite good — ranging from a slow, about half-a-second wobble, up to that familiar warbling effect.

Overall then, what conclusions can be made? In the price bracket you get an awful lot of amp for your money, and therefore corners must have been cut along the line. However, the corners that have been cut are not substantially obvious, and, when it's remembered the market that this amp is designed for, not that important. You seem to get a good, relatively robust (with the reservations about protected corners as mentioned earlier) reasonably loud combo for under £100, and that can't be bad. In fact, it is good!

The Z3 is excellent; if you need a small, cheap practice combo then this is probably the one. It has no pretensions whatsoever at being anything more than what it is, and that's good. So, an interesting pair that actually turned out to be less disappointing than I was expecting. Perhaps when the next £450+ combo comes my way for review I'll be harder than I have been in the past! Thanks to Hornby Skewes for the loan, and I'll try gluing the logo back on again!

Tested TVS with sundry guitars.



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INSTRUMENT REVIEW 4

MARSHALL 2199 30W COMBO

It seems like a long time since Beat last had a look at one of Marshall's amplifiers. Having made their reputation in the mid-sixties by delivering the goods to people like Jimi Hendrix and Cream, they have now settled down into that position of patriarchal authority where they have become the "obvious" choice, along with Fender, Acoustic, and (more recently) Music Man. This is a comfortable, but at the same time a potentially dangerous position to be in. Look what people started saying about Gibson when they seemed virtually to rule the world!

An amplifier only has to do justice to the instrument which is going through it. It can, theoretically, be perfect, simply by doing its job. The Music Man 410HD-130 combo tested last August, for example, is as near perfect as it is possible to be, in that it can reproduce with

crystal-clear accuracy the full tonal spectrum. If you've got £650 to spare, and want a very loud amplifier, you are recommended to go out and buy one now, and go no further with this review.

On the other hand, there must be many who don't want to go the whole hog, and would be content with a 30 watt combo like this one. The 2199 has a pair of 12" Marshall speakers and is transistorized. It is designated a "Master Lead Combo" and is thus recommended for guitar or keyboard.

Now it's refreshing that Marshall so clearly define which of their amps are transistorized and which are valve-powered. Whether today's musicians are so bothered about the difference as they were in the days when heavy metal ruled with a steel-capped platform boot is a point worth considering, though. Many newer bands go

in for the "chilly" sound quite deliberately, and would therefore be delighted to amplify their guitars with the aid of transistors.

Not that the Master Lead is so clear-cut a case. For it doth sound mightily like one of the aforementioned old-fashioned tube amps. It delivers a minimum of thirty watts rms, but sounds mysteriously louder. Indeed, the volume put out by this diminutive monster is sufficient to crumple the plaster on your walls. Because of its master volume principle, the sound can be dirtied up no end by putting the gain control near maximum, and controlling the overall output with the master volume control. This model has three inputs: bright, normal, and "mix", which is of course a mixture of the two. The bright input gives a boost to the upper frequencies, whilst the normal gives an even response. The

tone controls are (from left to right across the control panel) presence, bass, middle and treble — an illogical order, if you think about it. I would be interested to know why the presence control is on the wrong end!

The cabinet construction is as solid as we have come to expect: Marshall's roadworthiness is legendary amongst musicians, and this one seems in the same tradition, though it could probably do with some corner protectors. The carrying handle at the top is perfectly adequate for lugging the thing around, especially since the 2199 is so amazingly lightweight in any case. This indeed is one of its greatest advantages: so many combo's we've tested have sounded fine, and measured up in every other department, but have required a fork-lift truck to transport. The difference between a fifty and a thirty watt amp really isn't that large, and if you were thinking in terms of fifty, I would seriously recommend you to take a long hard look at this one before making your final decision.

The amplifier section of the combo can be easily and rapidly removed by means of the four chunky bolts on the top. Simplicity is the rule throughout, both in design and construction. The only puzzling thing about the layout of the combo is the fact that you have to search everywhere to find where the mains lead, which is the European encapsulated type, slots in. In fact it's at the back, and plugs in from underneath, so that the cable hangs down. Did it not fit so snugly, one might be led to think that it was in danger of falling out...

I was immensely impressed by the ease with which this combo was able to handle every frequency it was give. No hint at all of cone rattle or thump was anywhere in evidence, even when the thing was cranked up with everything on maximum. Tonally, the speakers sounded equally happy with full distortion and with "clean" playing. What more can you say? The sound is superb, and I personally vote it amongst the best three transistor amps I have ever played.

Tested P.D. with Yamaha and John Birch guitars. RRP £166.95.



OLYMPIC: the difference between playing and just playing about.

OLYMPIC

BY *Premier*

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INSTRUMENT REVIEW 5

YAMAHA FG512 12-STRING GUITAR

This new Yamaha 12-string FG512 which has been on loan to me now for a couple of months makes no pretensions towards being the best guitar in the world — one might add that at around £120 it would be foolish to even try. In fact, as the price of 12-strings can run up to £450 for a Gibson B-45, or £550 for an Ovation Glen Campbell 12-string, or even as high as £715 plus V.A.T. for a Guild F-512NT Custom Rosewood 17" Jumbo, aht Yamaha would indeed be catastrophically idiotic to make any extravagant claims.

The FG-512 is a member of the new family of Yamaha acoustics introduced in the summer of last year. Many, including myself, mourned the passing of the old range because at the time it represented damn near perfect value for money — the tried and tested criteria by which all instruments loaned to Beat for review are eventually assessed. Our experience of new ranges has always been that the prices have gone up while the quality remains the same. Yamaha proved us wrong: many of the new guitars are within a couple of pounds of their old counterparts, some are a little more expensive, while one or two are even cheaper! A visit to the Kemble-Yamaha headquarters in Milton Keynes in the autumn of last year gave me the opportunity to try the majority of the new range, and I came away well satisfied.

During a more recent visit towards the end of January this year I asked if I might borrow a 12 string acoustic. The answer being yes, I was taken down to the incoming-goods warehouse and a 512 was picked at random from the many available, given a five second visual check and handed over — with all the confidence of a Rolls Royce salesman! So this particular 512 came without any pre-delivery inspection, literally just straight off the boat from Japan. Now, of course, this is no guarantee that all 512's are as good as the one on loan — serial number 70825339 — as it could simply be a very good one. Equally, the confidence of selection implied that Kemble-Yamaha at least believe each guitar to be as good as the next one.

Indian Rosewood is used for the back and sides. It's beautifully rich and highly



polished and varnished, and the grain runs vertically and evenly. The top is solid spruce, at present very light in colour, but if my own FG180 is anything to go by it will tone down over the years to a richer hue; at present it looks rather new — which is hardly a criticism — but spruce definitely looks better after time to mature and darken. Decoration on the body is kept to a minimum; there's an inlay around the sound hole — very Yamaha — and inlay around the edges both for protective and cosmetic use. A strip runs down the centre of the back, only this has minute patterns in it — very attractive, and I wondered why the rest of the inlays couldn't be the same. I suppose too much of a good thing could tart the 512 up too much and give it a gross appearance. The neck to body join is perfect with not a trace of glue showing, and the internal ribbing is similarly constructed. A couple of the edge supports are a little out of true, but this is a micro-criticism, especially in a guitar of this price, and can hardly have any effect whatsoever.

The Mahogany neck has an ebony fingerboard with narrow

diamond-shape position markers on the board itself and black repeater dots on the upper side. The tall head (this guitar won't quite fit in a standard case) carries the Yamaha name, with the crossed tuning fork logo inscribed in gold on the cover for the truss rod. Machine heads run in a pair of 6 up each side of the head, and the gearing is uncovered. This will certainly mean cleaning regularly and wiping over with a lightly oiled rag from time to time. The heads themselves are well-spaced and large, so there's no problem using them and touching the neighbouring head. The machines work smoothly and unjerkily and are quite low-g geared making fine tuning adjustment — so essential on a 12 string — an easy task.

Now, on to the playing, and it is here that the adage of knowing when something is right really came to life. The action is quite superb and the sound brilliant, essentially the combination of tone and playability which led me to my decision to actually buy the guitar! I've been looking for a 12-string for some time, and

have tried many of the alternatives (and there are quite a few both in this price bracket and a lot higher) of which none offered this perfect combination at either an affordable price, or even a reasonable one.

The tone is bright and forceful, lacking a little on bass response so I'll probably reverse the order of the four lower strings so the bass string is struck first on a downwards plectrum stroke. The mid-range is excellent (usually where a 12-string scores anyway having seven strings sounding within three tones of middle C on any one plectrum stroke) and the higher up the scale you go the brighter and cleaner the sound becomes. Another criticism of cheaper twelve strings concerns their projectability, their volume. The 512 doesn't compare with a Gibson B-45 for example on this score (and at one quarter of the price, approximately, it would be unfair to expect it to) but on the other hand it's capable of pushing its sound clearly and cleanly, with a real genuine bite to it.

The playability is the second reason I decided to buy it; the action, unset as it is, suits me perfectly; the neck is true, and the tuning perfect for two whole octaves. Tuning 12 strings is always a bit of a hassle anyway; the most usual problem is matching the top G on the third string to the top strings, and then finding that you're a semitone out comparing the two strings again on the 11th and 14th frets. No such problem exists on this particular 512 provided one is particularly fussy and accurate. No single string is higher from the fretboard than any other — another problem usually associated with 12-strings, and the overall feel of the guitar is excellent. In addition, the Yamaha fitted strings suited the 512 perfectly.

I have no reservations whatsoever in recommending the Yamaha 512 to anybody looking for a 12 string in whatever price bracket you care to choose. It may not stand up ultimately in comparison with a guitar costing 4 times as much, but the question you must ask — as I did — is whether you get four times as much guitar for that money. I sincerely doubt it, and therefore welcome the 512 to my own personal collection. Tested T.V.S.

WELSON

'IMPERATIVE' two module 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.

Recommended Retail Price: £1,146.96 inc. VAT



Keyboard: 37 keys, c to c.

3 Oscillators:

Oscillator 1-4 footages with individual volume controls, 32', 16', 8', and 4'; pitch control + or - one semi-tone.

Vibrato amount control.

Modulation monitoring with flashing red light.

Oscillator 2-4 footages with individual volume control, 16', 8', 4' and 2'.

Tune control over one full octave.

Vibrato amount control.

Modulation monitoring with flashing red light.

Oscillator 3 (modulator) — Waveform switch, triangular and square.

Frequency control 1-50 Hz.

Modulation switch (push button), oscillator 1, 2, V.C.F. and V.C.A.

Envelope Generator: Four slide controls — attack, decay, sustain and release.

Voltage Controlled Filter-Resonator (VCF):

Two slide controls: Cut-off frequency and resonance factor.

Oscillator 3 amount control.

ADSR amount control.

Modulation monitoring with flashing red light.

Voltage Controlled Amplifier (VCA)

Oscillator 3 amount control.

ADSR amount control.

General volume control.

Initial volume push button switch with pilot light.

Modulation monitoring light.

Portamento (glide): Glide on/off switch with pilot light.

Glide speed control.

Music Random Switch: Push button switch with pilot light.

Presets: Preset on/off push button with pilot light.

15 preset voices, flute, trombone, horn, oboe, bass clarinet, jaw harp, wha wha, accordion, strings, xylophone, bass guitar, spinet, space, fuzz, musical saw.

Noise Generator: Noise colour switch, white and pink. Volume control.

Optional: Metal stand and vinyl bag.

Dimensions: (approx.)

	Inches	Cms.
Length	40 1/2	102
Width	12	29
Depth	6	15

Weight 14Kg.

Recommended Retail Price: £690.18 inc. VAT.

SYNTEX SYNTHESIZER



All the sounds you've dreamed of, all the sounds you've thought of, now you can actually reproduce them. Three oscillators, preset buttons, a filter and a random music button puts a spectrum of musical possibility at your finger tips. Imagine the host of combinations available to you from these controls.

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'GUYATONE' GA-1050DR

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RMS 50w

Input: 4

Speaker: 15 inch 8 ohm x 1

Reverb unit: HAMMOND (USA) Reverb unit

Channel 1: Volume, Tone (Treble, Middle, Bass)

Channel 2: Volume, Tone (Treble, Middle, Bass)

Reverb, Tremolo (Intensity, Speed)

Fittings: Master volume

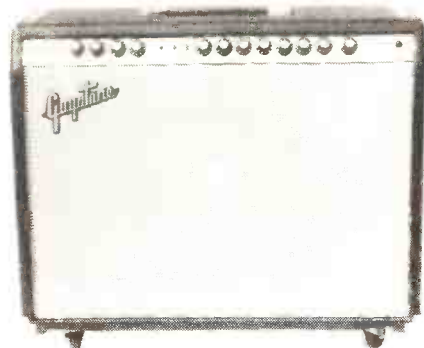
Voltage selector switch

Extra speaker jack, Foot switch and Caster

Size: 20 1/2" H, 26 1/4" W, 11" D

Weight: 26kg

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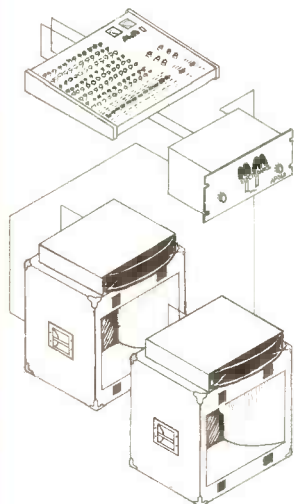
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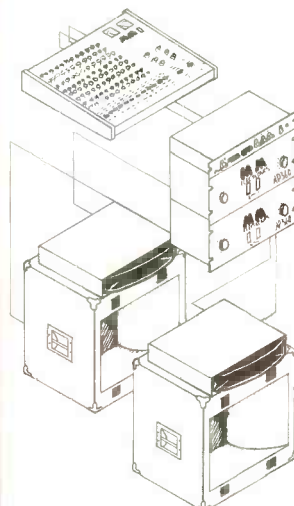
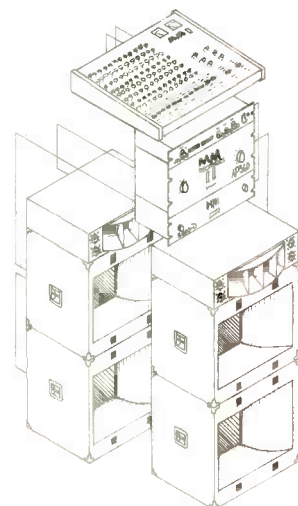
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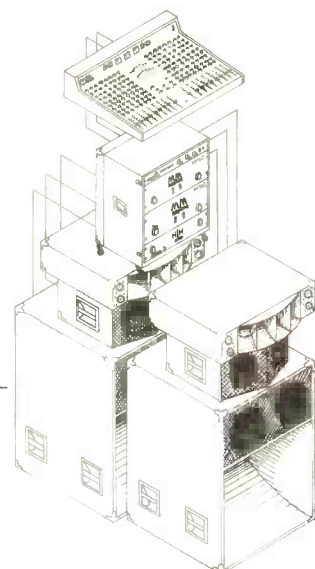
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INSTRUMENT REVIEW 6

CHAPPELL ACOUSTIC GUITARS

The Chappell C201 and C200 acoustic guitars are the second and third prizes respectively in this month's competition, so we thought it would make sense to give them the quick once-over before passing them on to their lucky new owners — whoever they may be. Chappell introduced their first guitars — a range of three classical and two folk guitars — back in 1975 to fill a particular gap in the serious amateur market which they regarded as being devoid of a usable instrument. This initial range has been complemented and expanded over the intervening years and there are now thirteen guitars altogether comprising 8 classical, four folk, and one twelve string. By all accounts the market at which Chappell were aiming was in fact there, and has approved Chappell's marketing decision by snapping them up as quickly as possible.

The two guitars temporarily on loan to Beat are the two cheapest in the steel-strung model range, the C200 and C201. The C200 retails for around £50, and the C2001 for some £63: in the same field therefore, would come the cheaper guitars from such manufacturers as Fender, Kimbara, Antoria, Kasuga, Yamaha, Epiphone etc. So the question to be asked at this stage is how much guitar can be bought for this sort of figure? In recent months Beat has been pursuing an undeliberate policy of reviewing instruments which are considerably more expensive and further up the manufacturers' scale, so it's good practice to get down to the 'roots' of the instrument business if you like and have a go at something less ostentatious, and less expensive.

Both the C200 and the C201 have a lot in common, and rather less differences. They share the same body and neck dimensions (although the slightly fancier head on the C201 adds some 15mm (1/8th inch to the overall length); most of the woods are the same, and the machine heads come from the same manufacturer. Outwardly the only noticeable differences are the shape of the head, the lack of positioning dots on the side of the C200's neck, and the darker wood of the C200.

Both necks are mahogany, both soundboards are laminated alpine spruce and both use Schaller machines — those on the 201 being slightly better in use. The main constructional difference is the choice of wood for the back and sides; on the 200 it's mahogany veneer, and on the 201 there's rosewood veneer.

Well anybody could tell you that by reading the brochure (*like you've just done... Asst. Ed... You're fired... Ed... Again?... Asst. Ed.*). Looking at the guitars tells you a little bit more. Both guitars suffer from a small surfeit of glue around the neck/body join, both inside and outside. The internal ribbing is neat and tidy, but again suffers from that same old problem — the man in the factory with the over-size tube of glue squirting merrily away. It obviously makes no difference to the sound, nor the strength of the guitar; rather, it's an annoying fault that deters the casual, or even interested, onlooker.

Finish in both cases is described as being 'high polished' and having seen the editorial mug in the back of both of them we can heartily agree. The 200 has the less satisfactory appearance of the two: while both are veneered, the 201 looks like it and the 200 doesn't! The rosewood of the 201 definitely carries the polish better.

Machines, as I've said, are both Schaller; the 200's seemed very stiff and have rather small heads and were over-stiff in use. The 201's have bigger heads and are much smoother to use, giving much finer tuning potential. Both necks have truss rods, and both bear the legend 'Made in Finland' at the base of the neck.

So, what conclusions can be drawn from the brief visual inspection? Firstly, the home truth: for £50 you cannot get Martin workshop, and if you're deluding yourself otherwise then it's time to snap out of it, forget it completely: the world's a sharper place than that.

Secondly, for £50 you do get some visual satisfaction: both guitars look good from a distance and both stand up to cosmetic approval at closer range. Thirdly, you're not going to find solid tops and backs and sides at this money unless you're (a) amazingly lucky and find someone to build you one: (b) buy second-hand, or (c) believe the fast-talking salesman! Fourthly, what you can get, and certainly do with these two examples, is good, honest, basic guitar technology and design, with no money wasted on frivolous fancy inlays (there are just position dots and a tasteful inlay around the edges and soundhole) or tortoiseshell fingerboards.

Right, then, on to playing them. The difference is obvious — not in the action or feel, but where at this price it matters, in the sound. The C201 has a brighter, sharper tone, and projects considerably better than its smaller brother. The C200 sounds distinctly quieter and, in comparison with the guitars I'm used to playing, 'tinny' although that's not a fair criticism when viewed in the context of its price. Both guitars stayed well in tune for the duration of the test. Action is good, a little high perhaps for my tastes, but as these are primarily aimed at an amateur market where the potential purchaser has outlived his Woolies' Wonder and wants a real guitar instead, the highest action could be beneficial to improving accuracy. Two large screws on the bridge allow for adjustment anyway.

So, what's the conclusion then? Both guitars are cheap — and in my opinion, well worth their money and probably more besides. For the money you get a real guitar, one which should stand up to a fair amount of foul play as well as fair, and last you a good time. Prices of course rocket all the time, and you can't get a guitar to match say, the old Framus I bought new in 1970 for £38. However, it's equivalent now would be well over the £100 mark now.

These Chappells are definitely OK guitars, not amazing but then at £50 you wouldn't expect it, or even want it. Keep them coming Chappell's, 'cos the people want 'em.



Tested TVS

During four bleak days between the 8th and 12th of January, Mega held their debut of PA equipment at the "Rockex 78" exhibition in Birmingham, displaying new designs in bass bins, mid range and horn enclosures. Great interest was shown by the public and a concert was therefore scheduled on the evening of the last day in order to assess the merits of the gear in a live situation. A run down of all equipment used will be followed by a conclusion on performance.

THE COMPONENTS:

Bear in mind that equipment listed below is for one side of the PA stack only.

6 x 2 x 12" folded horn bass bins (300 watts rms each)

6 x 1 x 9" front facing horn loaded mid range enclosures (150 watts rms each)

6 twin driver, twin flare diffraction horns (80 watts rms each)

All these enclosures were loaded with ATC drivers. In addition, every Mega enclosure is passively crossed over internally and DC protected. Also on the back is stamped the manufacturer's recommended frequencies for operators who wish to use electronic crossovers.

Amplification was provided by Texserv Hire Co. and consisted of four Cerwin Vega A18801 and one Cerwin Vega

A30001 power amps per side, delivering around 2,500 watts rms (5000 watts total PA). The main desk was a Soundcraft Series Two 24 channel with a Klark Teknik DN22 graphic equaliser across the outputs.

For readers who are also into microphones and their applications, here is a list of those used on the test.

Vocals: Shure SM57s and SM58s.

Back Line:

Guitar stacks — Sennheiser MD 421s

Keyboards — Sennheiser MD441s

Bass guitar — direct injected

Drums:

Bass drum — AKG D12

Snare — Neumann KM 81 phantom fed

Nest and floor tom toms — AKG D 202s

Hi hat — Sennheiser MD 211

Overhead — Sennheiser MD 421

SETTING UP THE P.A.

Some boost was required on the graphic equaliser around the 50Hz region to enhance the lower half octave of bass end, and between 9-16Hz to give cymbals and vocals some sibilance.

FINDINGS

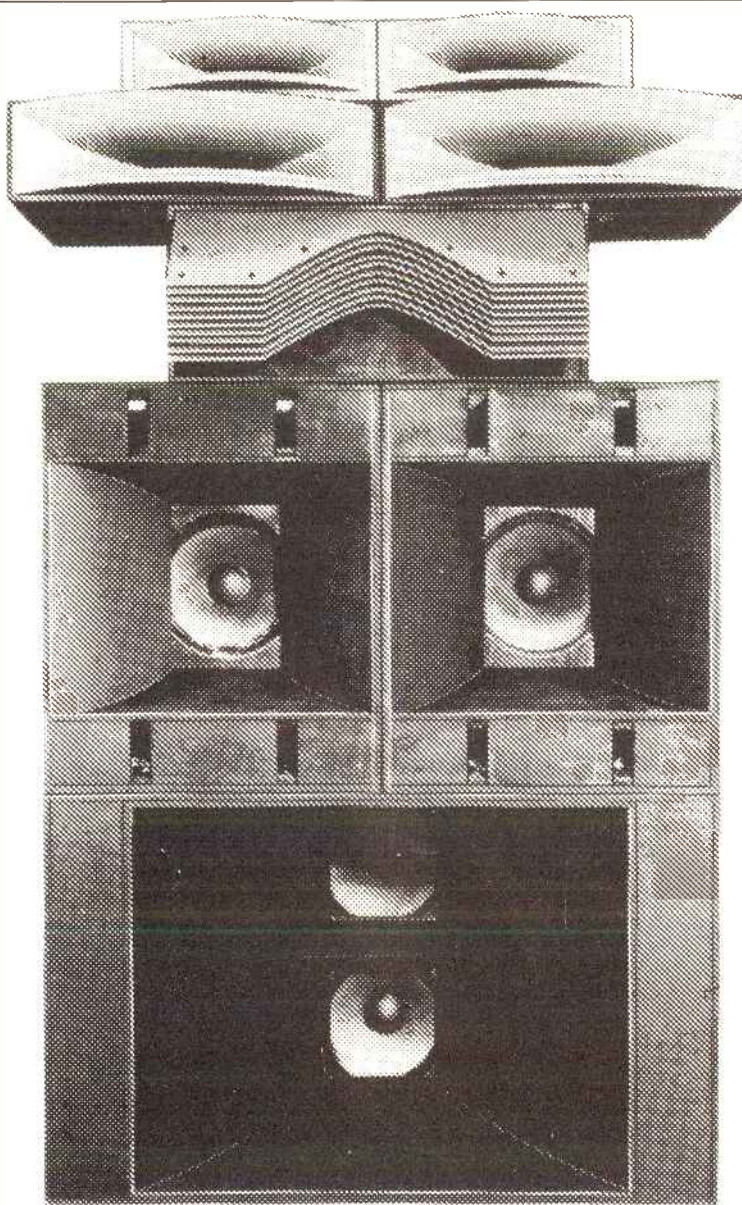
It was immediately noted that the bass bins delivered a very clean, tight bass performance, uncoloured and with enough "bottom end" to re-arrange your respiratory processes! The dispersion was good and gave enough throw to handle the majority of venues in this country. Bass guitar and bass drum were delivered with ease, with good definition between the bass guitars, inherent slow decay time and fast transients of bass drum. The mid range enclosures on this particular system did have some difficulty during heavy vocal transients in producing enough energy over the 300-450Hz region to keep up with the efficiency of the rest of the system. This was due to these mid enclosures being primarily designed to match a lower output system in the Mega range. The mid range bins now available produce 3db more s.p.l. at the same input and should cure the problem encountered on this system.

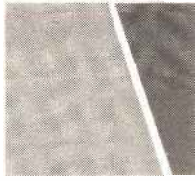
The horn enclosures were of a medium throw design and gave good punchy high mid even extending as high as 10KHz, although it is advised that some super tweeter components are available from the manufacturers which would greatly enhance highs up to 16KHz.

CONCLUSIONS

Overall the Mega system tested produced a very pleasing, tight sound with good separation and was capable of delivering very high sound pressure levels in excess of 118db which was measured at 10ft. I think it is important to mention that Mega are helping to fill an important gap in the market by producing professional P.A. systems which are readily available off the shelf from selected music shops throughout the UK.

by Bob Doyle





fact: the 702 stage monitor cuts through!



Made for you. The 702 was designed from scratch after a careful analysis of on-stage performance requirements — Shure tested it **on stage**, and Shure refined it **on stage**. Here's what we found:

You need . . . Clear, clean sound from your stage monitor without extra bass, and with smooth, high-end dispersion. You must hear yourself . . . above the super-amplified instruments, above the brass.

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increases high-end dispersion. This array eliminates high frequency beaming commonly found with single and double flush-mounted tweeters. This means more freedom of movement for you on stage.

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Super Intelligibility. Shaped response — boosted mid-range, controlled bass rolloff. Lets vocals cut through on stage.

Super Output. 114 dB sound pressure level at four feet (1.2m) with only 50 watts.

Exceptionally Wide Dispersion. 90° horizontal, 110° vertical dispersion for broad stage coverage.

"Roadie" Proof. 5/8" plywood, corner protectors, rubber feet. Built to last.

Stage Versatility. Close-up (30°) or long-throw (60°) set up positions. Great for both roomy and confined stage areas.

Portability . . . Looks. All these features in a fine-looking, low profile, and lightweight cabinet.

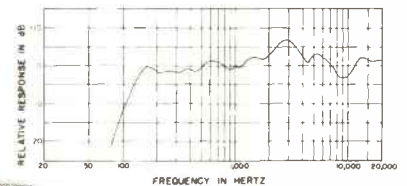


Unique "wide-angle concave tweeter array — cuts through on-stage volume, eliminates "beaming" on-axis and muddy sound off-axis



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INSTRUMENT REVIEW 8

TAMA DRUMS

Brian Downey, who has occupied the drumming seat for Thin Lizzy for a fair number of years now, in the month's guest instrument reviewer. Brian has had a lot of drumming experience both on the road and in the studio with the band, and seemed an obvious choice to ask for his comments of the Tama drum kit we secured for review.

Tama are Japanese, and claim to be the largest drum manufacturer in the world while producing stands and fittings for several other well-known drum manufacturers. The meeting should prove to be interesting.

We arranged the introduction at Bob Henrits' store in London's Wardour Street (thanks a lot Bob) and sat the visiting Brian down beside it and let him get on with it. After reeling off a number of racing rhythms, we talked the kit over.

"In my opinion these are some of the best drums

available at present on the market. I'm using Rogers myself, at the moment, but would definitely consider chopping them in for these drums — the quality is good and the sound and feel great."

Snare

The kit comprises the following units: 14" x 22" bass drum; 5" x 14" 'King Beat' metal snare; 9" x 13" Tom Tom; 10" x 14" Tom Tom and 10" x 15" Floor Tom Tom.

Layout

In addition to these basic drums there were 2 cymbal stands, 1 Hi-hat stand, a snare stand, bass drum pedal and a pair of sticks."

"Really this is a completely different layout to that which I'm used to. I prefer a double bass drum set-up — but all these drums sound really great,

distinct and very punchy, especially the Toms. The only criticism I can think of concerns the Toms, as a matter of fact. They were fitted with dampers and I was unable to tune them that finely: this tended to make them go out of tune while being played. It's a shame really, because they sounded so good that you wouldn't need dampers for live work anyway, and if you were using the kit in the studio you could always use tape to dampen them.

Thump

"The bass drum was very solid and didn't move an inch — and that's unusual considering the power I use on the bass drum. The metal pointed disappearing spurs were obviously responsible for the solidity. The drum itself produced a really good 'thump' even though there's no damping. The rims too are a good idea, giving extra

strength. Unfortunately, I think the bass pedal is the weakest link in the kit. I didn't like the action, and couldn't get it to feel right at all despite spending quite some time trying to adjust it to suit me better. It's a shame because the pedal tapers inwards and I found I could get a lot of drive and power out of the drum without my foot slipping up the pedal. With an improved action this kit would come close to perfection."

"I found it difficult to position the snare drum accurately because of the wide, high spread legs that are fitted. The Hi-hat stand suffered from the same poor pedal action of the bass drum: it was good, but it lacked that extra speed in the action. Of course, it depends on how you play, but it doesn't quite suit me.

Fittings

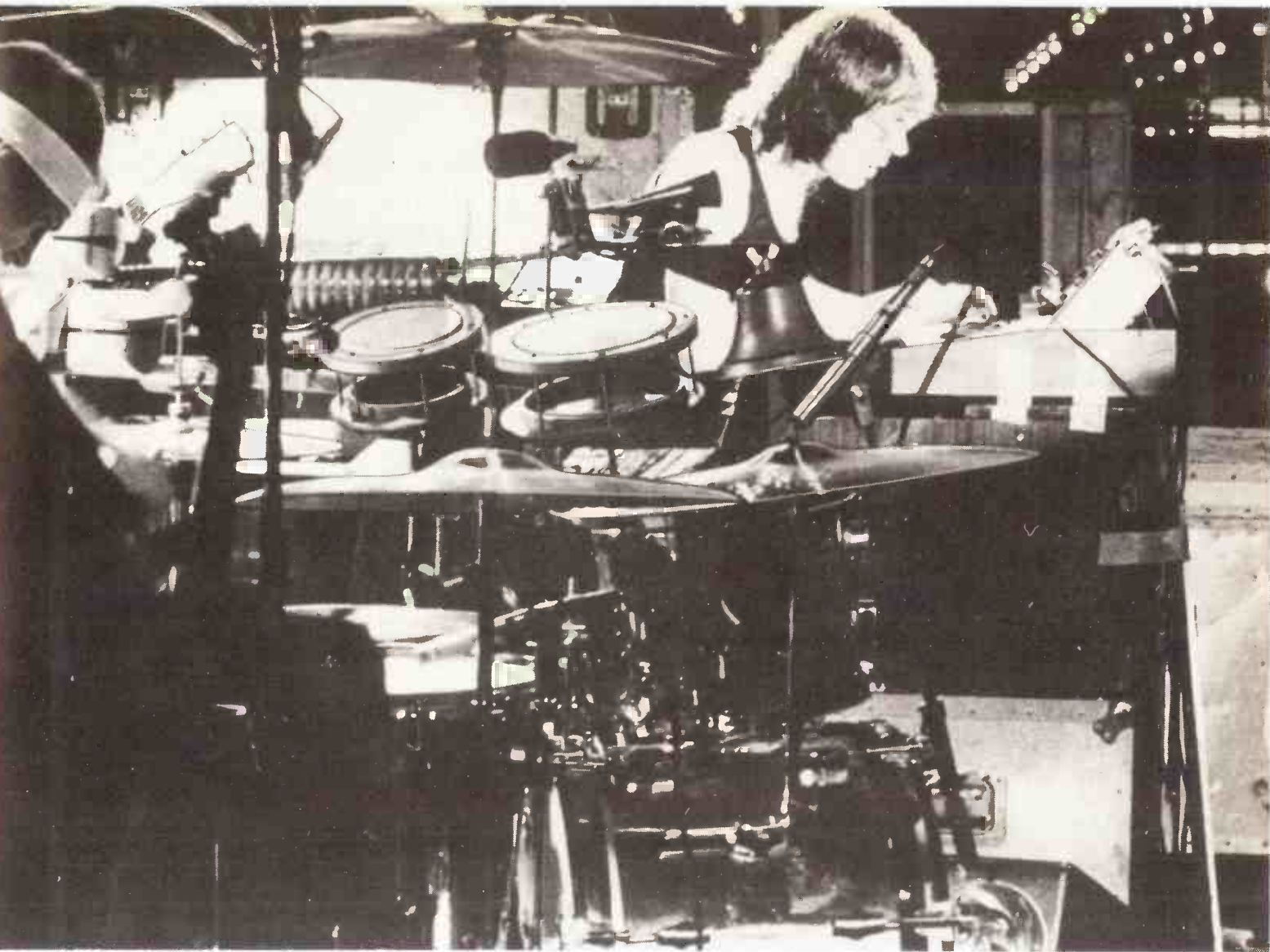
"Another design spec that annoyed me personally was the tom tom fittings: I personally like my drums to be very close together, and the only way I was able to achieve this with the Tama kit was by placing the drums inwards which pushed the bass drum further away — something which I don't like too much."

Amazing

"It may seem like I have mixed feelings about the kit as a whole, but ultimately this isn't true. The drums themselves are superb and this is what really matters. The snare drum is probably the very best snare available on the market and it represents truly amazing value at around £130. I honestly reckon it's the very best. "Overall it's a really nice kit and at under £700 a super buy. I certainly wouldn't be embarrassed to be caught playing one, and in fact I'm seriously considering buying one for myself."



Tested by Brian Downey



MANFRED MANN

and his Earthband

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Rockabilly is rocking back: the originals are coming out of the vaults and imitators are getting the picture fast. One of the new rockers — and one of the good ones — is Robert Gordon, previously a reluctant punk from New York and now teamed up with rockabilly legend Link Wray to test his fortune again as a singer uprooted straight from the fifties. His first album in this country, *Robert Gordon with Link Wray*, pays homage to the era he so admires but also establishes him as a rare stylist. The voice is pure rockabilly, right down to the quirky hiccoughs, and the Presley/Cochran/Vincent influence runs through all the songs — both those written then and the new compositions. Link Wray provides the authentic stamp of class; he was around when it all began and is one of the father figures of rock/rockabilly guitar playing.

In official buddy fashion the two of them were sharing a hotel room in London, giving interviews between the European and British legs of the tour. That was a rockers' hotel room; beer ("It ain't ice cold") all over the place, a guitar case in the corner, Link's suitcase on the windowsill with his gear lying ready on the top, and the two stars draped over the beds. Robert, on the left, staring at two finely pointed toecaps and stretching out to one neatly trimmed pomp. Link, on the right, holding a headcold and eyes that have seen it all before a pair of shades.

"This album's done what it had to do", he began. "It opened the door for Robert. The first thing you gotta get is that we're not trying to do a rock and roll revival — in fact I shied away from it. We're reaching the new kids out there in the new wave audience, we're reaching fourteen to thirty year olds. It's bound to be bagged as rockabilly, as a revival, but we're just singin' and playin' rock 'n' roll. We're not relating back to anywhere, we're playing as heavy as any punk band . . ."

Gordon's initial meeting with Wray came through an introduction by producer Richard Gottelher, and offered him the chance to team up with a man he had admired since back in the fifties — Robert's college days and Link's peak as a performer. Link recalled the meeting in his slow, southern drawl: "I was back and forth in Europe in 1975 and the last album I had recorded was a thing for Virgin. I was mainly working the West Coast, the mid-West and Europe. I was living in San Francisco by then, when Richard called and asked if I wanted to get involved. I told him 'send me a plane ticket and let me come and listen to it, 'cos I don't get involved with other people.' I've always done my

ROBERT GORDON'S TIME WARP —

As the Missing Link rumbles back into action



Gordon: the first wave of a rockabilly resurgence.

own trip. Well, I came and Robbie was sounding like early Presley when he was on Sun Records. It was refreshing and exciting, and that's *my* roots, that's where I came from. I'm from the South like Presley was and we both came from the same background."

When it came to cutting the album, they just went in and played. Most of Robert's singing is from the first take, and despite the sophisticated equipment available the sound they got down was simple and classic. Link again: "It didn't do anything to the *sound*, but it gave the *quality* we didn't have back in the Rumble and Rawhide days, the early Presley days. Nowadays you get your 16 and 24 track — when I cut Rumble it was one track. We just got in there and played like live, know what I mean?"

A second album is already in the can while the first is still breaking over here. Robert fished out a cassette. "Wanna hear some?" This time round the Wildcats have been trimmed down so that the band works as a classic four-piece — as they do on stage. The

original Jordanaires have been drafted in on five of the tracks and Robert, armed with the confidence of the first record, has taken a much firmer hand in the production.

"It's more what I wanted to get", he explained. "I was searching of the first record, this new one is much more a rock n' roll album. That's just the way I sing, even the new songs come off that way. I guess I can't write on my own," admitted Robert, "but I may be co-writing with Link for their third album."

For Link, teaming up with Robert has brought him around to where he started. The music's stayed the same, but gear on the other hand . . . "On Rumble I used a Premier amplifier — I don't think they make those anymore — with a big speaker and two tweeters. Back in those days I had to make my own sounds, though, like pricking one of the tweeter cones with a pencil. I used an old driver with an outdoor horn, and when I took the horn off and used the driver with a hose going to my mouth that was my wah wah. I was getting all kinds of different sounds before this electronic fuzz and wah wah came in."

Nowadays the home made 'Screamin' Red guitar has given way to the '59 Gibson Les Paul SG, put through a Twin Reverb. Another phase of Link's career between then and now was the period in the sixties when he retired to the homebuilt Three Track Shack to make his records. "That was my first comeback", he recalled, "I had quit recording and was doing colleges, clubs, stuff like that. When I came back they talked me into doing another album. I was living out in the country in Maryland on my brother's farm: he gutted out this little chicken coop in the back and made a small studio out of it. That's where we cut the Three Track Shack album." The album with Robert seems to makin' a noise, so now all of a sudden people think I'm making a comeback. I'm not making a comeback, I've been doing it all along. I ride with the waves — one minute I'm top, the next I'm on the bottom".

Robert stayed happy to let Link do the talking. He tapped himself out a cigarette and took another pull of beer (ice arrived by then) as Link summed up. "Let me tell you, these New Wave kids are reaching back. They don't know it but they're going back to the basics of rock n' roll. That's what Robbie's doin' and that's what I'm doin'. That's all the Stones ever was, same with the Beatles. They came to America in 1964 playing I Wanna Hold Your Hand, Dizzy Miss Lizzy, Twist and Shout. It's all from the same place. It's all rock n' roll."

JAMES HOW INDUSTRIES

A PROFILE ON THE MANUFACTURERS OF ONE OF THE WORLD'S BIG- TIME STRINGS — ROTOSOUND

If a young man hadn't bought a cinema ticket to see the film *The Third Man* way back in the early 1950s the chances are that it would be impossible to buy Rotosound guitar strings today — and that has got to be the most unlikely connection in the entire music instruments industry. Fortunately the young man, James How, did buy his ticket, and more fortunately he went on to

become head of James How Industries, the manufacturers of arguably the best guitar strings in the world. But what is the connection?

"I liked the theme music," James told us after an excellent lunch in a converted mill not far from his Bexleyheath factory, "which, as you know, was played on the zither. I decided then and there to learn how to play the instrument and soon af-

ter I began the lessons I discovered a dire shortage of high quality strings. So I made my own — and that's how the whole thing started.

Of course, that sounds a little too simple for words, for only a combination of an engineer and a musician could manage that. Still less likely — but just as true — is the fact that James How is both of these. He trained initially to be a professional violin and viola player before the war, while also being interested in engineering — an interest he took to its logical conclusion by becoming an apprentice engineer at the Vickers company. War, however, intervened and he joined the R.A.F. for some six years, four of which were spent abroad where he found it difficult to continue his musical aspirations. Coming out of the RAF he decided the only future left to him was in engineering so he took a job at the Royal Ordnance Factory in Woolwich. Then, in 1952 he saw the film and his interest in music was irrevocably revived. He began those zither lessons.

"The strings for zithers were pretty awful. It was still basically an unknown instrument, and for a time the only way I could get strings was literally to buy old zithers and take the strings from them — I ended up with a collection of some 350, the best ones of which I have kept. Eventually I despaired and decided to make my own strings — which so impressed my tutor I decided to form my own company."

This was in 1958, and the company was founded with his brother Ronald (now Production Director) and his sister Joan. The company manufactured not only the strings, but went into constructing zithers, autoharps and similar instruments.

Despite this diversification of interests — the company actually built the instruments from scratch without buying in any ready-made parts — the great strength of the business lay in the string manufacturing side. As well as zither strings, James How began expanding into making strings for virtually every stringed instrument — piano, violin, double bass, viola etc. etc. Morley pianos approached him with an order for some 32,000 strings for their pianos (he still supplies them today) and the company was definitely on the map.

Skiffle

A couple of years after the founding of the company the Beat Boom was preceded by skiffle, and interest in guitars exploded. Bruce Welch and Jet Harris came to see him, and the Shadows became the first of many great bands which subsequently came over to the Rotosound name. Two other famous names started buying from James How — Burns and the old Vox company, and these two outfits rapidly became the most important customers. How supplied Eko in Italy, and Hagstrom in Sweden and a whole list of other guitar manufacturers, but still to this point had no real brand name of his own. The first attempt at an in-house brand, Rotop, was comparatively unsuccessful.

The second attempt was more successful — and it's easy to be certain of that because Rotosound Strings made their first appearance in 1962 and are many, many times more popular now than they were seventeen years ago.

The famous names came along — the Beatles used Rotosound before they became famous, being supplied through Vox whose equipment they were using. The Who in general and John Entwistle in particular became customers. On the other side of the business the classical strings took off — users included the LSO, Liverpool and Berlin Philharmonic and the BBC orchestras. But every success story has to have a warning note, and James How got theirs in the mid-sixties

The Guvvors — Martin How (left) and James.



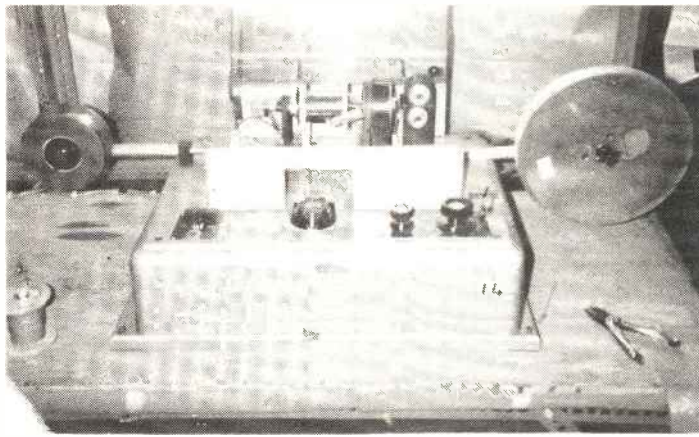
when his two biggest customers sold out — Burns and Vox both went and although their new owners continued using the products, the quantities were down.

"That was the tough period," James recalled for us, "we weren't going broke, but money was tighter than perhaps we would have liked it. But then every cloud has a silver lining, and we realised fully the danger of putting too many eggs in two few baskets. It made us lose whatever little complacency we may have had at the time, and get up and go out. We went to the Trade Fairs in Chicago, London and Frankfurt for the first time, and really put the product across. Thankfully, we succeeded."

Another problem was the fact that he didn't pursue the patents on one of his best lines — the legendary Black Nylon which resulted, as he puts it now, "in making a lot of other people wealthy!" Since '65, however, the progress has continued unabated. "They were the last setbacks we've suffered," James went on. "It's probably been to our benefit they happened relatively early in the company's history, and we've undoubtedly learned from them." This steady progress, for example over the last four years has resulted in a 25% increase in production over the previous year — a record James How are justifiably proud of and one which they believe will continue to grow.

Exports are now a very important factor in the company's thinking — one of the ways they have made a repeat of '65 virtually impossible. While the UK remains their largest market, Rotosound strings are on sale in over 60 countries around the world, although the USA and Japan are the largest foreign market places. Last year they added several Eastern European countries to the ever-growing list, Roumania, Czechoslovakia, Poland and, more recently, Yugoslavia. In fact Rotosound bass strings are reckoned to out-sell any other make in the States by something like 20 to 1 which is a truly astonishing figure. Strings from Bexleyheath travel to the States by the ton — a ton of bass strings, incidentally, is roughly 8000 sets, while a ton of six strings comprises some 22,000 sets!

But, naturally, the only way this success has been achieved, and the only way it will continue, is by the production of first rate quality strings in the first place — and that's where James How really score. The list



Top: automatic string winding machine. Centre: Valerie — hamming it up for the camera. Bottom: Barry winding a Superwound bass string.

of users now is longer than virtually anyone in the company can remember without a sheet of paper to prompt them, and it shows that musicians really do care about the sound their strings make. It also shows that many of the new wave bands are also concerned about their strings — recent additions to the Rotosound users club (if we may call it that) include New Hearts, the Stranglers, the Damned, the Rods, the Vibrators and the Jam.

Established bands range from Queen to Be Bop Deluxe, from Gordon Giltrap to the Bay City Rollers, and from Genesis, through Status Quo, Electric

Light Orchestra, Judas Priest, to the Pat Travers Band and Gentle Giant: and these are just a few of the bands in which all the guitars use Rotosound. Obviously the names go on and on if you include solo artists, or single guitarists in other outfits! So, going back to the products: the strings emanating from the Bexleyheath factory cover all aspects of guitar playing — from ultra light to ultra heavy, and from flatwound to roundwound and everything in between.

All the bass strings, for example, are handmade on machines designed by James How himself. If 'handmade on machines' sounds a bit of a contradiction in

terms, it's not really. The core of the string is fed onto the machine and stretched right; then the windings are aligned by hand as the machine spins the core, and each individual string is then smoothed off and checked personally by the man operating the machine. This attention to detail is certain to reflect not only in the product but also in the pride of the workforce — and many of the employees have been with the company for a great many years.

The most important factor governing the market policy in 1978 is the introduction of the new Superwound Strings, and the new factory which will be producing them. Superwound Strings represent probably the most significant technical advance since steel strings were first wound with any covering — bronze or steel — and they will certainly continue the Roto name well into the eighties. The idea was James How's. "I had been thinking about it for some time," he explained. "Piano strings, for example, are similar in that only the core passes over the bridge — although obviously in a piano it's slightly different idea, but the concept is the same. I experimented with the idea in my garage at home, and found it worked — and, more importantly, worked well." The result, then is Superwound.

Superwound strings differ from all conventional guitar strings on the market in that only the centre core passes over the bridge of the guitar — the string is held in place by a unique ball and cone anchorage, and the winding starts the 'other side of the bridge' — i.e. towards the neck. The result is extra band width, superior harmonic range, longer sustain, and more power! Another recent invention of James How is the Linea method of burnishing strings, an idea we saw in action during our visit to the factory.

So that's James How Industries — a remarkably success story which has left James in a position to actively enjoy his success. He's passionately interested in cars, for example, and we spent rather longer discussing type 46 Bugattis than we perhaps should have done! James How Industries have succeeded in establishing themselves as a household name with musicians while also succeeding in taking a fine reputation for British workmanship all over the world. We wish them the best of luck in the future and hope to be trying out the advantages of the Superwound range along with the rest of you very soon.

New f



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Unhappily, all this power can be the death of a lot of amplifiers. Unused as they are to all this active circuitry, their input sides tend to fall to pieces with alarming ease.

Don't panic, though. Lab Series to the rescue. Thanks again to some very original thoughts from the good Dr. Moog, and a lot of talking to the best guitarists in the world, we've come up with a series of amp systems that are the equal of even the most advanced studio setups. On top of what must be the finest solid state circuits around, we added features to let you mix and colour your sound to your heart's content. The Lab Series features individual bass, mid range and treble controls, multilters to let you add top end harmonics, reverb, a compressor to let you play heavy without going deaf, and a frequency control. Whether you need an amp for your shiny new RD or not, Lab Series is *the* guitar amp for the serious player.

Luxury Length

Another glance at the RD will reveal that it has a 25½" scale length – another first for us – and a rather unique body shape, developed to give it a balanced feel and the sort of brightness and sustain you'd expect from the world's most advanced solid guitar.

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GREAT BRITISH SOUNDS COME FROM ROTOSOUND

When they finally got rid of those suits, we decided it was about time to take them seriously. Let's face it, as a piece of image-building it was a failure. They were carefully measured up, and then kitted out in brightly-coloured three-piece jobs that looked as if they had come straight off the peg and through the mangler. Not a pretty sight, you might say, but then that was the idea.

All in all, No Dice didn't make a very auspicious start. To begin with, their first gig was on "Nationwide". There was to be a series on the trials and tribulations of a "rising young pop group" charting their progress to the dizzy pinnacle of stardom. Luckily for them, it was ditched after the first programme. A couple of management reshuffles followed, the details of which don't bear too much investigation, until they finally settled happily with Steve O'Rourke, the man behind Pink Floyd.

Then there was the album, or rather, the albums. Three versions exist. The first label they signed to was Capitol in the States, just before they signed a British deal with EMI. The tracks are therefore all different apart from two. There was a version, later scrapped, on which the whole of one side was devoted to a story, the beginning of which you can hear on 'Murder in the Rain' on their British album.

"It was just a story," said Gary Strange, who wrote it,

The lads make another bid with a change of suit . . .

"which pinpointed the difference between madness and reality, the thin line. 'Murder in the Rain' is a daydream of a game . . . you know when you play Monopoly, and you get into the character? Say you've got a lot of hotels, you start getting arrogant. It was the same thing, a kind of board game. It's like Cluedo — you become a murderer — and the guy daydreams into the next track, where he's done a murder — he's murdered the partner he's been playing with, and it goes into a track called 'Who Dunnit', where he starts leaving clues, teasing the police. But they can't catch him." Does this sound like the band who have been accused of mindless Faces rip-offs? You may call it pretentious. Concept albums? Surely not.

Initiative

"This is what I thought," chimed in Roger "Peaches" Ferris, he of the gravel throat which has been variously likened to that of Joe Cocker and, of course, Rod Stewart. "I said, Concept? No . . . but the songs are so bloody good. The explanation will be in the music itself." We will have to wait. It may be that these songs won't ever see the light of day.

"Well," Gary continued, "maybe we'll have to wait until we've had a couple of hits. Anyway, the next thing that happens is that punk-rock rears its ugly head. And they bring in someone who wants to change our image. Jump on the bandwagon, lads! Haircuts — not that that was a bad thing — then these stupid suits, and Hush Puppies. Then he starts telling us how to play. Be aggressive, no nonsense, none of this 'Nice to be here' . . . So these suits and all the rest of it starts affecting our personality, so we said 'Bollocks, no more suits — we're going back to how we are. Stuff it.' You know when you put a suit on? It's like I was saying about playing Monopoly. It changes your personality, it restricts you."

This is the essence of a band who make it on their own inner initiative, though maybe picking up a few insults and sneers on the way, as opposed to those who are virtually created by media men. Anyone who's ever had a reasonable contract will be aware of the problem involved in keeping their own identity in the face of those who think that the market isn't quite right. No Dice's previous management were timid enough to think that it was necessary to

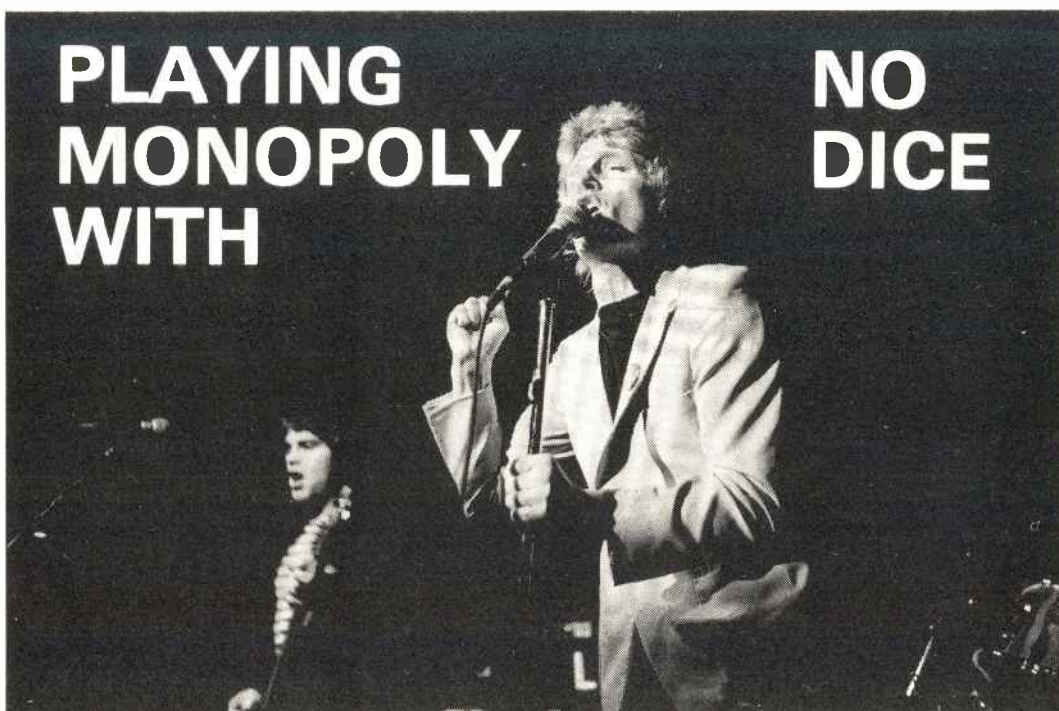
make concessions to punkdom. Now, however, they are picking up audiences of every kind, since it's no longer "uncool" to like something which isn't punk.

The next stage will be the release of Gary's 'Why Sugar' as a single — a rawer version of the one on the album. The band hope to hit the same kind of success story as Status Quo — a string of singles successes to T.O.T.P. watchers, plenty of gigs for the live punters, and some solid album back-up to follow. Modest aims, what?

Potential

On the other hand, those who have been lucky enough to catch No Dice live will testify to their enormous potential. Gary's songwriting and Peaches' voice are only half of the story: axeman Dave "Diesel" Martin is a player of some considerable skill, who wields his '58 Les Paul with pride, and is almost as attached to his Les Paul Junior. A guitar hero of the future and no mistake; his song 'You Can't Help Yourself' is an explosion of energy crammed somehow into 3½ minutes. Peaches and Gary were anxious that praise too should go to their drummer Chris Wyles and keyboardist Dave Moore, and quite rightly so.

" . . . but the songs are so bloody good. The explanation will be in the music itself."



All this has been happening to the band because they have stayed with their ideas about music above the considerations of publicity and image. Gary and Diesel borrowed £700 to make a demo, and held countless auditions for singers and drummers, determined to find someone who *fitted*. This process is never easy: it's hard enough to find musicians, let alone those who share your ideas. But in the long run it's probably better not to compromise. All the best live bands have been those who knew exactly what they wanted, and went out to *do* it. Do the same, but catch No Dice first.

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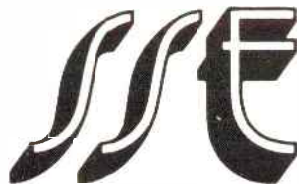
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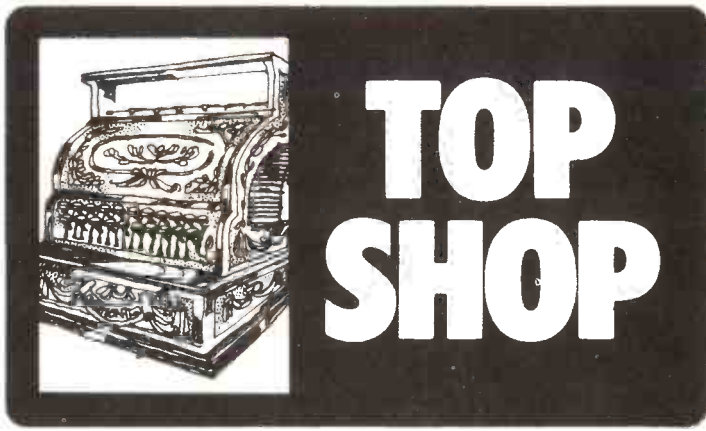
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BIGGLES MUSIC

*This month — as promised
last month — the photos to
go with February's Top Shop.
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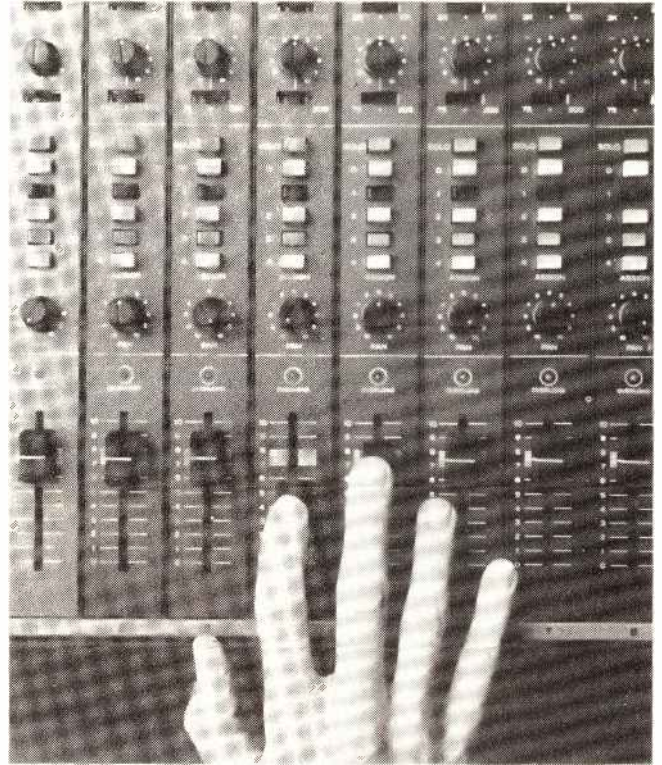
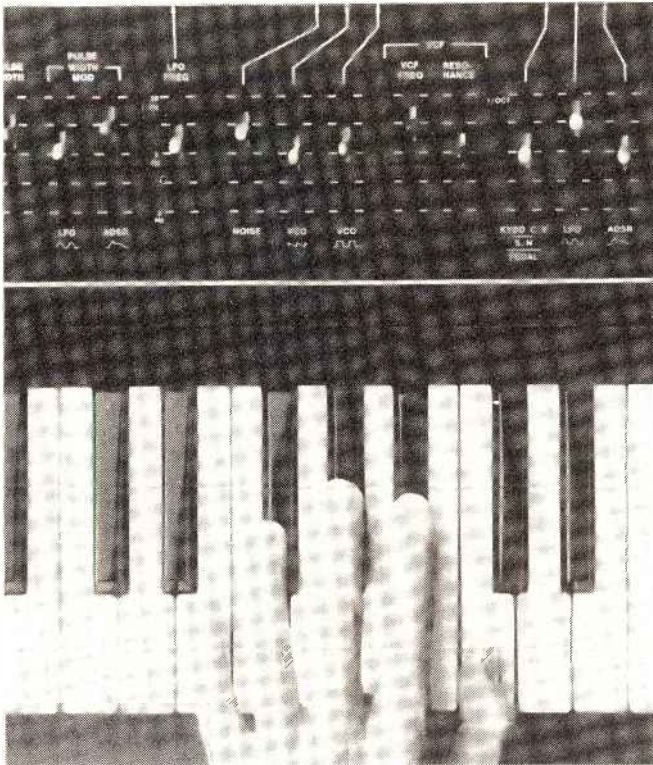
*Top right: striking the right chord with the
customers.*

*Middle right: easy pickings above the Fender
corner.*

Right: soldering on after hours.

*Above: the mind biggles at a full range of
hire equipment.*





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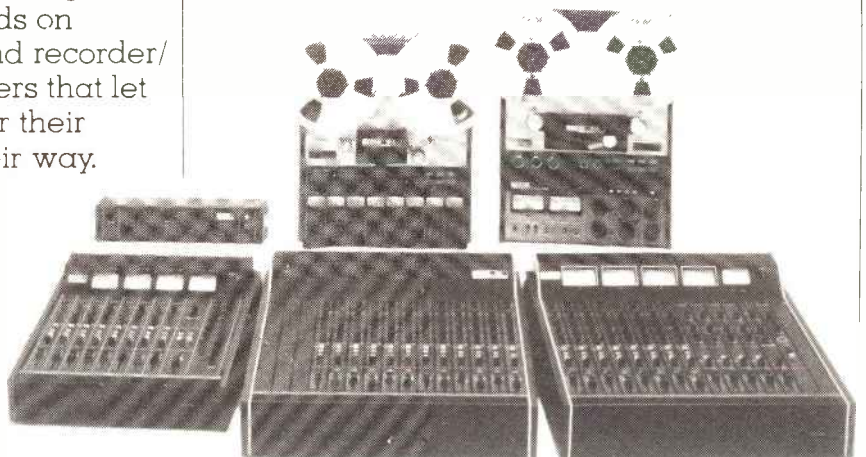
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UNE TASSE DE CAFÉ JACQUES



Peter Veitch (left) and Chris Thomson (next) lead the parade.

Hesitant critical approval of Café Jacques' album "Round the Back" was perhaps all the band could expect, coming as they do from the unfashionable surroundings of Edinburgh, and having recorded an album of mellow, melodic, musically complex rock music. To describe the effect of this album on the charts, however, in terms of "impact" would be a mistake. In short, it hasn't really sold.

Analysis

Part of the problem for critics, as indeed for anyone who has tried to talk about the music, is that all attempts to thrust C.J. into a "bag" result only in the band leaping out of it before anyone's had the chance to tighten the drawstrings. "Round the Back" absolutely defies analysis.

O.K. Take a keyboard player whose last band was the National Youth Orchestra, a drummer who openly admits to being influenced by Ian Paice and Carl Palmer, a singer with a great line in soulful, cancerous-

"We wanted to make as wide a sound as possible"

sounding vocal gravel, and a bassist about whom virtually nothing is known, save that he used to wear a woollen face-mask on stage before losing it a few gigs back.

Material

Singer and guitarist Chris Thomson (not, incidentally, to be confused with the similarly deployed Earthband member) claims that a classical feel still exists in much of their material, and cites the song "Sands of Singapore" as an example. At the same time, straight ahead rock and roll is what he has always liked best. No, he doesn't agree that his voice is "soulful". "I hated soul music when I was young. Soulful! You mean it feels sorry for itself..." he grumbled.

"I think we're all completely different," explained Peter Veitch, the man who plays keyboards and writes a hefty proportion of the songs. "And this makes it hard for us to come up with a band identity, and for that reason we're never able to tell anyone what our music's about."

Production

The album was produced by Rupert Hine, with whom they achieved an immediate rapport. Being, as it were, studio virgins, they had a lot to learn from him about production techniques — inevitably — and this has since affected the way they play songs live. "For a four-piece band," Peter said, "we wanted to try and make as wide a sound as possible, and recording certainly showed us how to do that."

"An album taught us a bit more about how to knit it together. Before that we were just all playing 'our bits'.. Remember that you're always playing it. You're not the one who's actually sitting and

listening to it. Rupert had our best interests at heart," Chris went on. "A producer has to have a concept in his own mind before he goes into the studio of how he feels it's going to sound at the end of the day. There's no way we could have gone into the studio *touts seuls* and held on to it. I mean, if I've been in the studio for over ten hours a day, I can't even tune the guitar... I lose the place altogether. You got to have someone in the driving seat."

Receptive

"You run up against your dreams all the time, though," said Peter, "when this is exactly what you've been wanting to do. So you try to be incredibly receptive, and hoping that it's going to come off of you — you're going to learn — and what you want to happen is going to happen. If you have a fixed idea it doesn't."

As for gigs, most of C.J.'s appearances have been north of the border. A brief spate of support slots has not really been enough to spread their name about. Three support dates with Southside Johnny, and some with Pat Travers gave them an airing. They'd just finished a short series of club and college gigs. What was the Scottish rock scene like now?

Sophisticated

"It's great," said Chris, "very healthy. All of a sudden Edinburgh's been getting a bit of press through the two independent labels — and it's certainly done us a lot of good not being from London. Peter and I came down to London once to try and find a bass player, and I felt very strongly at that time that there was a large pool of musicians all playing a certain kind of music. I just didn't want to be a part of it, playing Kokomo kind of music — that kind of thing, verging on jazz rock."

Of course, what Café Jacques themselves play verges on jazz rock, and many people have objected that they sound like what was happening two or three years back. They would argue that it isn't jazz-rock, or indeed anything that you can put a name to. The name implies the sound — sophisticated, almost world-weary, but not quite the white-suited, lantern-jawed, Gitane-smoking Euro-chic that you might expect.

Let's just say it's music — good music — and it comes from Café Jacques. O.K.?

album reviews



**JONI MITCHELL
DON JUAN'S RECKLESS
DAUGHTER
ASYLUM K63003**

The self-perpetuating Joni Mitchell enigma repeats itself; intense and personal lyrics weave through the songs but she remains the first lady of mystery. The re-spun tapestry becomes ever more expansive as her moods are indulged and explored with complete musical and lyrical freedom. Everything

is finely observed, played, stated, run to its lengthiest and most luxuriant. The effect, over four sides (and a mere ten tracks) is quite hypnotic, making the album both one of her best and most demanding.

On the instrumental side, she has enlisted bass player Jaco Pastorius, a man of already renowned technique, and his superb touch-sensitive playing does a great deal to add an extra dimension to the album. A man who has dazzled with speed in the past is revealed in a new light. He moulds his contribution to the exact musical mood of the moment, holding long, ringing tuba-like notes for bars at a time, sliding smoothly from one key to another, filling in with treble when required and just now and then producing the brisk finger exercises as well. Other contributors include John Guerin (drums), Chaka Khan, Weather Reporter Wayne Shorter, and Glenn Frey, but most appear on one track only and are

eased into position by Joni Mitchell's own sure hand.

The intro to Cotton Avenue and to the entire album gives it away — rich, echoed harmonies, those early morning acoustic guitar chords and the first flexing from Pastorius. Do not adjust your set. That one is for real. Overture becomes Cotton Avenue, and in her own special way she allows the song to gracefully live out its natural lifespan before it transforms into Talk To Me in front of your very ears. You almost don't realise you had them until they've gone.

Side Two, Paprika Plains, is the sixteen minute masterwork, orchestrated by Michael Gibbs. The composite pieces are the usual evocative instrumentals, song, plus poem and concerto but again, even more than the shorter tracks, the experience transcends the musical. Unreviewable — take it down to the last crochets and you might kill it stone dead. The second record is the land of the four minute songs again — gems are the title track and Off Night Backstreet, all gone before you can catch them properly.

Everyone has mentioned the length of the album — not a lot of minutes for a double, but I feel that an artist like this can dispense as she pleases. Don Juan's Reckless Daughter is a

masterpiece, a supreme fusion of folk, rock and classical music, contemporary genius at work and play and offering a romance to the world. Even she'll be pushed to better it. C.S.



**XTC
WHITE MUSIC
VIRGIN V2095**

It's virtually impossible to be fair to a band without having seen them perform live, but by all accounts XTC are a very interesting spectacle. That they can also cut the ice on record is demonstrated by this debut album.

Essentially, XTC are trying out new ideas. Because of their frequent attempts to establish different criteria in songwriting, the music is by no means easy on the ear. Barry Andrews' keyboard style is particularly arresting in this respect, and

**SUN—THE ROOTS OF ROCK
VOL 12
UNION AVENUE BREAK-
DOWN! CHARLY CR 30127**

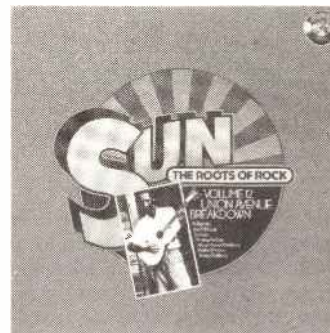
**THE LEGENDARY SUN
PERFORMERS
ROSCO GORDON
JUNIOR PARKER AND
BILLY LOVE
CHARLY CR 30133 & 30135**

The Sun shines again through Charly Records in the shape of a Roots of Rock series, designed to repackage the obscure and not so obscure recordings of the legendary Sun Records/Sam Phillips era. Legendary (the usual Sun adjective) because, to quote the Union Avenue sleeve, the label is "the story of rock 'n' roll music, its roots, its upsurge and its tributaries." The bare bones of the Sun story are already well documented — the early Presley, Carl Perkins, Orbison and Jerry Lee Lewis recordings and Phillips' expansion into soul, rock 'n' roll, second wave blues et al as his

'Sun sound' established itself as one of the true roots. The sleeve notes briefly recap.

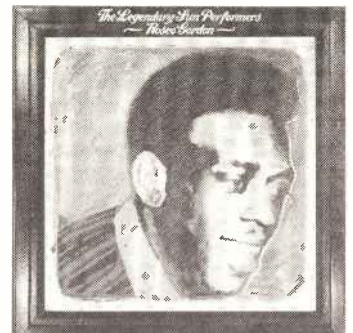
In fact, our threesome is but a representative selection from a new thrown far and wide to encompass blues (the Memphis pair, vols 10 and 11, seem to be worth a glance in that area) soul and rockabilly ragbags besides the individual artists' sets.

Union Avenue Breakdown (vol 12) is one of the ragbags and is therefore likely to be of more interest than the specialist sets of one or two performers. With its division into a Memphis Blues side and a Mississippi side — and with each artist taking up no more than two tracks — it has been possible to pick the vaults for tracks which are of a high quality and representative of each quirky style. On the Memphis side: Jimmy DeBerry's mixture of strumming and clearly picked acoustic lead on Party Line Blues, the red-raw electric aggression of Joe Hill Louis (Trust Me Mean An Evil),



the bopping boogie Willie Nix pair Prison Bound Blues and Take A Little Walk With Me with Walter Horton's harmonica wailing along, Horton's own, and therefore more harmonica based Walter's Boogie and Talkin' Off The Wall and finally Albert Williams disguised as Elmore James on Sweet Home Chicago and as Hooker on Thumba Chillen. Party Line Blues and Sweet Home Chicago are especially worth the 'roots' tag, distinctly anticipating the early Peter Green/Clapton blues solos.

The Mississippi side is a little more untidy but likewise has the



inevitable highlights; Pinetop Perkins' (Waters' sidekick) Boogie Woogie is archetypal piano purism while Boyd Gilmore and Earl Hooker's Believe I'll Settle Down has a richness of sound which one would not normally expect to find in a '53 recording. Once again, they're roots alright — Mike Bloomfield, did you do a little homework here, for example?

Rosco Gordon's album briskly lays out a selection of the numbers which established a pleasing marriage of boogie and 'Sun' rhythm and blues. The main features are Gordon's

those who thought that Dave Greenfield had spooky organ styles sewn up are in for a surprise.

Similarly, they avoid the obvious in their version of Dylan's All Along The Watchtower, which consists largely of Andy Partridge spitting out the lyrics to a bass/drum backing, with an occasional squirt of harmonica, and a constant uneasy whining of keyboard. The song metamorphoses into a curious form of neurotic reggae, ending suddenly on an unexpected organ chord — a favourite trick of Andrews.

The commercial angle of this band is not to be neglected, however. This Is Pop and Statue Of Liberty on side one are sufficiently catchy to suggest the singles market. And in case there are still some punters — and musicians — trapped in the past by the belief that "punks can't play", we have Spinning Top and I'm Bugged, both employing complex rhythm patterns and jazz-inspired chord sequences.

White Music takes a lot of listening to. The band are uncompromising in approach, steering clear of the old punk three-chord syndrome whilst maintaining the energy and extroversion we have come to expect from the newer bands.

P.D.

**BLUE OYSTER CULT
SPECTRES
CBS 86050**

The Cult are one of the few H.M. bands — possibly the only one — to break out of the head-banging syndrome and find their way back to music. Their songs are always thoughtful, and they're always *songs* rather than a stitched-together rifferama.



Agents Of Fortune from 1976 showed how well they could write melodies — Don't Fear The Reaper could have been a smash-hit single with the right kind of airplay. Spectres is a good title for an album with so many haunting tunes on it. The lyrics make a refreshing change from endless dirges about broken romances, life on the road with a rock 'n' roll band, getting wasted, etc. Listen to Fireworks, Nosferatu and I Love

quality and more interesting. Parker is the stronger of the two, and his two Sun singles Feelin' Good and Love My Baby are re-issued to ballast the rest of his previously unreleased tracks. Some, like Fussin' And Fightin' Blues and Sittin' Drinkin' And Thinkin' match the direct blues/boogie style of Feelin' Good (and, later, Feel So Bad!) with soul tinted renditions of those ol' blues.

Billy Love is the uncut diamond, but he too comes across with a few roots — the guitar on Hart's Dread Boogie and vocal (soulful again) on Blues Leave Me Alone. Overall, though, he fills his side with less ease than his companion.

Looking at releases from a specialist company such as Charly is not quite the same as undertaking yer average review. Their audience is largely pre-ordained, and informative sleeve notes give a fuller picture than the sniped overview ever can. The idea, more than to review, is to announce, and in that event the tip of an interesting iceberg may regard itself as duly charted.

C.S.

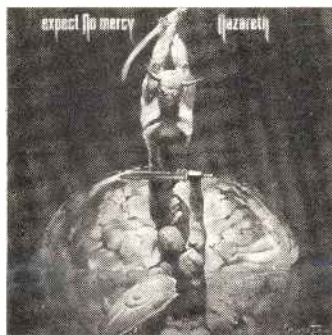
The Night. They have a story, or at least *something* to say.

But let's not discourage all you denim-clad lads. The Cult still know how to rock, even if they have recently started to take an interest in music. Godzilla, R.U. Ready 2 Rock and Goin' Through The Motions set the head nodding, if not actually hammering against the wall. Yet the production, by Murray Krugman, is beautifully understated even on the "heavier" tracks. And on the quieter cuts the sound is rich and relaxed — specifically on my own favourite, I Love The Night. A real spine-chiller.

Atmosphere is what Blue Oyster Cult have always been able to conjure up. Nosferatu has a rippling piano and a frightened, quavering vocal, underlaid with the soulless chords of a cheap string machine. Magic. Song arrangement and general playing standards are very high throughout: they avoid cliché even in the smallest guitar breaks: every phrase has been thought out.

Nevertheless, Spectres takes some getting used to — precisely because it's not instantly obvious to the listener. The band have gone their own way, and it's paid off.

P.D.



**NAZARETH
EXPECT NO MERCY
MOUNTAIN TOPS 115**

Nazareth as expatriates based in Canada seem to be coming across a little differently to the Naz of old. Rather than blame the crisp Canadian mountain air for its effect on the band it's probably safer to suggest that Manny Charlton's twin roles as producer and guitarist are pulling him and therefore the band's music — towards a slight identity crisis. Slight because it's still the same old Naz on the surface — persistent rock 'n' rolling behind Dan McCafferty's sung/screamed vocals and an instinctive feel for The Riff.

Of course, Manny has produced the band before and obviously knows what they're after better than a freelance

bigtimer, but he still remains cautious about imposing his will too heavily on the others; the classic dilemma of the band member/producer in fact. The trouble is that this time it shows more than before.

His reluctance to weigh in too heavily with the guitar immediately shows up on the first two tracks, Expect No Mercy and Gone Dead Train. Both ride along on clipped, rhythmic lead lines and are punctuated by high background harmonies; good Nazareth grist for the mill but minus our old friend the powercord. The obligatory guitar break halfway through Gone Dead Train turns out to be nothing more than a quick paragraph selected at random from the Classic Licks Manual, sub-section Chuck Berry Variations in Modern Rock.

Now when he lets his hair down the band sound altogether more convincing. All The King's Horses is the nearest they get to the epic rock sound with some expansive playing from Manny before he delivers a good tortured solo to end the album on a triumphant note, and Gimme What's Mine sounds as if it could have developed from a natural jam centred around some basic but tight riffing. Obvious vehicles for McCafferty's sandpaper voice are evenly inserted for the sake of balance; he is pushed way out front on Shot Me Down and naturally carries the world weary bluesing of Busted.

In the end though, what comes over much more strongly than any transient indecisions is the band's obvious assurance drawn from all those years' dues-paying. The occasionally suspect material doesn't seem to matter too much, and the diehard Naz fan will be well satisfied. Casual observers won't be overwhelmed, but who cares about them?

C.S.

**JOHN FAHEY
THE BEST OF JOHN FAHEY
1959-1977
SONET SNTF 733**

Whether you love him or hate him, the fact remains that the man is a genius. Not perhaps an overt genius, like Leo Kottke, whose comparable Best Of album appeared last year, but in the quiet, unassuming way he has always remained with his own peculiar style, he has made a clearing in the more remote jungle regions of the solo acoustic guitar.

Fahey's minority appeal is a result of the simple fact that he



tough vocal style, punctuated with frequent yelps of delight, and a sax that never stops honking. At his slickest he spuke a youthful Domino but is likely to pull more of an agonised Little Richard at the drop of a hat. The one drawback for any non-specialist listener is that the Rosco Gordon sound is limited, and the album is thus primarily archive fodder.

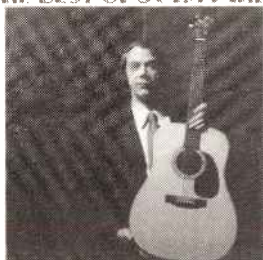
The third sampler, Junior Parker and Billy Love, spreads a little better than the Rosco Gordon set as each performer occupies a side each. Like Union Avenue Breakdown: less of each and therefore better

album reviews

doesn't sing, play any instrument other than the guitar, or have "guest musicians" on his albums. All the singing comes through his fingers, in the simplicity and passion of his strange compositions. He keeps a consistently low profile. His music has been featured in films (e.g. "Zabriskie Point"), but otherwise there is little evidence of him apart from a constant flow of albums over the last twenty years.

And so to this compilation, which offers a fine selection of material, but is woefully short on information. Recording dates are not given, nor are any clues provided as to the original album source of each track. Maybe Fahey or his record company regard such things as distracting, or so unimportant as not to merit inclusion on the sleeve. They could be right: there is little sign of "progression" from the beginning of side one right through to the end of side two. His style seems to have developed early, and the intervening years have been filled with developing its almost infinite ramifications.

THE BEST OF JOHN FAHEY



1959 - 1977

The heavy solemnity of *When The Spring Time Comes Again*, the naive blues of *Poor Boy A Long Way From Home* (the composition of which is mysteriously attributed to Fahey himself!), the Gershwin-type blues of *Some Summer Day* with its amazing final chords, and the rich 12-string swing of *Dance Of The Inhabitants Of The Palace Of King Philip XIV Of Spain* . . . all these are decidedly different in theme and treatment, but more than anything else are unalterably John Fahey.

His sound depends on feeling rather than techniques: analyse the playing and you will find that he often tunes to a major or minor chord, may possibly play a song or two on 8- or 9-string guitar, may indeed vary greatly in one song between sharp plucking near the bridge and gentle chording over the sound hole. Knowing all this doesn't help, though, because his secret lies where the secret of *all* great music lies: namely in what we refer to ironically as haunting melodies, those tunes which we all have inside us but which only men like Fahey can bring out.

P.D.



AEROSMITH DRAW THE LINE CBS 82147

Though it's debatable whether Aerosmith have ever achieved anything like subtlety on record, they have at least brought to the mid-seventies a number of good rock songs — *Sweet Emotion* and *Walk This Way* for example. In the States they've bridged the gap between the rarely-glimpsed Stones and the sort of heavy metal typified by Alice Cooper and Kiss; they toured, and still do tour, extensively. Their show is exciting, slick, professional and everything else a Budweiser-crazed audience could possibly hope for, including of course Glimmer Twins impersonations, complete with a pouting, shuffling Steve Tyler and a moody, guitar-pounding Joe Perry.

Anyway, to the current album, their fifth, on which the first side is frankly a bit of a let-down. Doubtless every track goes down a storm live, but the only track to lodge in the mind on side one is *Get It Up* — and

that mainly because it sticks to the well-tryed Aerosmith formula of a bouncing, vaguely up-beat funky rhythm. Check *Sight For Sore Eyes* on side two for a similar instantly recognizable beat. Otherwise, the first half of *Draw The Line* sounds like a collection on "new songs" which were only written because the boys at CBS were coughing politely and making hints about "fresh product".

Side two is a distinct improvement, but still nowt to fling your hat in the air about. *Kings And Queens* is a welcome respite from the constant screeching of guitar and larynx, and *The Hand That Feeds* is almost a textbook example of the driving riff-based material so beloved of American audience. The closer, *Milk Cow Blues*, would probably have its composer (Kokomo Arnold) stirring uneasily in his grave. To be kind, it sounds redundant.

Yep, this one makes you wonder whether Aerosmith can carry on for much longer. Most of their sales undoubtedly go on live reputation, but standing alone, *Draw The Line* is a recycled riff junk yard. A plastic memoir of some great gigs, perhaps. But rock and roll is like a shark: it must be always moving forward in order to survive. And what we have on our hands here, I think, is a dead shark.

P.D.

EARTH, WIND & FIRE ALL 'N ALL CBS 86051

One of the most successful crossover acts of recent years, though so far more in the U.S. than here, E.W.F. continue their formula of funk-pop with a soft underbelly of smooth vocal harmony. They take no risks, thus ensuring massive sales and nominations for various Rock Awards. The lyrics have much to say on the subject of "love together as one" etc., and odd bits of esoteric imagery should please the credulous. The playing is, of course, as immaculate as ever.

BUDDY KNOX PARTY DOLL PYE NSPL 28243

The rockabilly revival currently bubbling away has brought to light some interesting material that might otherwise have sunk without trace. This album offers no less than twenty cuts recorded between 1957 and 1960 by a man who would probably be as famous as Buddy Holly were he dead. As it is, Knox is alive and well and living in Vancouver, as we are informed by the copious but superb sleeve notes. The playing is excellent throughout, especially that of lead guitarist Don Lanier, and the recording better than expected. Interesting to compare this with some of the revival bands of today (e.g. *The Whirlwinds*, whose debut album is currently out on Chiswick Records).

SHORT CUTS

THE SWEET LEVEL HEADED POLYDOR POLD 5001

Can this really be the same band who recorded such classics as *Ballroom Blitz* and *The Six Teens*? The brain curdles at the very thought. Hints of their former commercial days re-surface in *Love Is Like Oxygen*, but as for the rest, they have adopted a new "mature" pose which results, sadly, in a loss of their old identity without the creation of a new one. Too many musical styles are attempted, and all have been tried before — more successfully — by other bands. An album on RCA records is recommended (*The Golden Greats*) which may provide solace for those who mourn the passing of their Chinnichap days.

ANDREW LLOYD WEBBER VARIATIONS MCA MCF 2824

The man who inflicted Jesus Christ Superstar on a sickened world would certainly see nothing wrong with giving the Classics a boogie-woogie beat. And true to form, Webber, aided and abetted by his brother Julian, Rod Argent, and the members of *Colosseum II* — all of whom ought to know better, takes Paganini and beats him to a bloody pulp. What harm a man who died 140 years ago could have done to Webber that he deserves this hardly bears thinking about.

On the other hand, if you still think there's any life left in the old pop/classics fusion stable, *Variations* will at least afford a few laughs, especially Gary Moore's musical impression of Hank Marvin amid the turmoil of boogie, jazz-rock, pomp-rock and baroque cello.

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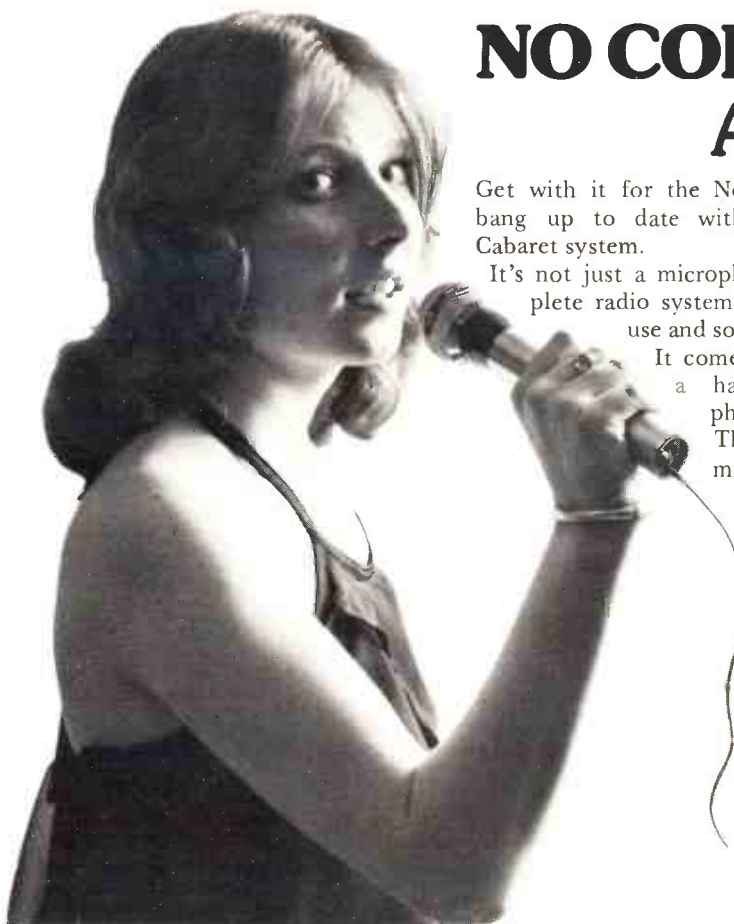
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INSTRUMENTAL NEWS

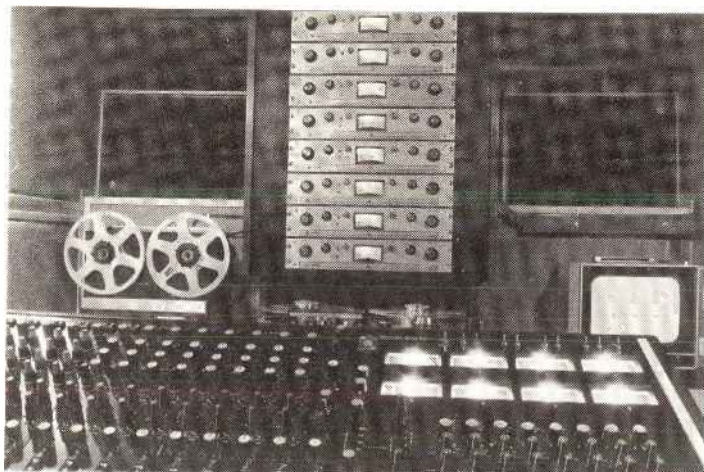
FRIEND'S MOBILE

Mobile recording for as little as £290 for four days? If this sounds an interesting proposition for those who prefer "getting it together in the country" to trekking into London to record, Mobile Sound Services may have the answer. The base rate is £9 per hour, or £85 per day, and after four days the rate falls to £65 per day. As for mileage, the Mobile travels ten miles free per hour of recording time from its headquarters at 33 The Parade, Claygate, Surrey.

Equipment includes a Soundcraft 16/8 desk, Scully 1" 8-

track tape machine, Dolby A noise reduction, Revox A77, Quad 405 monitor amp, Tannoy Devon monitor speakers, AKG and Shure mic's, and a variety of outboard gear. Other extras include closed circuit TV and over eighty yards of multicore.

The partners are Paul Friend and Charles Griffin who can be contacted at Esher 67087 or at the address given above; they have extensive experience of both playing and sound mixing, as well as the theoretical basis of a college course in film and television production.



ROSE-MORRIS ACQUIRE KORG DISTRIBUTION

Rose Morris have announced that they have acquired the sole distribution rights for Korg products. Korg manufacture reasonably priced synthesizers for the professional and semi-pro section of the market, from

the Micropreset model up to the polyphonic PS3100. In addition, the Korg range includes a mains or battery powered electronic tuning device and the Mr. Multi effects pedal.

EMERALD ISLE'S MUSIC '78

The Emerald Isle sees two unrelated musical events next month. The first is the Northern Ireland Musical Instrument Retailers Association exhibition — the first to be held in Ulster.

Entitled Music '78, the exhibition will be staged in the Members Rooms of the Royal Ulster Agricultural Society at Balmoral, Belfast, on the 6th, 7th and 8th April, opening from 2.00 pm to 9 pm daily. Stand space has been taken by most of the leading manufacturers

and distributors in the U.K.

The second event takes place over the border about a week later. The Cavan International Song Contest finals are to be held on April 14th and 15th at the Cavan Sports Centre Ballroom at 8 pm. Details of the preliminary stages arrived on our newsdesk far too late for inclusion in earlier issues, but songwriting readers may be interested to attend to find out about next year's contest. Prize money this year totals over £2000.

ANOTHER LABEL(!)

Last year saw the birth of a host of minor record labels run from garages and shop premises up and down the country. PVK Records obviously see themselves as an emerging force on the independent scene for this year — indeed, they claim to be about to "hit the headlines" with a number of acts, such as Freddie Starr, Herb Reed, Sam Leno, White Plains and the legendary Peter Green. PVK describe their approach as "informal, friendly, and very understanding", qualities which they are prepared to lavish on their commercially orientated record productions.

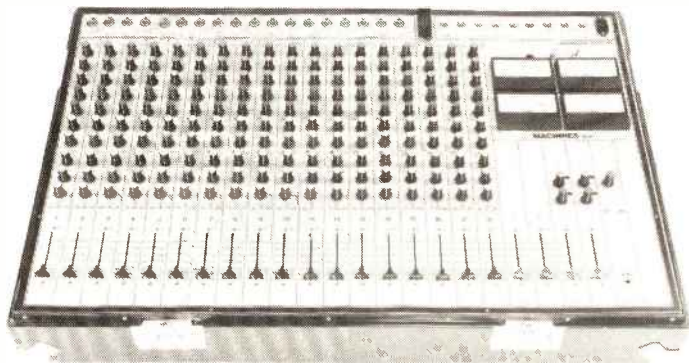
Further information for anyone interested in submitting demo material to the company can be obtained from Jeffrey M. Zollo, Young P. R., Walton House, Richmond Hill, Bourne-mouth; telephone (0202) 292301/292124.

CATHEDRAL COMPRESSOR/LIMITERS

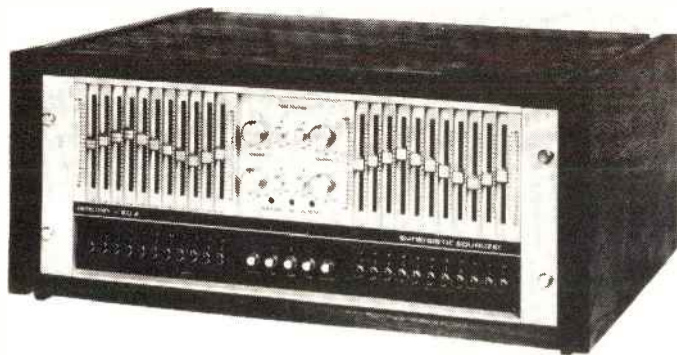
A new quad compressor limiter has appeared for the use of recording technicians. The Cathedral CL4 consists of four identical completely self powered compressor limiters in an attractive high quality instrument case. It offers variable threshold, operating from -24dB upwards, compression ratio, continuously variable from 1:1 to 20:1, releast time —0.1 sec. to 5 sec., and make up gain. The nominal output level is +8 dBm. A rack mounting version is available, but the standard model retails at £245 + VAT. Cathedral Sounds may be contacted at Fourways, Morris Lane, Halsall, Ormskirk, Lancs.



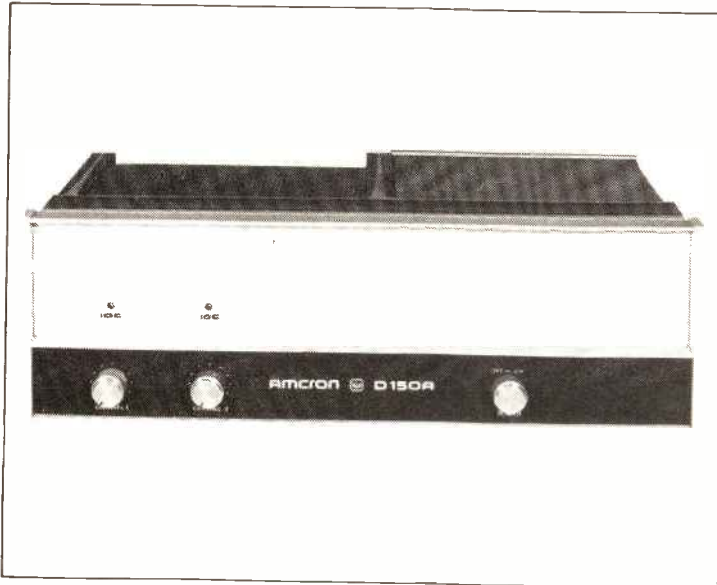
STUDIO EQUIPMENT



▲ The Macinnes 18/4 mixer.



▲ The Amcron Synergistic Equaliser.



▲ The Amcron D150A power amp.

AEG-TELEFUNKEN

From Germany comes equipment from the multi-national AEG conglomerate, represented here by Hayden Laboratories. The Magnetophon 15A multi-track systems are compact units for 8 tracks on 1" tape, and 16/24/32 tracks on 2" tape. The amplifiers for 8 up to 32 channels are incorporate in the console below the tape deck.

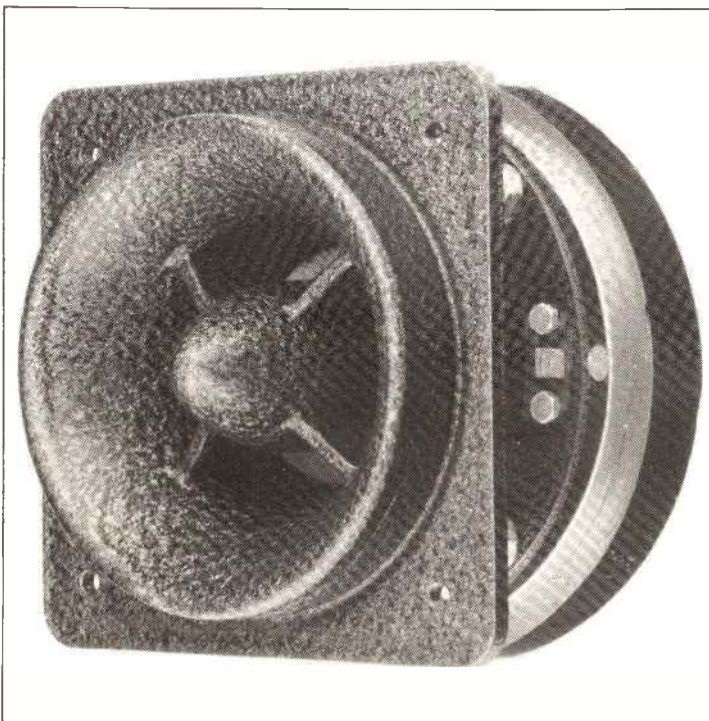
Derived from the well-proven and well-known M15, the M15A Multi-track systems have been redesigned for easier and more versatile application, taking advantage of the most modern technological developments and techniques. The amplifiers are equipped with clickfree modulation switches which are controlled from the tape transport function. The M15A is designed for top quality master recording and reproduction in all professional studios.

ALLEN AND HEATH

Allen and Heath are old friends of Beat and we've always had little but praise for most of their equipment. A&H specialise in studio package systems with their modular console and Mini 8 tape recorder. In addition, A&H

have branched out into offering a free consultancy service for people wishing to build their own studios. Allen and Heath may be mistakenly better known for their mini mixers — this impression was removed during our visit to Horizon Studios in Coventry during the height of last summer where there is a 32 channel A&H mixer sitting happily in the control room.

A&H have spent many years in the development rooms designing their SYNCON system which was introduced some twelve months ago — this system, in the simplest of terms, has been designed to enable a recording session to progress with the absolute minimum of re-routing, switching, or patching. With SYNCON, say Allen and Heath, the engineer can concentrate on the creative aspect of recording without fear of having failed to perform a time consuming list of operations. Internal switching and electronic circuits enable the engineer to switch from record to remix at the push of a button. Free routing enables any module to be designated as a sub-group master which takes most of the gymnastics out of a



▲ The Celestion Powercel HF20 loudspeaker.

SUPPLIERS SURVEY

complex mixdown operation.

AKG

When we asked AKG to send information on the equipment they manufacture which would be suitable for inclusion in this survey they asked 'all of it?' and of course, through the post came a whole load of info which just spilled out of the envelope and all over our desks! AKG make microphones (both dynamic and condenser), stereo reverberation units, mixers, equalisers, and other reverb systems. AKG mics are amongst the best in the world (our editor uses them in his back room at home for recording the chirpings of the lesser grey town squirrel) and can hardly need introducing here in this type of survey. Beat was invited to Vienna last year where we saw the care and expertise that went into every stage of the manufacturing process, and we know the end results to be worthy of this careful construction.

The AKGBX10 is probably the second most popular studio reverb unit after the EMT and is one of the best units in this field in the world. Headphones too, from AKG, find their way into studios where they are praised not only for their accuracy (obviously a major consideration) but also for their comfort — a less obvious but nearly as im-

Beat's regular round-ups of the studio heavy mob: desks, tape machines, microphones, graphics, monitors, noise-gates, woofers, tweeters and tea-trolleys.

portant feature.

ATC

ATC make speakers, and damned good ones at that. At the heart of the ATC monitor system is the 12" loudspeaker on which the company's original reputation was firmly built. ATC consider the midrange to be the most critical area of sound — the area in which the human ear can discern and isolate amplitude, frequency, phase, response and distortion, and therefore set out to design a 3" dome to cover the entire mid-band and provide excellent transient response together with low distortion and linear amplitude response. The result works — and ought really to be heard. Try and hear one rather than read about them — you might find you insist on getting them in your studio.

AUDIO AND DESIGN

Audio and Design, based in

Hawaii and distributed in Europe by ITAM, manufacture the all-important outboard limiters and equalisers which are often only the subject of passing reference in many articles on studios. The Gemini Compact Stereo Compressor-Limiter is a true stereo compressor/limiter that has been designed to meet the requirements of the self-op recording artist and semi-professional user. The Gemini has most of the flexibility of more exotic units whilst retaining that simplicity of operation so essential for the self-op artist.

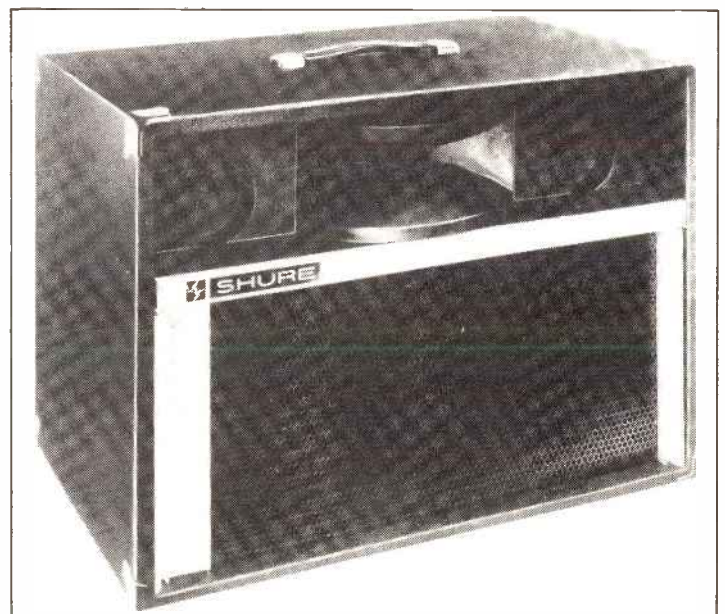
Also from Audio and Design comes the Paragraphic E950 Equaliser which brings to the conventional graphic equaliser, all the flexibility of parametric equalisation. Pre-set colour-coded positions for frequency and bandwidth enable it to be set up as a straight-forward graphic unit in either stereo six section format or a 12 section

mono systems outputting on either of the units output connectors.

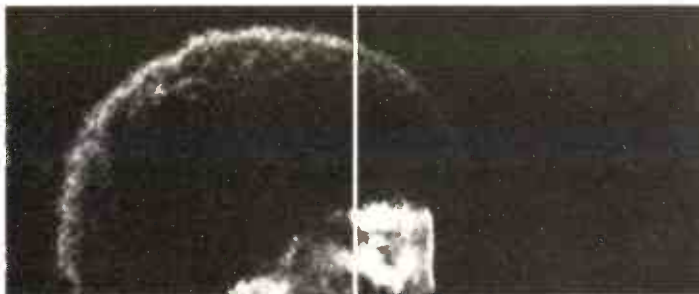
A&D's range continues with broad-cast limiters, voice-over limiter, selective limiter, Complex Limiter, vocal-stressor, Sweep Equaliser, Selective band processor, expanders suitable for Scamp racking — etc. etc. In other words, it's there — just give them a call!

F. W. O. BAUCH

F. W. O. Bauch are the sole UK agents of an extensive range of studio equipment manufactured by a large number of well known manufacturers. Considering our space limitations, we can only really list these manufacturers with a brief idea of their products and recommend interested parties to get in touch with Bauch for further details — they can be contacted at 49 Theobald Street, Boreham Wood, Herts, or by telephone



Two from Shure — above, the SR101 and — right — the SR116 cab.



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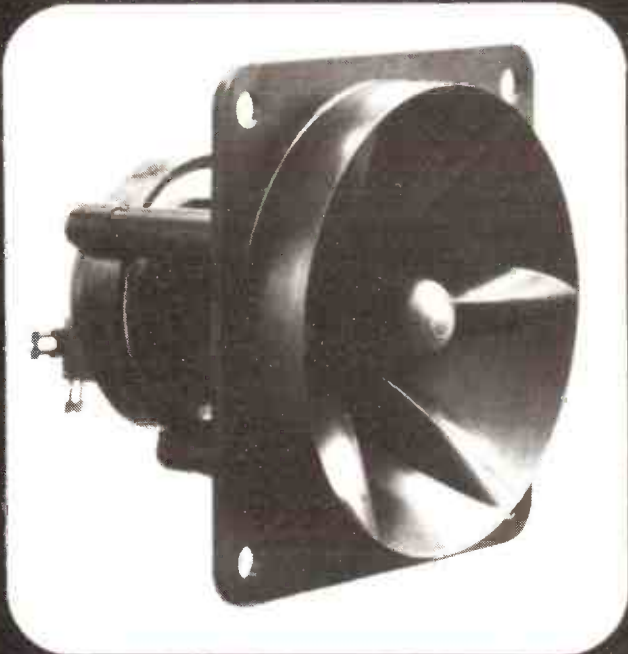
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Klein & Hummel — Monitor loudspeakers, equalisers.

Allison — Kepex, Gain brain.

Danner — Faders, microphone stands and booms.

Ivie — portable audio test equipment.

MRL — precision test tapes

Switchcraft — audio connectors.

ITC — audio cartridge equipment.

Seydel — Faders.

Revox — tape recorders (of course), amps, tuners, speakers and turntables.

Transco — disc recording blanks.

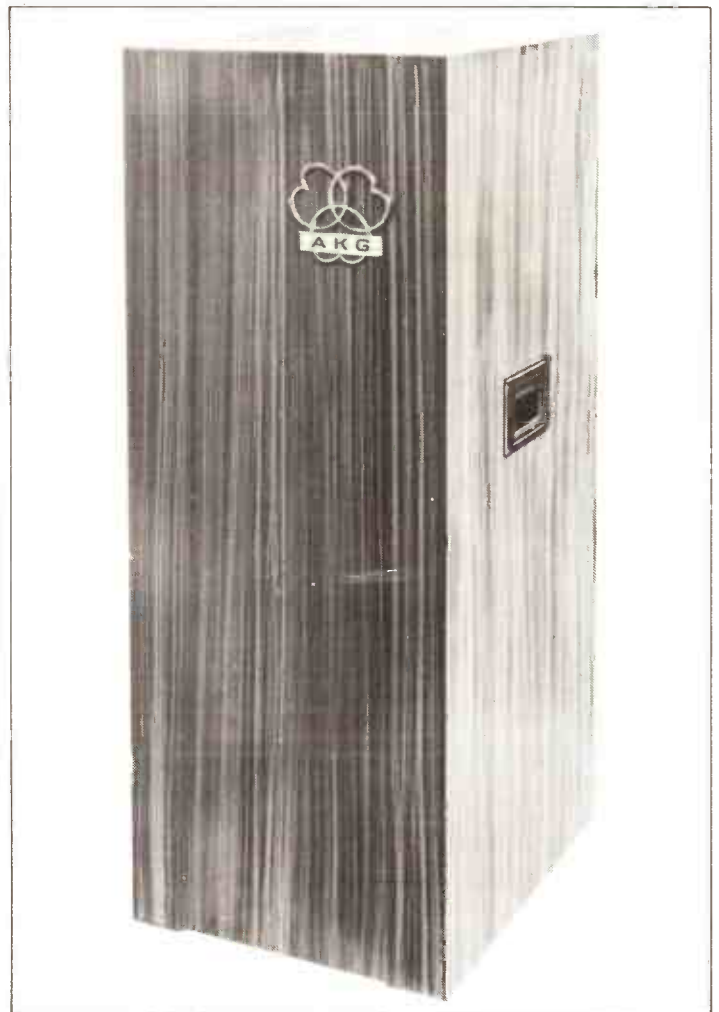
Europa Film — record plating equipment.

Albrecht — magnetic film recorders, polygon projectors.

CADAC

Up once more into the higher echelons of studio equipment — the recording console. And similarly, up in the higher echelons of manufacturers one can find the name of Cadac imprinted firmly on the desks of many of Europe's best known and best used studios. Cadac pride themselves on their ability to build genuine 'custom' built desks — and not just the monstrous 40 input quadrophonic monsters, but also the small 6 into 2 stereo board.

We've seen several of their custom desks recently — and



▲ AKG Reverberation Unit.

The Recording Studio specialists

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8 Track Tape Recorders

Brenell Mini 8	3795.00
TEAC Tascam 80/8	2200.00

4 Track Tape Recorders

TEAC 2340SX	610.00
TEAC 3340 S	735.00

2 Track Tape Recorders

Revox A77 1102/4 3 3/4" / 7 1/2"	475.00
Revox A77 1132/4 Dolby 3 3/4" / 7 1/2"	620.00
Revox A77 1106/8 Nab 7 1/2" / 15"	520.00

Other versions are available including Dolby, Amps, Speakers, Varispeed, Metal Case, Etc

Revox A700 NAB/IEC 3 3/4", 7 1/2", 15"	1009.00
Teac 3300SX2T	495.00
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Mixers

M/M MP175 8 in 2 out	192.00
M/M MP175 12 in 2 out	230.00
M/M MP175 16 in 2 out	290.00
M/M MP175 8 in 4 out	330.00
M/M MP175 12 in 4 out	360.00
H/H 12 in 2 out	315.00
H/H 8 in 2 out	270.00
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Recording Studio Design 12-2	391.00
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A & H Modular 2 16-8	2439.00
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H/H Multi Echo	145.13
H/H Slider Echo	135.17
Roland Space Echo	330.00
Roland Chorus Echo	475.00

Rhythm Units

Roland TR 33	160.00
Roland TR 55	199.00
Roland TR 66	199.00
Roland TR 77	295.00

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Tannoy Arden	424.50
Tannoy Berkeley	355.00
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Tannoy Devon	271.00
Tannoy Eaton	237.00
Yamaha NS 1000	678.00
Yamaha NS 1000M	551.00

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Tannoy HPD 315A 12"	104.23
Tannoy HPD 385 15"	124.31

Noise Reduction Systems

DBX 122 2 Channel	249.00
DBX 124 4 Channel	362.00
DBX 152 2 Channel	341.65
DBX 154 4 Channel	535.55
DBX 154RM 8 Channel	1072.00
DBX 157 2 Channel	442.20
DBX 157RM 4 Channel	884.40
DBX 158 8 Channel	1655.00

Compressors

DBX 160 Comp. Limiter 1 Ch.	226.75
DBX 160 RM Comp Limiter 2 Ch.	453.50
DBX 162 Stereo Comp. 2 Ch.	435.00
DBX 117	157.00
DBX 119	176.00
Allen & Heath Pro. Limiter	81.00
Allen & Heath Delay Limiter	245.00

Power Amps

Yamaha B1	933.00
Yamaha B2	635.00
Amcron D60 60 W per Ch.	269.32
Amcron DC300M 500 W per Ch.	708.75
Amcron D150A 190 W, per Ch.	438.48
Amcron M600 1350 W, per Ch.	1560.00
Amcron M2000 2700 W, per Ch.	3121.00
H/H S500-D 500 W, per Ch.	340.00
H/H TPA Mono	
100-D 250 W	160.32
50-D 100 W	122.04
25-D 100 w.	93.96
Quad 405 100 W, per Ch.	157.00
Quad 303 45 W, per Ch.	106.50
Revox A740 150 W, per ch.	688.50
Quad 33 Pre amp	94.50
Nakamichi 610 Pre Amp	339.50

Mics—Dynamic

AKG D12	77.00
AKG D190E	45.90
AKG D200	68.50
AKG D202	82.00
AKG D1200	57.00
D120C/E	34.00
D120H/L	38.50
D140C/E	57.50
D170E	62.50
D190E/H1	49.75
D2000	66.00
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Shure SM54	138.00
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Shure SM57	64.50
Shure SM58	82.00
Shure Unidyne 545	52.75
Shure Unidyne 548	64.50
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Mic—Stands

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207	11.55
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256	10.50
Scotch 1/2" 206	14.20
207	20.25
256	23.50
Scotch 1" 206	27.00
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Revox Pro.	41.50
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TEAC	9.00

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Ferrograph	12.35
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TEAC 80/8	27.00
TEAC 3340S	30.00
Revox A77 5 metres	23.60
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Full range of Cannon Connectors, Jack Plugs, etc

Prices are subject to Manufacturers fluctuations.



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STUDIO EQUIPMENT SUPPLIERS SURVEY

have without exception been impressed, especially with the environmental considerations obviously examined before supplying — i.e. angled split desks, or ones with right angle turns to enable installation in smaller control rooms.

CADEY

Cadey manufacture a small range of one and two inch master recorders — two one inch eight and 16 tracks, and two two inch 16 and 24 track jobs. The machines are designed primarily for simplicity of construction and operation while maintaining the highest possible standards of recording and reproduction. Due to recent design improvements in the head section, the 2-head machine is capable of a frequency response through record/replay which is as wide and as flat as the 3-head machine.

CATHEDRAL SOUND

Cathedral Sound, based way up in the Ormskirk area of Lancashire, spend their days

manufacturing some of the more complex individual pieces of studio equipment — things they call 'instant circuits for audio applications.' Cathedral make a range of high quality audio modules, each comprising a glass fibre printed circuit board 45 x 65mm to operate from 24-30 volts complete with 12 way edge connector. All modules are 20Hz to 20KHz plus or minus 1db, except where fixed equalisation has been as applied.

These modules perform various functions, from the M1 microphone amplifier to the M9 line output amplifier. Also from Cathedral Sound comes the Compressor/Limiter designed to fulfil the need for a versatile, high performance, low cost, dynamic control module. An FET device is used as the control element, and the circuitry used ensure low noise and extremely low distortion characteristics.

CELESTION

Celestion, known for some 50 years now for their reliability and



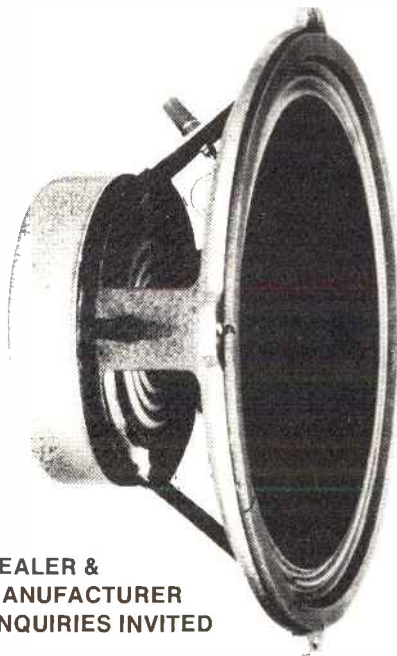
▲ Brennell's Mini 8 tape machine.

sound service in the hi-fi field, are also common speaker units in many studio systems. This year Celestion have introduced several new units for the Frankfurt Fair in February, including a new high power horn tweeter in

the powercel range. Known as the HF20 this unit has a power rating of 100 watts over a range from 3KHz to 20KHz.

Also new this spring is an even higher powered version of

Richard Allan High Power Units



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STUDIO EQUIPMENT SUPPLIERS SURVEY

the well-known powercel 15, now improved and fitted with new design glass-fibre voice coil former, and rated to handle some 150 watts EMS. A new G15/100 is also becoming available in four different versions which will allow a variety of different applications to be met successfully.

CETEC

Cetec Audio are better known for Gauss speakers — a fact of which they are undoubtedly proud! We hear of a new range of three monitor cabinets designed by the California factory but which are available to the professional music industry over here. The important point about these monitors is the rise of special high efficiency components such as the 12 and 15 inch bass woofers which offer the advantage of very low natural free air cone resonances with very high handling power capabilities in the order of 200 watts RMS.

Primarily designed for bi amplification all three units in-

corporate a low mass diaphragm version of the well known HF4000 high frequency pressure unit in conjunction with the Gauss dispersive horn 4140. The factory claim that considering their very compact overall measurements these monitor cabinets represent one of the most powerful devices available at the present time.

COURT ACOUSTICS

Court Acoustics are one of those rare birds that not only manufacture equipment, but also operate a fully professional design, installation and servicing system for professional studios. Court supply equipment at manufacturers' prices less their package deal discount, and do not charge for their consultancy service. They supply either part of the necessary equipment, or will handle the complete installation from empty room to fully operational studio. A further idea is the Court Hire-Consultancy.

Using their own spectrum analysers Court can measure



▲ ATC speakers.

the system or the room, provide a response curve, and tailor the sound exactly to the studio's requirements. This service costs in the order of £25 per half day for the equipment plus a further £12 an hour for consultancy. On the manufacturing side Court make real time spectrum analysers, 27 band graphic equalisers, crossovers, and a complete range of monitors and speaker systems. Clients include Island Studios, Britannia Row, Kingsway, Jethro Tull, John Mayall and more besides.

Dbx

Dbx, logo 'the sound of silence', are one of the best known manufacturers of noise reduction systems — essential to both the highly sophisticated professional studio and to the small home outfit, and even to hi-fi addicts. dbx manufacture systems aimed at both professional and amateur operations. The dbx system allows the input signal to be reproduced exactly without added noise contributed by the recording process although dbx point out that they cannot attempt to remove noise present in the original input signal. The dbx system uses 2:1 compression before recording and 2:1 expansion on playback, and no matching lieve is required for accurate code-decode tracking.

DOLBY

Dolby, manufacturers of excellent noise reduction systems, are one of those rare companies to establish themselves as a household name, even if the people who might know the name don't know the product. In fact, it's difficult to believe there was ever sound without Dolby noise reduction. Few studios in the country don't use noise reduction, and few of the

■ ■ ■

Who'll be the new name in rock?



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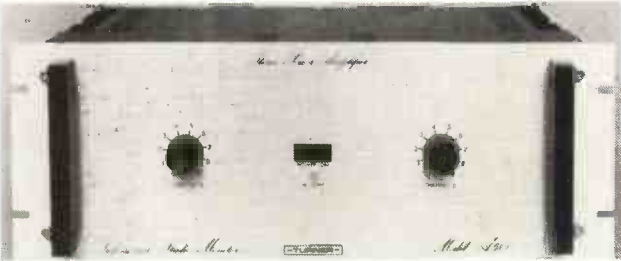
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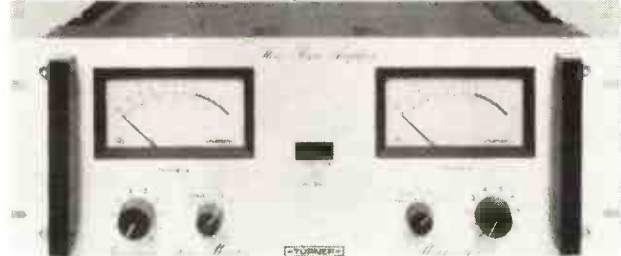
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Model A500/VU incorporates precision VU meters and range selectors to provide comprehensive monitoring of the input and output at levels of 0dB, -10dB, -20dB.



Model A300 — the studio standard — provides 100 watts per channel into 8 ohms (150 watts per channel into 4 ohms). As supplied to leading recording studios.



Model A300/VU provides 180 watts per channel into 8 ohms (280 watts per channel into 4 ohms) and is recommended for use in the most demanding studio monitoring or p.a. situation.



Model B302 — the single power supply version of model A300 — provides 100 watts per channel into 8 ohms (150 watts per single channel into 4 ohms). Model B302 achieves a very high standard of performance in a more economical format.

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Penny & Giles conductive plastic fader

Stereo echo returns, foldback, talk-back, slate, 5-frequency tone oscillator, VU meters of PPMs, up to 36 channels, 8 groups, 24-track monitoring.

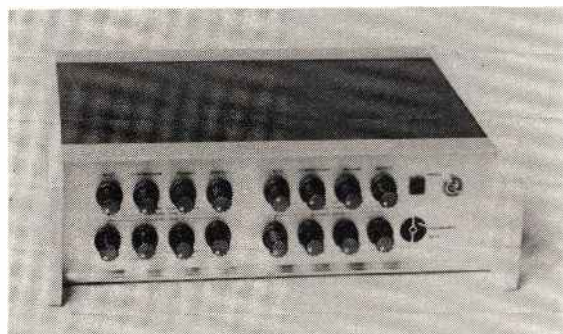
What more can we tell you? Call us and ask for John Andrews or Ted Fletcher.

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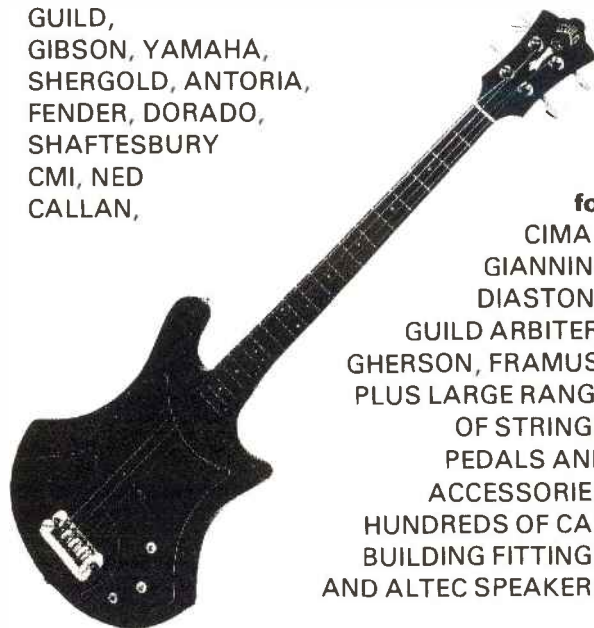
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STUDIO EQUIPMENT SUPPLIERS SURVEY

many don't use Dolby — in short, there's is a remarkable success story spread, as it is, over only 12 short years.

We visited their laboratories in London and reported on this visit in the November issue of *Beat*, last year. So you know where to go for the full story, don't you?

ELECTRO-VOICE

Electro-Voice manufacture two partially related ranges of equipment in high demand from the recording studio industry — microphones and studio monitor speakers.

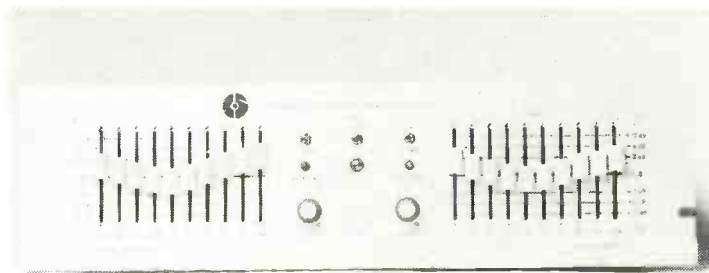
Electro-Voice microphones are of particular interest due to the inclusion of the company's patented Volumetric diaphragm which came about following specialist photographic research into moving mic diaphragms. The three dimensional photographs were sufficiently accurate to discern movements as small as five millionths of one inch!

The Volumetric diaphragm is a polystyrene disc laminated to the diaphragm which does not tend to break up at high

frequencies — segmentizing causing distortion. Electro-Voice monitor speakers are built to similarly high specifications and are a particular favourite among many freelance recording engineers.

GRAHAMS ELECTRICAL

A different kettle of fish in a large pond of manufacturers. Grahams Electrical are a retail shop in Pentonville Road (not a million miles from *Beat*'s own offices) where they carry on a number of occupations of interest to smaller studio owners. Grahams have facilities within their demonstration showroom to demonstrate their range of JBL monitors, mixers, multi-channel recorders, microphone stands, microphones and effects units. Grahams are main agents for JBL chassis units and studio monitors, TEAC, TASCAM, Revox and Keith Monks; they are also suppliers of AKG, Beyer, Allen and Heath, Amcron, BGW, Brennell, DBX, Dolby, Klark Teknik, Nakamichi, NEAL, Rigers, SCAMP, Shure, Studer etc.



▲ Cathedral Dual Channel Graphic Equaliser.

In other words, if you're still choosing certain items of equipment Grahams could be the place to go to hear their performances side by side before making the final choice. In addition to the above activities Grahams also run an excellent hi-fi department where it's possible to hear the brilliant Tangent range of speakers (our editor gets excited when he hears Tangents — he's considering selling the Northamptonshire ranch to underwrite them!)

ITAM

ITAM are best known to this magazine for two things: one, their kindness and generosity in

agreeing to let us loose with an 805 master recorder and a 10.4 mixer, and two, their excellent products! We reviewed the above equipment not so many months ago, and found it to be ideally suited primarily for small 8-track semi and professional studio applications, while also seeing that it could be used in a home studio environment by a competent and comparably well off enthusiast.

Also from ITAM, comes The Compliment, a stereo compressor-limiter which may be used for stereo or dual mono compression-limiting. It is suitable for operation with all systems have line levels of between -10 and +10dBm, and



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STUDIO EQUIPMENT SUPPLIERS SURVEY

the output limit threshold can be pre-set to suit following equipment. On voice the compressor-limiter combination is ideal enabling the use of a soft initial slope in order to compress and retain dynamics yet having the ability to hold sudden peaks, as they occur, in the limiter.

In addition to the above ITA also retail a large range of equipment from a whole selection of studio equipment manufacturers, among them Trident, Lockwood, Tannoy, Quad, Allen and Heath, AKG, RSD, DBX, JBL etc. ITA can be contacted at 1-7 Harewood Avenue, Marylebone Road, London NW1 or on 01-724 2497.

KLARK TEKNIK

Klark-Teknik live up in Worcestershire — a lovely part of the world as we discovered on our visit to Worcester Sound Studios not so many months ago — and from there produce a number of very important backline pieces of equipment, aimed primarily at the very best studios in the world. Klark-

Teknik's name crops up in our Studio Spotlights with an amazing regularity — one which implies that not only do they believe they produce good equipment, but also many top-notch studios agree with them.

Their DN27 and DN22 Graphic Equalisers retailing at some £500 odd quid are described by the company as being the 'ultimate in tone control' — and perhaps it's even a fair description. The ability to readily compensate for inadequacies in the frequency response of signal sources such as mics, pre-amps etc., not simply to emphasise certain frequency bands, is very advantageous, especially where a rapid and accurate equalisation setting is required.

This, together with a graphical representation of the amount of equalisation, expressed in dB's, gives the user of the Klark-Teknik Graphic Equaliser vastly improved freedom over tone control. Klark-Teknik also manufacture the DN36, Analogue Time Processor, costing just over



▲ AKG's 6200A mixer.

£650, which is a dual channel voltage controlled delay system. The delays can be set manually or controlled automatically, and the built-in modulator allows the delay length to be swept in various function patterns at variable rates and depths. Multipath feedback controls are included to enable the user to synthesize a number of time related effects including reverb, phasing, flanging, vibrato, chorus, single/double repeat echo, doppler shift, ADT, harmonizing and frequency shifting. In all, a versatile box of inexpensive, high quality bits!

MACINNES

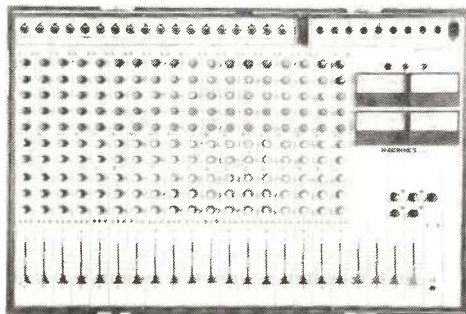
Who, one might ask? — but definitely unfairly. Macinnes are rare in being involved in two distinctly different aspects of the studio supplying business, handling both mixing equipment and power amplification. Macinnes distribute the world famous, and possibly industry standard, range of Amcron power amplifiers — and surely, that's enough said!

On the mixing side of things, Macinnes have just introduced their new 18/4 mixing console which features 18 inputs for



NEW!

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either mic or line, 4 outputs, 2 echo sends, and a new Socapex multiway connector which is a standard fitting. The price of the 18/4 remains at £1600 despite their being various circuit refinements inside the consol. Macinnes are also able to offer their own multicable with as many as 70 pairs if required, with each pair individually screened, and the cable being extremely flexible compared with most conventional cables.

MCI

Another of the major manufacturers of sophisticated recording consoles is the MCI Corporation based in that town of legendary name, Fort Lauderdale in Florida. MCI make mainly big desks that find their way into studios of the calibre of CBS in London. One of their advantages in some ways is the lack of technical specification in relation to the practicality and reliability of their equipment. This opinion is gleaned from engineers with experience of MCI gear rather than the company itself and is not intended as a criticism at all. MCI tape recorders too have a reputation for being ultra-reliable.

If you're contemplating running a 24-track studio 24 hours a day you could do a lot worse

than listen to people's tales of the MCI equipment's reliability. Time in the recording business is money and if there's a way of making sure you can use all of it then you do. MCI consoles and tape recorders have an unrivalled reputation for keeping on going when the others might be thinking of packing up.

MUSIC LABORATORY

The Music Laboratory is one of the country's largest suppliers of recording studio equipment. An extensive stock, and a full range of equipment is always available for purchase and demonstration. The Music Laboratory is highly respected in the professional field, offering a high standard of servicing and workmanship, and a first rate hire service with nationwide despatch facilities is available. In addition to their more normal field of operation the Music Lab is currently building a range of direct injection boxes which have already found homes in some of the best known recording studios in the world.

SCENIC SOUNDS

With the installation of the 32 in 32 out monster in the new mixing suite at the Roundhouse Studios Harrison desks finally



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STUDIO EQUIPMENT SUPPLIERS SURVEY

come to Britain. There are only a few studios in Europe which use Harrison — and most of these would appear to be in Sweden — but there must be many, many more who would like the opportunity of putting one in. Harrison are regarded by many professional engineers as being the ultimate state of the art — but like many other industries, to get the best you have to pay for it and Harrison are very expensive. The Harrison range comprises two basic models — 40/32 and 32/32 — on which several variations are available — which means you say what you want and the chances are that Harrison will be able to come up with the goods.

Harrison consoles are also ready for automation instantly — the wiring and circuitry is built into the basic chassis of the desk. The Allison Programmer will directly to any Harrison console.

SENNHEISER

Sennheiser is another name that crops up again and again in our

studio spotlights — in the microphone and headphone mentions. Sennheiser are among the very top half dozen manufacturers of microphones in the world, and the range is both comprehensive and excellent. Most studio engineers will be familiar with Sennheiser microphones, and those who don't ought to get on the phone and get hold of a catalogue! Of more specific interest is the introduction of genuine Infrared Light 'Infraport' two-channel technique for home and studio use.

This system was first introduced at the Berlin Audio Fair in 1975, and has been receiving critical acclaim from studios ever since. Very simply indeed (*how else could you put it? . . . Ed*) the advantage of this system is that a transmitter supplies the information rather than having it rushing along the normal cables: the end result of course is that the wearer is free to move wherever he wants within range of the transmitter without being limited to both length of cable from the amplifier, or obstacles

in the way. It's an ingenious idea, and one that not only works, but works well enough to make it a genuine valuable addition to any studio's range of equipment.

SHURE

Shure are one of the first names that spring to mind when considering microphones. In truth the company would probably claim they are *the* first name to spring to mind and one can see their point! Shure mics are to be found probably in every studio in the country (professional at least): if not in great numbers then in the odd one or two which is used for that particular instrument to get that particular sound — and that, in many ways, is what Shure are about. You need to mic something, you'll find there's a microphone in the enormous Shure range which will do the job.

TELEDYNE

Teledyne Acoustic Research are responsible for the Teac range of equipment in the UK. Teac should need little introduction to regular readers of these pages, as we're known to be pro their excellent small-studio aimed equipment which ranges from

an 8 track master recorder to the smaller home studio orientated mixers. Of the brilliant 3340S 4-track Simul-Synch recorder there is little left to say, other than to repeat our endorsement of this product: as a basis for a semi-professional studio there is little on the market that can come near it for both price and performance.

Up the ladder from the 3340S is the TASCAM Series of professional components. Included in this series is the 80-8 Recorder, an eight track, eight channel recorder/reproducer designed for studio master tapes — again, this recorder is likely to become the standard industry model for smaller semi-pro studios. Also from the TASCAM range are three Mixers — Models 2, 3 and (curiously) 5 which are all small studio quality mixers. Additional equipment includes the PB64 patch bay offering 64 RCA connectors; the MB20 meter bridge, and a test tone oscillator generating any of five selectable frequencies to reference and balance various components in the studio system, and the 109A input transformer which matches low impedance mics to high impedance inputs.

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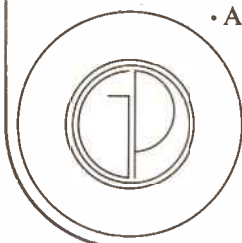
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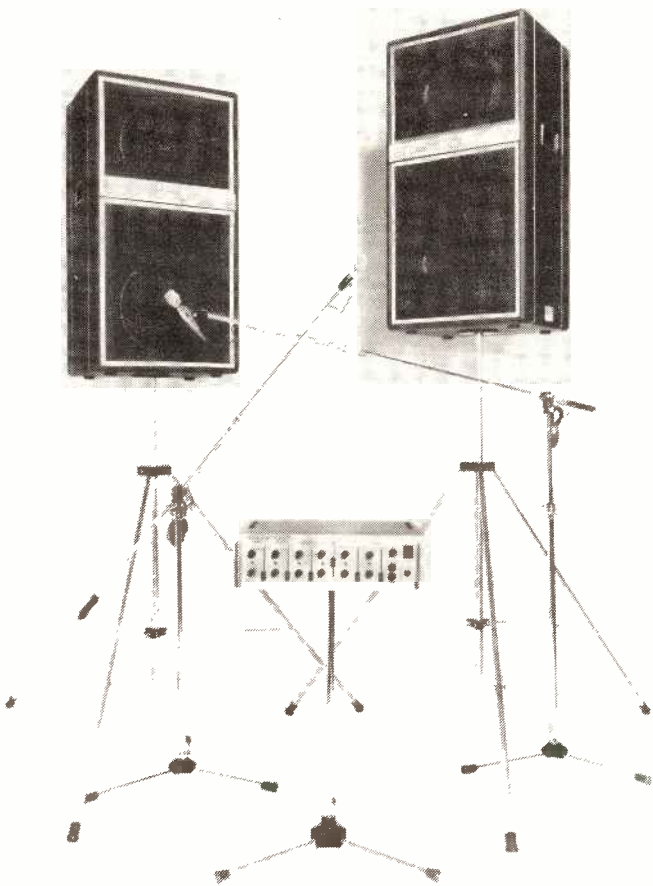


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Neumann stereo rack complete for above	1,260
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Sansui Professional QS 4-channel encoder/ decoder type QSE-4/QSD-4, brand new	2,850
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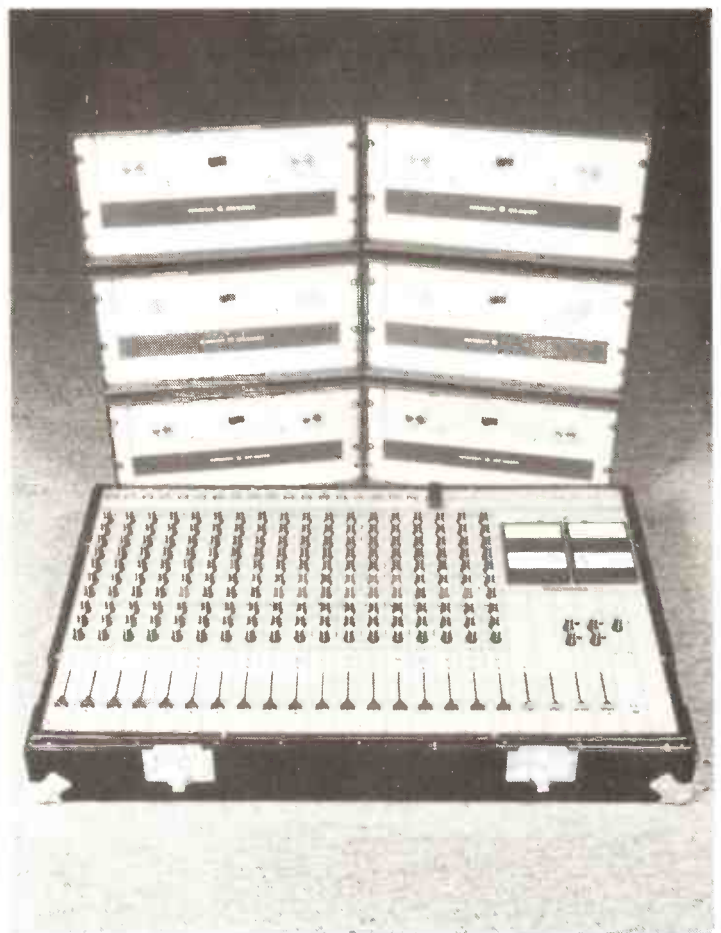
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STUDIO EQUIPMENT SUPPLIERS SURVEY

TRIDENT

Trident are one of the better known names in the studio equipment suppliers industry, manufacturing both outboard gear such as limiters and compressors, and mixing desks themselves — the Fleximix system is rapidly obtaining legendary status. Tridents new TSM series represents a significant advance in recording console design, and is the result of some two and a half years of concentrated development work by Trident engineers

level control and switch for pre and post fader selection. There are separate quad and stereo output busses with full monitoring facilities allowing instantaneous re-mixing and leaving all multi-track routing and monitoring intact. In this mode, the multi track monitoring section can be used as extra line inputs. Since all monitoring modules have their own equalisation, auxiliary send and panning functions, a very useful additional 24 or 32 in/out mixer (depending on con-



▲ The power of 6 Amcron DC300A's behind the Macinnis 18/4 mixer.

following many consultations with engineers from many of the world's top studios.

There is not really space here to give a full description, but rather simply announce the new range and recommend that interested parties get in touch with Trident as soon as they possibly can. Briefly, each channel contains 4 band graphic parametric e.q. and swept frequency high and low by-pass filters; six auxiliary sends are available each with their own

figuration) can be utilised.

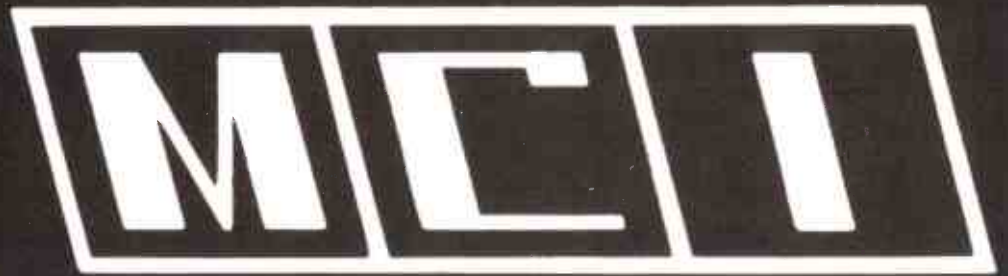
Trident also manufacture a Low Distortion Oscillator with Digital Frequency counter which is a self-contained sine and square waveform generator of precision accuracy, and a Parametric Equaliser aimed at studios, mixdown rooms, tape to disc transfer, and other similar applications.



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23 FACTS

FROM



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GUITARS

OUR ANNUAL SURVEY ROUNDS UP A SELECTION OF THE PRODUCTS FROM THE THREE MAIN GUITAR PRODUCING AREAS OF THE WORLD

From America . . .

The first of the American axes to come tumbling out of this month's gander bag are the **Music Man** Stingray electrics, distributed by Strings & Things. It has surprised us here at Beat that these lovingly-made though admittedly pricey instruments have not yet caught on in this country. The six-string looks roughly like a Strat, only better, because it has dual humbuckers, a four-position selector switch for both in and out-of-phase sounds and a maple neck. The bass is an equally attractive proposition, its single pick-up having eight pole pieces for a good solid output. Both axes may come with the option of an internal pre-amplifier for increased output level. We order you to at least take a look at Stingray before making a final choice!

Gretsch are a more ancient and venerable name in the field of electric guitars. Their three White Falcon models are amongst the best-looking, as well as the best-sounding electrics in the world. Their reputation was founded on these and other semi-acoustics like the Country Gentleman and the Tennessean, but more recently they have been trying

their hand at solids. The Committee, Roc Jet and, wilder yet, the TK 300 might be a little hard to find in this country, but enquiries may be directed to Baldwin & Co.

Guild have made more inroads with their fine acoustic guitars. The famous Dreadnaught series consists of ten models, costing between £550 and £260, and represents the creme de la creme, as any folkie will tell you. Equally expensive, with prices ranging from £715 to £212, are the conventional-bodied jumbo and folk models, some truly exceptional 12-strings amongst them. The electrics also offer a wide choice, starting with the S-300 which Guild are hoping will make its mark in the hard-rock sphere. The Artist Award heads up the semi-acoustic jazz guitars, and is a real luxury item, with a 5-piece maple neck, bound ebony fingerboard, mother-of-pearl position markers, gold-plated Grover machines . . . and a price tag of over £1000. Jazzers with more nervous bank managers may, however, be content with the Starfires at around the £400 mark.

Still in the G section of our bulging guitar file, there remains the small matter of a firm called **Gibson**. At last year's Trade Show they reintroduced some old favourites (responding no doubt to several years of moun-

ting pressure from guitarists) and come up with some intriguing new models. In the former category is the Explorer, of which only 38 were originally produced in the 1958 design which Gibson are now copying at a price of £882. Also in this bag we find the Firebird, the Thunderbird (a bass, which was reviewed in tones of considerable ecstasy last October) and the Melody Maker. The new models include the Les Paul Artisan, a limited edition model with three gold-plated pick-ups and the Les Paul Pro Deluxe (£675) with two single-coil 1950's pick-ups. SG's Les Paul Customs, Ripper and Grabber basses continue to be popular.

Rose-Morris have a variety of guitars to offer from all parts of the world. From the U.S. of A. come the **Travis Bean** metal-necked guitars, which haven't, it seems, quite lived up to their early promise in sales terms. **Ovation**, however, is a different story. They have established themselves as the world-leaders in producing acoustic guitars that sound acoustic, despite the fact that they are amplified with the aid of a compression pick-up mounted in the bridge, and a small, unobtrusive volume control top left. Science is the watchword at Ovation: the guitar bowl is made from a specially developed substance known as Lyrachord which, they tell us, is

much better than wood. Prices are scattered between £865 for the Custom Legend and around £240 for the Matrix. Solid Ovations include the Breadwinner, Deacon, Preacher and Viper.

Fender continue to monopolise the attention of guitar players everywhere, though they rarely come up with anything to vary the tried and successful formulae of yesteryear — and who can blame them? The electrics are led off by the less popular Starcaster and Jazzmaster guitars, though the latter has found favour with such artists as Elvis Costello and Roogalator's Danny Adler. They have, surprisingly, introduced a small modification to the Strat, changing its previously 3-way selector to a 5-way one, thus giving the capability for out-of-phase sounds. The Telecaster rolls on with its Standard, Deluxe, Thinline and Custom models, and so do the Mustangs and Musicmasters, and so do the Jazz and Precision basses.

Continued on page 74

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GUITARS From America

Fender acoustics, with prizes between £45 and £250, are worth a butchers too.

Rickenbacker are back in the saddle after about ten years of neglect. The renewed onslaught was led by the 4001 bass, which along with the Fender Precision is now the most desired bass guitar around. The six-strings, on the other hand, are also providing heavy competition once again: the 320, 330, 360, 366 and 370 with their distinctive jangling sound have found favour with bands like The Jam. Let's not forget the double-necks either — the 362/12 and the 4080 — which, though costing respectively £1105 and £1290, are state-of-the-art guitars. Details of all Rikky guitars from Wing Music of Bromley.

A newer American firm known as **Hamer** has received much attention in recent years — and justifiably so. Two models exist: the original Hamer was a copy of the Gibson Explorer, but with Di Marzio pickups. The newer is the Hamer Sunburst, tested during the British Trade Fair and found to be well worthy of its £642 price tag. Hamer's distributors for Europe are Electron Music, 16 Dwarsbleekstraat, Vlaardingen, Holland.

Steel guitars are an entirely different bunch of bananas from the foregoing. **Sho-Bud** are made in Nashville, appropriately enough, and available in London at their shop in Denmark Street. The thing about steel guitars is this: the more money you have, the more floor pedals and knee levers you accumulate. Thus the top-line guitar is the Pro III Custom, with two 10-string necks (E9th and C6th tunings), eight floor pedals and four knee levers, whilst the cheapest model, the Maverick S-10 has just one neck with 10 strings, three floor pedals and one knee lever.

From Japan . . .

Looking at the Japanese section of the guitar market in inverse alphabetic order would put **Yamaha** up front and get the ball rolling nicely. Our recent instrument reviews should have indicated that the Beat offices have been bombarded with a steady stream of Yamahas, both electric and acoustic, and that our pool of reviewers, including

the guest musicians, have been hard pressed to find any faults with them at all.

The SG2000 is the star of the SG range; features include a one-piece body and neck to insure maximum tonality, deep double cutaways to let your scrabbling fingers reach those top notes, an adjustable bridge and a stud type tailpiece to reduce the vibrations between it and the bridge. Sound-sustain is further assisted by a solid brass sustain plate. The SG range also includes to 1500, 1000 and 700 (the last two with push-lock switch in the tone control and a bi-sound system to change from humbucking to single coil pickup sound and back again.) Quality seems to remain constant throughout the Yamaha range, so a guitar like the SG500, the baby of the range, could be well worth a glance if the purse strings are a little tight but you still want plenty of axe for your money. One of the many Yamaha acoustics is reviewed elsewhere in this issue, and the favourable comments there can be taken to extend to the rest of a wide range.

Ibanez also produce an enormous range of very impressive guitars in terms of quality and price. Ibanez originally eased themselves into the guitar picture by copying pretty well every guitar that was any good (or famous) and then shipping over crates of copies which cost considerably less: nowadays they are regarded more as good axes in their own right, with users like Bob Weir and, more recently, ace jazz guitarist George Benson. Their range of electrics include the Performer, Musician, and Iceman series. The PF100, picked at random from the Performer series, features a birch top on a mahogany body bound with single layer cream binding, a fingerboard of ebonized rosewood with pearlloid dot inlays and two Ibanez Super 70 humbucking pickups. The Gibraltar bridge locks solid to the body at any height and helps enhance sustain; one other feature is the 'Quik-change' slotted tailpiece to speed up string changing.

Hornby Skewes import **Kasuga** and **Hondo** guitars. The Kasuga range is extensive enough for Hornby Skewes to import seventeen models and still leave plenty more — the models they import are made up of six solid electrics, one semi-acoustic electric, two solid basses, three classic models, one folk, three western models and one twelve string western. One of the most popular models

in the UK is the SA600 semi-acoustic double cutaway which retails at £199. Also in great demand are the models LG480S in brown sunburst and costing £181 (with case) and the acoustic western model D200 at a reasonable £71. Hondo guitars aren't actually Japanese — they come from Korea but we felt we couldn't really slip them in under either European or American! Most of these models cost under £100 — several well under £100, and should therefore be of some interest to first-time purchasers.

Fletcher, Coppock and Newmam import **Columbus** and **Kimbara** guitars — both very good bets (again) as far as value for money goes. This really is the national Japanese speciality, not only in the guitar world, and therefore keeps cropping up as a big plus in the consideration of their products. The six string solid bodied 0014/R is representative of an "American style" range; it is finished in ebony polyester, and the domed, single cutaway body, neck and head are bound in ivory. Two twin pickups, separate tone and volume controls and master switch control, the sound, and final points are individual enclosed machine heads and all metal parts chromium plated. Worthwhile copies of the Big Two. The electric Kimbaras are in fact outnumbered by a wide selection of acoustic guitars (again, good for first time buyers); the electrics again are reminiscent of the F and G guitars with, for example, the N120 sporting a large double cutaway body finished in white polyester with maple neck, rosewood fingerboard, nickel silver frets and three high response hum resistant pickups with selector, volume and tone controls. An independantly adjustable microset bridge is combined with a tremolo arm.

From Britain and Europe . . .

Considering the state of the weather at the time of writing, Sweden seems the most appropriate country in which to start this round-up of European-manufactured guitars. **Hagstrom** is a name which used to be very familiar in the early 60's, but then appeared to

Continued on page 78

Phoenix amplification dealers



London
W1 Sounds, Shaftesbury Ave.
WC2 F. D & H Music, Charing Cross Rd.
W12 Maurice Plaque, Shepherds Bush
W13 Tempo, Ealing.
E11 Freedmans, Leytonstone.
N17 Nth London Organs, Tottenham.
SE13 S Eastern Entertainments, Lewisham.
SW17 Session Music, Tooting.

Barnsley Kitchens
Bath Assembly Music
Bexhill-on-Sea Birds
Birmingham Yardleys
Blackpool Music Stores
Boscombe Eddie Moor's Music
Bradford Kitchens
Brentwood Soundwave
Bristol John Holmes
Bury St. Edmunds Albert Ballam
Canterbury Socodi
Carlisle Studio Music
Dudley Modern Music
Exeter Greenhalgh Music
Fleet Kingfisher Music
Guildford Andertons
Hanley/Stoke-on-Trent Chatfields
Helston Tottles Music Shop
Hereford Picton Music
Hove/Brighton Southern Music
Huddersfield Dandelion Disco
Hull Cornells
Ipswich Albert Ballam
Launceston Tottles Music Shop
Leeds Kitchens
Leicester Sound Pad
Liverpool Frank Hesty
Lowestoft Morlings
Luton Luton Music Centre
Maidenhead The Sound House
Maidstone Sharon Studios
Manchester A.I. Music
Mansfield Carlbro Sound
Middlesborough Cleveland Music
Newcastle, Rock City Music-Co.
Newton-le-Willows Newton Music
Norwich Cookes Band Instruments
Oxford Taphouse & Sons
Portsmouth Courtney & Walker
Reading Rumbelows
Salisbury Mitchell Music
Scarborough B. Dean
Sheffield Johnsons Soundaround
Southend Chris Stevens Music
Sunderland White Sound Equipment
Tunbridge Wells Sharons Music
Wallasey Rumbelows/Strothers
Winchester Whitwams
Scotland
Aberdeen Bruce Miller
Bathgate Music Box
Glasgow McCormacks Music
Nth. Ireland
Belfast Marcus Musical Instruments
Wales
Carmarthen Picton Music
Cardiff Sound Centre
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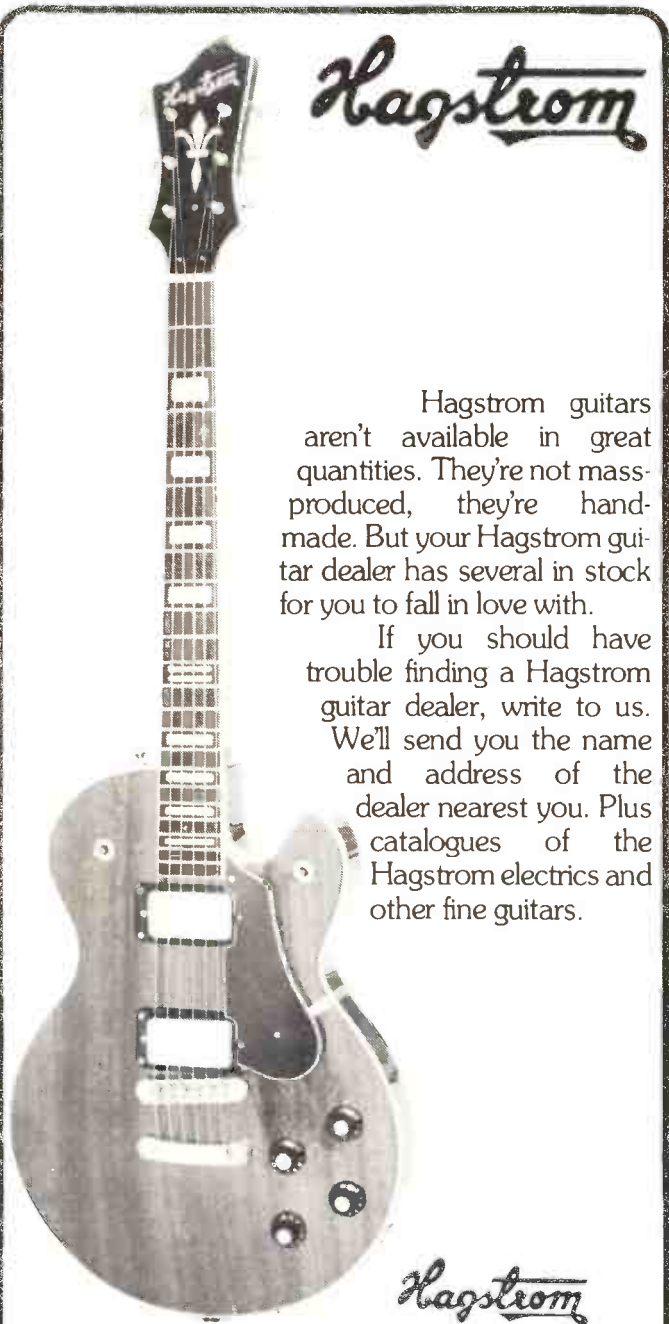
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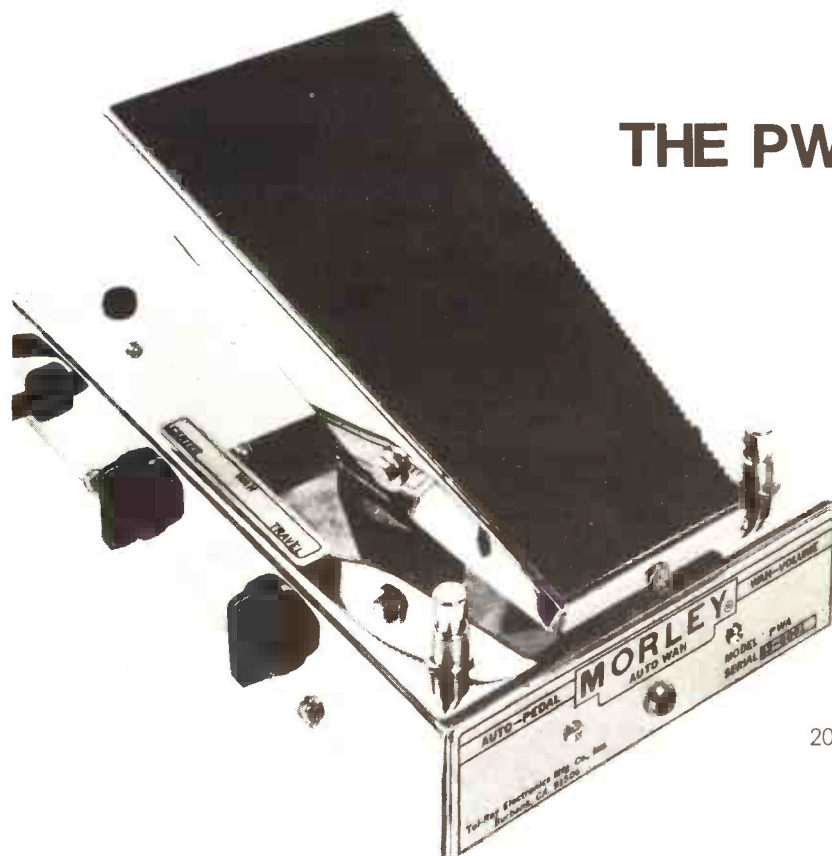
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GUITARS From Britain and Europe

die away from the British market until just a couple of years ago when Fletcher Coppock and Newman made the wise decision to re-import them. Hagstrom guitars cover a very wide price range — from £325 for the Swede (*what else?* . . . Ed) up to £1295 for the amazing Patch 200 synthesizer guitar on which Bill Nelson expounded at great length in a recent issue of Beat. Hagstrom guitars feature

a unique rail in their necks — as opposed to a conventional truss rod — which prevents the neck not only from warping, but also from twisting as well.

From the frosty slopes of Scandinavia we go to the arid plains of Spain (this is *not* a travel brochure . . . Ed) from where FCN bring in the excellent **Lorenzo** range of classic, folk and jumbo guitars. Spain is also the home of **Raimundo** guitars, handled in this country by Rosetti (EMI). There are seven models in the range priced from a meagre £39.95 up to a considerably more hefty £440. All the Raimundos are hand-made,

and higher up the price bracket your money will also buy mosaic inlays and other such decorative splendours.

Rosetti also handle **Epiphone** guitars — one of the classic value-for-money ranges on the market today (indeed they've always been good). Recent additions to the Epiphone cc family are the acoustic Presentation models priced from £199 to £335. The PR765 has close grained solid spruce top, rosewood back sides and finger-board, with inlays made from abalone and mother of pearl. Also new from Epiphone are Nova acoustics and Scroll electrics, while the company continues, thankfully, their popularly priced Jumbo ranges alongside these more recent innovations.

Holland is the country chosen by the CF Martin organisation to manufacture the **Vega** range of acoustics guitars. The Vegas bear a very close resemblance to their famous American brothers: the same bracing pattern, thing light braces contoured in quarter-sawn German spruce. The woods come from all over the world in fact — mahogany from Africa and South America, rosewood from India, maple from Europe, and spruce from Germany. Vegas, handled in the UK by Boosey and Hawkes, come in a range of six priced from £160 to £335.

Still on the continent, but just a little south of Holland, is the home of **Hofner** guitars, imported to this country now by Barratts of Manchester. Hofner used to be one of the best known brands in the early 60's. The current range consists of 16 guitars, including 5 classicals, but perhaps the most welcome return is that of the Hofner Violin Bass — once made famous by no less than Macca himself.

A quick hop across the Channel now brings us home to the UK where sadly the guitar market is not being seen to keep

pace with the onslaught of imported models. Perhaps the star of the home produced guitar makers is now the **Shergold** company of Romford from where several exciting and interesting ideas have been steadily coming over recent years. Established only eleven years ago we reckon Shergold to be amongst the very top guitar manufacturers in the world now, producing a range of guitars which stand up on their own merits against all that the opposition can throw at them. The double-necked Modulator which adorned our front cover in August last year (actually it was Mike Rutherford but the guitar seems nearly as big as he is) is an excellent example of Shergold's attention to hand-crafted detail in a world which apparently is sliding unflinching down the slopes of mechanisation.

For a worthy acoustic manufacturer we need look no further than Lancashire (which is a little further than Holland!) to **Fylde** guitars. Also a company which has resurrected the old-fashioned ideas concerning hand-craftmanship. Fylde guitars are all beautifully made and have that intangible quality of excellence about them which raises them into the upper stratas of the guitar market. Two other British guitar manufacturers who should get a mention are **Burns** and **Birch** — both specialist guitar makers of one sort or another. John Birch is probably the best known independent guitar manufacturer in this country, using pickups of his own design and construction as opposed to buying in prewound models.

Burns, on the other hand, have established perhaps the best known name in the smaller, independent guitar making world — the Flyte, made from mahogany with a Canadian rock maple neck and ebony finger-board.

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GIBSON Melody Maker 1962, vibrola	£225
GIBSON L6S Deluxe, wine	£280
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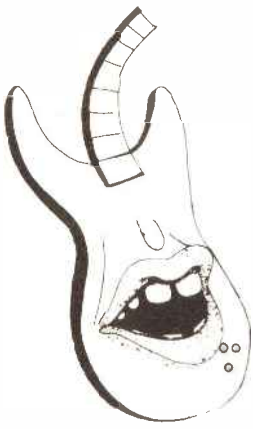
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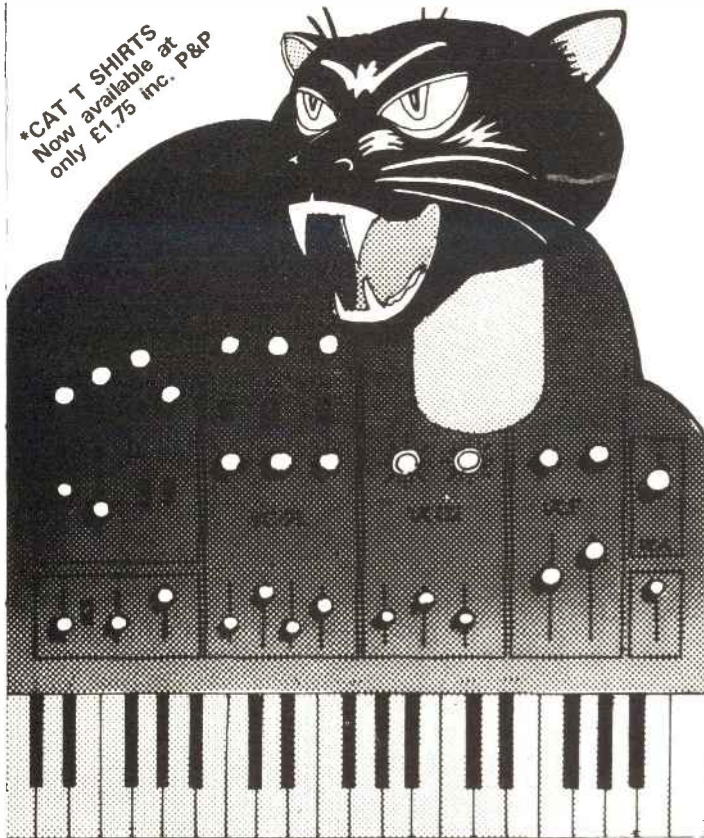
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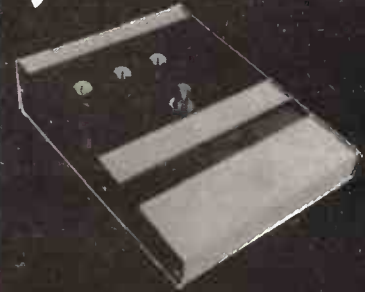
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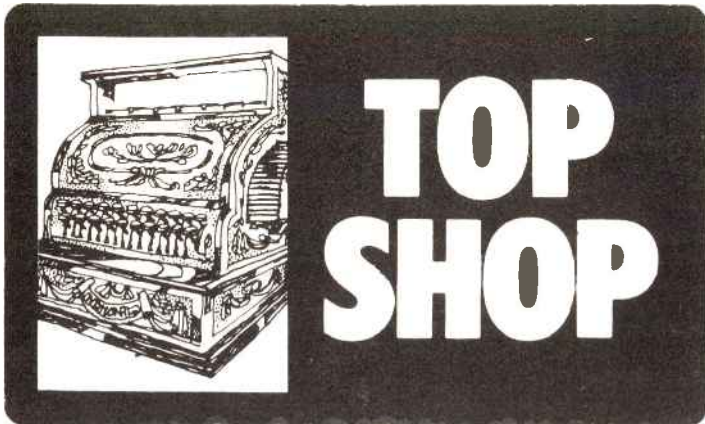
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RUMBELOWS READING

The last time Beat had cause to travel westwards down the M4 to Reading was during the height of last "summer's" Festival. At that time it was raining cats and dogs and the Festival is easiest remembered for its glut of muddy boots, muddy food and, for the most part, muddy music. This latest visit to Reading, to inspect this month's Top Shop, was accompanied by similar weather conditions. Fortunately the shop proved to be well worth the effort, and the beer at the local hostelry did much to revive our sunken spirits — if nothing to dry out the sodden brakes and dripping carburettor of the Beatmobile.

Rumbelows — they sell washing machines, don't they? — enjoys a prime position on Friar Street, slap-bang in the middle of the town. Parking locally is pretty good if you head for the multi-storey jobs although Beat's wagon sat happily on the yellow lines for three hours without so much as a threat from the wardens — although that could have had something to do with the dirty weather! First impressions, however, were not so favourable. Rumbelows' shop window is a monstrous affair, stashed full of washing machines (yes, they do sell those), electric this, that and the others, and a small section

allotted to musical instruments. Through the front door is a sign directing the potential Les Paul purchaser upwards towards the first floor.

Only here does the picture change from one of the ultra-smooth consumerism to something to which the average musician can relate. At the head of the stairs we were greeted with an enormous selection of Peavey P.A. equipment at, shall we say, 'extremely competitive prices' (meaning down right cheap!) and around the corner by a long, narrow display area chocked full of group equipment. Things, as they say, began to look better.

Rumbelows' music department — it's really unfair to describe it as such because the 'department' is bigger than many self-sufficient music shops that we know — is run by the amiable, versatile, and curry-lunch addicted Martin Laurie.

Thorns

"Rumbelows is a part of the Thorn Electrical group," Martin told us as we struggled for comfort on the cleverly provided interrogation stools(!) "There are 520 Rumbelows stores in the country and only two of these have music departments — Reading and Wallasey. Wallasey tends to specialise more in home organs and that sort of equipment while we — as you can see — cover the whole spectrum of the rock music scene."

Isn't it, we mused aloud, a

little difficult operating a music shop inside an organisation as large as Rumbelows?

"Yes and no — and I'm not being cagey," Martin replied. "On the minus side we've obviously got the physical problem of attracting people into our department in the first place. Rumbelows has a good reputation, but not for musical equipment. On the plus side, of course, being part of a large organisation like Rumbelows and Thorn Electrical helps us when we're buying stock in — we find it easier to get good buying power with the distributors as they obviously know the size of our back-up potential."

Thin

The music department is run by Martin and his assistant manager Steve Christopher. Both Martin and Steve are maniac musicians, playing as much, as often, and in as many different outfits, as they can. Martin, for example, handles the keyboards in the Alan Graham Band, a 20 piece jazz band, while gigging with an avant garde jazz rock outfit called, delightfully, Maggotts, as well as filling in time with another local, funk-based band as well!

Over the last six or seven years Rumbelows have changed the image of their music department in Reading. Then it carried only sheet music, orchestra equipment etc., but in recent times it has diversified greatly until some twelve months ago Martin and Steve struck up a partnership which has, in the time since, pleased not only Rumbelows but the gigging musicians of Reading.

"Our main aim now is to get people to travel down from London and have a look around," Steve told us. "Many music shops tend to try and specialise in one particular range of P.A. equipment, for example. Here they could listen to four different P.A. systems side by side and be able to make a more objective choice."

Indeed, looking around the store the only 'department' which seemed a little thin on the ground was drums. Why? "We only try and sell equipment which we know about," Martin replied. "I play keyboards and Steve plays guitar. We both know about P.A. and amplification. But we're hard pushed to even set up a kit, let alone play it. We do, naturally, stock some kits and are quite able to order for stock should anyone want something in particular, but we don't feel that



Gear for every musician's shopping basket. If there's any change left, toploaders are downstairs!

it would be fair to handle anything which we're not fully competent in demonstrating." Can't say no fairer than that!

A quick tour of the department led us to two cases side by side — containing a Gibson Explorer and a Gibson Thunderbird (a la Gary Cooper) bass. Rumbelows are Gibson Star Dealers and have a pretty comprehensive selection of Gibbos around the place. Other guitars well in evidence were examples from Ovation, Guild, Hagstrom, Hofner and Music Man, as well as a good choice of the cheaper copies. Fenders were conspicuous only by their absence. It seems that despite Rumbelows overall buying power, they don't want to become involved in heavy discount buying — because, as we shall point out later, they do become involved in some excellent discount selling.

"One of the strangest things about this organisation is their belief that once stock becomes 9 months or so old, it is obsolete. We're then instructed to sell the equipment as quickly as possible — which inevitably means we've always got genuine bargains in stock."

Several items of equipment were marked down to real bargain prices — and yet still with the Rumbelows reputation to see that they're serviced and cared for after you've packed them away.

"We have a service department in the town as well. We can handle any repairs except specialist alterations to guitars; anything electrical, from amps to synthesisers, however, is a piece of cake."

On the amp side Rumbelows have a large choice of HH, Peavey, Carlsbro and Marshall, and smaller selections of a whole range of equipment from Hornby Skewes up to Music Man — one particular combo was being discounted — for no other reason than it had reached the nine months in stock rule — at a ludicrous price!

Backstage are strings and things, pedals from Electro Harmonix (Rumbelows import these direct from the States and sell at 'very competitive prices') and from Eurotec, Carlsbro, MXR, Roland and Morley.

Because Martin is a keyboard player, himself, there is a wide selection of keyboards available too — from a Logan string machine (again being discounted very favourably) to ARP synths — all of which he will be only too happy to demonstrate.

Ha, you're all thinking, but what about the atmosphere?



With strings attached — if you look from the other side



No need to get peaved — they do sell other brands

How can a major national chain store compete in terms of friendliness and accessibility with the smaller, specialist shops? The answer is very well. We were accosted by a local band the moment we walked in and invited to a gig; Martin and Steve encourage their friends in the local music scene to hang around and have a chat; and the department is virtually self-contained, so it's not as if you're actually competing for space with a potential hair-dryer purchaser. It may seem a psychological hassle to by-pass stacks of washing machines en route to a new LAB Series

combo, but in all honesty, it's not all that much of a problem?

So, an unusual Top Shop this month — but one which qualifies for the title in its own way as fully and justifiably as any of the many other shops we've visited over the years. Rumbelows, in fact, is a unique establishment — where else can you pop in for a set of heated rollers and come out with a Gibson Les Paul? But seriously, Rumbelows, operated as it is by Martin and Steve (Peavey Salesman of the Year!) has a lot more to offer than simple, first appearances might suggest. It can offer both specialist orders

or high discount prices under the same roof; it gives you space and time to think about your choice of equipment, or, indeed, to look further into the other possibilities; it's close to an excellent pub (*is that really important . . . Ed?*) and is genuinely friendly.

Perhaps the key to the department's success is that as Martin and Steve don't have to worry too much about the profits (i.e. it's not their own Jaguar they're buying) they have more time to care about the approach — and that, in Beat's opinion, is a mighty commendable thing. □

STUDIO



SPOTLIGHT

SURREY SOUND

Visiting the number of studios that we do during the course of a normal working week it's all too easy to become accustomed to waist-deep carpets, air-conditioning, flash recessed lighting, and chromium-plated reception lounges — and, worse, to accept these outward manifestations of material success as being truly indicative of the quality of the studio itself. It came, therefore, as something of a sobering shock on first entering Surrey Sound Studios in Kingston Road, Leatherhead to be met by a distinctly *basic* superficial appearance enhan-

ced, as it most certainly was, by the washed-out faces of a departing band collapsing down the stairs in the aftermath of an all-night session! Could this, we wondered in virtual disbelief, be a studio where people actually come to *work*?

Surrey Sound Studios is owned by Nigel Grey (although according to Nigel, it's a three-way partnership between the bank, the HP company, and himself!) and was set up a couple of years ago in a building which used to be the village hall! The studio itself occupies the old auditorium while the control room sits on what used to be the

stage. The back-stage dressing rooms have been converted into a kitchen-lounge, and an office for the necessary paper-work.

"It was in a hell of a state when we first moved in," Nigel told us over a welcoming cup of tea. "The roof leaked, the old iron-framed windows were falling out, there was hardly any electrical supply to speak of — but it was a place which screamed out to be put to good use again." Nigel and his brother Chris set about converting the building themselves — only bringing in professional help where the problems defeated them — i.e. knocking out support walls! Nigel re-wired the whole place himself, as well as building the partition walls, filled with rockwool, between the studio and the control room, lining the walls, building the drum-booth, raising part of the control room floor etc. etc.!

"I used to play in a rock/blues band up at University" he continued, "but because I was reading medicine (he's a qualified doctor) all the other

band members left before I did as the medical course was a couple of years longer than anyone else's. I decided then to get more involved in recording music than playing it and ended up, on qualifying, with a full 4-track outfit set up in the front room of my home. Obviously this was hardly practical, so when this place came up for rent I moved in straight away."

That was two years ago. In the time since Nigel has given up medicine — although he prefers to describe his absence from the profession as being a 'sabbatical' — and the studio has jumped from the original four track layout to a professional 16 track operation. (*Can you leave off the medical puns?*... Ed.)

"The unfortunate thing is that because we've upgraded relatively quickly we've lost many of our old clients who, for one reason or another, may have up-graded themselves and feel that the old set-up is now beneath them. We've got to get those people back again."

Before he gave up medical practice Nigel financed the studio from his salary, and all the money it earned was ploughed back immediately into new equipment, or another conversion somewhere along the way. The most recent work has been to reduce the overall width of the studio by some four or five feet and build a corridor down the side: prior to this conversion it seems that anyone entering the building had to go through the studio to get to the control room — not a particularly practical arrangement.

Selling the old 4-track equipment gave Nigel sufficient funds to invest in a second-hand 16 channel Alice studio desk, and further funds raised from the bank bought him the MM1000 Mark 2 16 track tape recorder. "The desk was a little noisy when we first installed it," he recalled, "and we had to make a few minor modifications before we were happy with it. The main problem was that it was under-powered, and its power supply was an integral part of the desk. We've added a BGW power supply — about three times as



powerful — and built it under the desk so it's separate, and it's quietened the desk down admirably." The MM1000 is the later model and is therefore fitted with varispeed and runs at 15 and 30 ips.

"We've not yet been able to add the normal range of outboard gear that you might find in other studios," Nigel confessed, "but on the other hand for a 16 track outfit we're pretty well equipped." There's an EMT echo plate in a room adjoining the control room which also houses the main power supplies and fans etc., as well as doubling as a tape store. In the control room itself Surrey Sound have installed a Scamp Rack which at present houses 4 noise gates and 2 compressors, and there are 2 ADT's on order which should have arrived by the time you get to read this. There's also an Eventide Instant Phaser, and Dbx compressor. What about noise suppression though?

"We don't find it a problem," Nigel replied. "Look at it this way. I've had a lot of experience with basic 4-track equipment, learning all the time how to get the very best out of its limitations; loading the tracks as heavily as possible. When I moved to 16 track I brought that carefulness with me, rather than being blasé about it. We record at 30ips, put as much level on as possible, close down unwanted tracks, and there really isn't a noise problem at all — and we do use the noisegates if it proves necessary which is very rarely. If we go to 24 track then the problem will become such that Dbx or Dolby will become inevitable, but with the 16 tracks it just doesn't crop up."

Monitors are Tannoy Lockwoods, frame standing at the moment, but there are plans to build them into the end wall of the control room. The studio floor itself is three or so feet below floor level of the control room, so there's a relatively improved view through the glass partition. The studio is big by anybody's standards, and enormous by most 16 track's. "We didn't have much acoustic work to do, as it turned out. Obviously the place was very live indeed, built as it was as an auditorium. We just took the edge off it, and now we get a pleasantly bright live sound."

The drum booth is definitely one of the biggest we've ever come across with plenty of room even for Billy Cobham to set up his monstrous kit. Henry Spinetti has done several sessions at Surrey Sound and apparently is knocked out by the

... Bottom left: the control room from one angle and, right, from another.

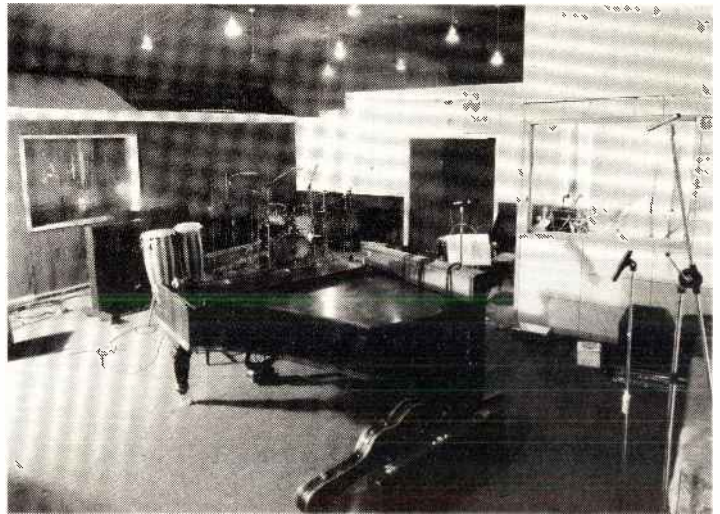
booth's response, although Nigel has plans to fill most of the ceiling space with acoustic padding to try and reduce the echo.

At present there is only a grand piano available, although, as funds become available, there are plans to bring in a Hammond B3 and a Fender Rhodes. Microphones are mainly Beyer (Nigel's full of kind words for their handling of drums), AKGs and Neumann including a lovely 10 year old valve U67 which he swears by for vocals.

Nigel's experience in the studio trade has been relatively short — none of the usual groundwork in bigger, or smaller studios elsewhere. How does it hold itself together then? "Primarily a combination of fanatical interest and a fair proportion of luck. I've a basic grounding in electronics from A level at school anyway which has been of some help; I keep in touch with all the developments and usually spend the whole period of the APRS talking with everyone and anyone who will listen. On the luck side, I was lucky in the first place to find the building and the overheads are hardly restricting; I've been lucky in purchasing equipment, and in keeping an eye out for incidental materials: for example, most of the rockwool pads I got for nothing from another studio which was moving and throwing them out: in every success story you're bound to find an element of good fortune, and I've certainly had a reasonable share."

Now, we wondered, what about the decor? Nigel sighed. "Well, yes, it does leave something to be desired — but it's just been the way we've developed. If there's a few quid lying around spare I've always considered it more important to invest in better equipment than to put a coat of paint on the walls — I suppose that's it in a nutshell." We're not, as a matter of fact, implying the studio is completely derelict — far from it, and in fairness the morning we visited was immediately after an all-night session — but it is not exactly bright! "As a matter of fact, now we've built the corridor and extend the control room we're probably going to spend quite a lot of money on re-decorating. But up to now, it's been a matter of priorities, and in all honesty, it's not worth counting the few who might have been put off recording here simply because of the looks."

So what else is there to men-



tion? Cost: the basic rate at Surrey Sound is £18 per hour for 16 track, coming down on a 12 hour booking, with additional discounts for cash-payments: and, let's face it, at the price it hardly matters what the place looks like, especially as the equipment is comparable with any fancy looking 16 track which charges a good few pounds more. Accessibility? Where's Leatherhead? you might be asking. Well, it's as easy to get to as anywhere in the West End where you can't park! Leatherhead is just off the A3 — and at night especially, you could drive to Putney in under half an hour — and from the south coast it will only take an hour or so, either up the A3, or across from the M23 or M25. Nigel is keen to attract business away from London, and Beat sees no reason why he shouldn't succeed in doing so. The studio was fully booked for the month ahead when we visited, so there are obviously several people who already are backing Surrey Sound's success — among them Arista Records.

"We're doing more and more albums and singles now" Nigel

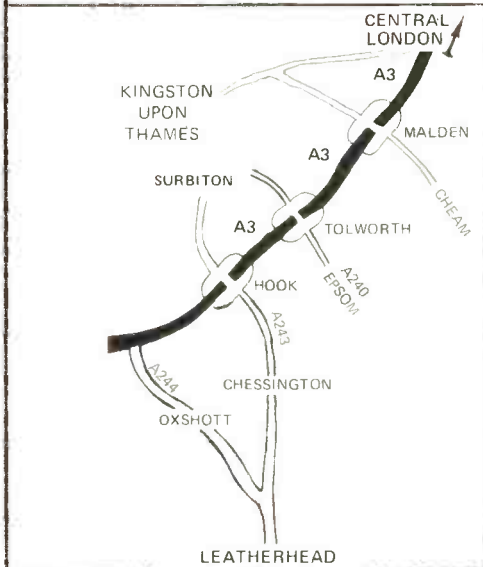
explained, "and less and less amateur demo stuff, although we can still offer competitive 8 track rates. Obviously I aspire to a full blown 24-track outfit, but not yet. Our intention is to consolidate our position at present, adding outboard equipment as the money becomes available, and building a reputation for ourselves. We've also got a publishing and production company based here and it would be great to put out a chart single or album using one of our own artists — but either way we'll be happy."

So that's Surrey Sound — a friendly, no-frills, come-as-you-are studio which, no matter how you dissect it (*I've warned you about these medical words . . .* Ed), is a place worth a close look if you're on a limited budget of any kind, or if your record company wants a good professional product without pain. Atmosphere is super — laid-back and yet professional at one and the same time.

Surrey Sound — a different studio for Beat to visit, and one which we're exceptionally pleased to have had the chance to look around.

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LEAD GUITARIST would like to join/form band in North Liverpool/West Lancs area. Into Colosseum II, Focus, etc. If interested phone Tony on 051 526 9092.

GUITARIST. 30, seeks work East Lancs area, experienced in most styles, good gear and own transport. Influences include Shadows, Eagles, Country rock, etc. Would consider forming something with reliable, competent people. Ring Terry Ball, Accrington 34551 office hours.

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GUITARIST, ambitious guy 17+ seeks full time group, wants to turn pro. Available immediately for gigs. Interests — Thunders, M. Jones, new wave band, looking for similar group with same prospects, pref. in North London area. Contact Dave 807 5917 day, 886 6356 evenings.

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D-40NT Bluegrass	348 78
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D-35NT Bluegrass	302-05
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D555B Spruce	546 58
D44MNT Nat.....	417 09
D-405B Spruce	348 78
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F212CNT Cutaway	456 68
F-212NT Mahogany	402-71
16" Folk.....	402-71
F-112NT Standard	312-82
15 1/2 Folk.....	312-82
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G-212NT Mahogany	402-71
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851/VV613 Western	T.B.A.
852/VVE1030 Jumbo	104-58
with pick-up.....	104-58
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B702 12 str.....	95-50
BW650 9 str.....	192-00
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D.18.....	375-00
D.12.....	485-00
D.35.....	500-00
D.12-28.....	500-00
O16N1 inc case.....	350-00
D.41 inc case.....	850-00
O021 inc case.....	500-00
D.45.....	1150-00

AROSTEGUI	
No 2.....	24 00
No 4.....	26 00
No 6.....	28 00

CALABERT	
OS.....	20-00
A.....	22-50
B.....	26-00
GK.....	33-00
Palosanto inc case	100-00

MITSUMA	
JG.101.....	21 00
JW304 12.....	40 00
JW.305 12.....	45 00
JG.102.....	28 00
JG.103.....	32 00
JC.42.....	35 00
JC.43.....	48 00
JC.45 inc case.....	100-00
JC.46 inc case.....	120-00
O3.....	80-75
JF.201.....	19 00
JF.202.....	22 50
JF.203.....	27 50
JW.303.....	30-00

SAKURA	
CI14B.....	20-00
CI113A.....	18-00
LS26D.....	73 00
LS26S.....	65 00
LS26.....	55 00
LS26DS.....	78 50
F.339R.....	42-50
MD.25.....	39-50
CI32S.....	45 00
CI36S.....	74 00
TG.10.....	27 00
TG.20.....	30 00
JB.24.....	69 50
JB.24DN.....	85 00
JF75DC in case.....	95 00
JF75DC in case.....	110-00

ORFEO	
DC.101.....	25 00
DC.103.....	30 00
DC.107.....	35 00
DC.110.....	37 50
DC.112.....	42 50

TWIN NECKS	
Twin necks from.....	600-00
Cases from.....	45 00

KEMBLE	
YAMAHA	
G225.....	55-00
G230.....	62-00
G235.....	69 00
G240.....	77 00
G245.....	85-00
G250.....	97-00
G255.....	111-00
FG325.....	58 00
FG330.....	66-00
FG335.....	79-00
FG340.....	95-00
FG345.....	105 00
FG512.....	111 00
FG350w.....	115 00
FG365.....	121-00
FG375.....	146 00
FG336sb.....	81-00
FG351sb.....	106-00
FG312.....	82 00
SG412sb.....	87 00
FG2000.....	569-00
SG1500.....	469-00
SG1000.....	450-00
SG700.....	395-00
SG500.....	350-00
SB800.....	360-00
SB700.....	345 00
SB600.....	320-00
SB500.....	305 00
Classic Case.....	17-69
Folk Case.....	20-47
Jumbo Case.....	20 47

NORLIN	
GIBSON	
Howard Roberts.....	845 00
Byrdland.....	1263 00
LSCES.....	1386 00
Johnny Smith DN	1453 00
2 p u, Nat.....	1453 00
Johnny Smith D, S.b.	1453 00
Johnny Smith N,	1407 00
1 p u.....	1407 00
Johnny Smith, S.b.	1407 00
Super 400 CES, Nat.....	1514 00
Super 44 CES, S.b.....	1316 00
Byrdland, Natural.....	1098 00
LS-C, Single Cut-	1078-00
away Acoustic Nat.....	1078-00
Super 400 C Outfit,	1215 00
Single Cutaway	1215 00
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-355 TD, Cherry.....	529 00
ES-355 TD, S.b.....	555 00
ES-355 TD.....	446 00
Les Paul Recording	612 00
White.....	612 00
Les Paul Recording	590 00
Nat.....	590 00
Les Paul Triumph Bs	598 00
White.....	598 00
Les Paul Triumph Bs	572 00
Nat.....	572 00
Les Paul Custom,	622-00
Ebony.....	622-00
Les Paul Custom,	679 00
White.....	679 00
Les Paul Custom,	644-00
Cherry.....	644-00
Les Paul Custom,	622-00
Wine.....	622-00
Les Paul De Luxe,	505 00
Gold.....	505 00
Les Paul De Luxe,	529 00
Cherry.....	529 00
Les Paul Signature,	529 00

JOHN BIRCH	
(EX. VAT)	
All 6 str. from.....	320 00
All basses from.....	340 00

Gold.....	546 00
Les Paul Signature	529 00
Bs, Gold.....	529 00
Citation outfit.....	3789 00
Les Paul Signature,	573 00
tobacco brown s b,	573 00
Les Paul Signature b,	555 00
tobacco brown s b,	555 00
Les Paul d/l tobacco	529 00
brown s b.....	529 00
Les Paul d/l wine red	505 00
SG Custom, wine red	505 00
SG Custom w Bigsby,	597 00
walnut.....	597 00
SG Custom w Bigsby,	625 00
white.....	625 00
SG Custom w Bigsby,	597 00
wine red.....	597 00
SG Standard, s.b.....	429 00
SG Standard, white.....	429-00
S-I nat. satin.....	337 00
SG Std., Walnut.....	402-00
SG Std., Bigsby,	412 00
Cherry.....	412 00
SGStd., Bigsby,	412-00
Walnut.....	412-00
SG Std., Bigsby, Sun-	439 00
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.	302 00
Sarin.....	302 00
Marauder, Nat. Satin	293-00
Marauder, Wine.....	335 00

Left-hand:	
SG Std., Bigsby,	399 00
Cherry.....	399 00
Les Paul De Luxe,	505 00
Gold.....	505 00
SG Std., Cherry.....	389-00
SG Spec., Cherry.....	339 00
Les Paul Custom,	648 00
Cherry.....	648 00
Les Paul De Luxe,	529 00
Cherry.....	529 00

Bass Range	
Ripper (L9-S), Nat	394 00
Ripper (L9-S), Ebony	394 00
Ripper, Freccless,	394 00
Ebony.....	394 00
Ripper Freccless, s b,	421 00
Grabber 3 (G-3),	328 00
Nat Satin.....	328 00
Grabber 3 (G-3),	369 00
Ebony.....	369 00
Grabber 3 (G-3), s b	394 00
Grabber, Nat Satin	377 00
Grabber, Ebony.....	319 00
Grabber, Cherry.....	319 00
EB-3, White.....	394 00
EB-3, Walnut.....	394 00
EB-3, White.....	472 00

Jumbo Range	
J-200 Artist, S b.....	668 00
J-200 Artist, Nat.....	683 00
Dove Custom,	600 00
Cherry.....	623 00
Dove Custom, Nat.....	509 00
Gospel, Nat Top.....	509 00
Heritage Custom,	529 00
Nat Top Rose	529 00
Back.....	529 00
Hummingbird	471-00
Custom, Cherry.....	471-00
Hummingbird	485 00
Custom, Nat.....	485 00
J-50, Nat Top.....	371 00
J-45, S b.....	349 00
J-55, Nat Top.....	425 00
J160E Custom s b.....	477 00
B-45-12M d l 12 str	445 00
J-40 Nat Top.....	334 00

SAXON	
Class Range	
813.....	39-00
814.....	46 00
815.....	59 00
816.....	65 00

Folk Range	
817.....	46-00
818.....	55-50

A-12 Mandolin.....	781 00
821.....	57 00
822 12 str.....	62-00

STUDENT GUITARS

3057 Dulcet	19-99
3058 Constanta	14-99
1512 Kansas	13-99
1513 Kansas Variant	13-99
3166 Texan Jumbo	28-50
3169 Laredo Jumbo	22-50
3050 Super Dulcet	22-90
3061 Conchita	23-50

ROSETTI

EPIPHONE

FT145 Jumbo	79-95
FT165 12/s	129-95
EC20 Classic	59-95
EC15	49-95
FT5705B	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	99-95

EROS

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

LARAMIE GUITARS

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

TATRA

9198 Classic	21-00
9235 Classic	24-95
Hi-Spot Nylon	14-95
Hi-Spot Steel	13-95

SUMMERFIELD

STUDENT CLASSIC

730	23-50
5106	18-25

IBANEZ & CIMAR CLASSIC

395	59-50
396	64-85
397	71-50
398	79-50
387	69-25
388	61-25
2856	88-95
2857	110-00
2858	132-00
2859	175-75
2860	220-00

MITSURU TAMURA HAND MADE CONCERT*

10P1500	585-00
10P2000	795-00

MASURU KOHNO CONCERT*

M.K.15	825-00
M.K.20	1050-00
M.K.30	1500-00

IBANEZ & CIMAR WESTERN & FOLK

615/12	97-50
620	112-00
647	110-00
647/12	111-50
684BK	115-00
370/12	67-50
369	65-95
371	61-25
393	77-50
371BK	64-50
355	59-50
355/12	67-95
655B5	150-00
LH684/12BK	123-50
LH620	120-00
LH647	115-00
LH647/12	118-00
LH684BK	120-00
2846	116-50
752	124-00
684BK/12	119-50
951	105-00
952	95-50
767	132-00
6425ID	175-00
2608	185-00
2609	220-00

R. MATSUOKA WESTERN DREADNOUGHT*

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

LEVIN

3155	950-00
W36	285-00
W32	450-00
MACCAFERRI REPLICA*	
MAC.2	155-00
MAC.2 Special	165-00
MAC.3	180-00

T. HARUO WESTERN GUITARS

*T50	250-00
*T60	275-00

CSL & IBANEZ ELECTRICS

2350	170-95
2350DX	210-00
FG3605	180-00
2351DX	189-50
2351DXCS	189-50
2341	190-50
2341DX	235-00
2350W	180-00
2451	231-00
2452B	231-00
2342	183-00
2343	195-50
2337DX	225-00
2344	230-00
2402	293-00
2402DX	322-00
2404	288-00
2651CW	276-50
2351AV	186-50
2420CW	218-00
2469	258-00
2335	175-50
2464S	338-75
2459	256-50
2342 IV	212-65
2389B	263-50
2459B	262-00
2460	268-00
2461	399-50
2463	248-50
2470	397-50
2471AC	375-00
2626B	353-25
2630	314-50
LH2350	180-00
2663	308-00
2387C	258-00
2387B	265-00
2388B/S	206-50
2388	219-50
LH1388B/S	220-00
2453	245-50
2455	277-25
2457ST	287-00
2352C	151-95
2352DX	176-25
2369B/W	196-75
LH2352DX	185-00
LHFG360S	180-00
LH2351DX	207-50
2348	269-50
2670	900-00
2680	296-50
2681	392-50
2671	392-50

2676	537-50
2617	303-00
2618	299-50
2619	334-00
2613	208-00
2616	293-00
2625B	310-00

SUMBRO ELECTRICS

SG6M	86-50
SG42M	95-00
SC36N	135-00
SC36W	115-00
SC3	115-00
JB700	125-00

BOZO GUITARS

B50	175-00
B60	245-00
B80S	350-00
B80S/12	375-00
B100	500-00

HAWAIIAN GUITARS

2251	110-95
2250	41-25
HG118C	178-00

UKULELES

NU1	8-50
HU2	10-75
HU3	14-25

BANJOS

589FB	305-00
593DX/FB	350-00
591/FB	315-00
591/TB	314-00
712	42-50
584C	25-00

MANDOLINS

524	325-00
523	315-00
526	340-00
521	235-00
522	250-00
513	98-50
516	62-50
511	52-00
512	60-00
514	60-00
1521	22-75
80	49-25
100	64-25
E.P.1	47-50

*Prices include Hard Shell case

WING

Rickenbacker

Solid	239-63
420	285-19
430	307-12
450	351-00
450/12	342-56
460	325-69
480	421-88
620	259-88
950	943-31
4080	

4080/12	1290-93
Semi-Acoustic	
320	408-38
330	399-38
330/12	513-00
335	457-31
340	393-75
360	469-13
360/12	545-06
362/12	1105-31
370	513-00
360/12F	486-00

Bass

3000	345-94
3001	366-19
4000	415-13
4001	448-88
4002	943-31
4005	531-56

W.M.I.

G101 Std. Flk.	10-95
K200 Folk	16-95
K320 Concert Folk	20-95
KD28 Jbo Western	33-50
KD28-12 12st 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/ Jbo	39-50
K.475 J.L. Seagull	23-95

Classic:

KC.265 Student	18-75
KC.333 Concert	19-75
KC225 Classic	15-50
KDG50 D/1 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

Banjo:

KB.52 Deluxe	39-50
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WOODS

ALLEGRO

G 220 Standard	13-12
G 300 Classic	22-16
G 400 Standard	14-65
G 150A Classic	27-34
G 152 Folk	37-53
G 180 Classic	32-53
G 190 Classic	45-00
G 140 Jumbo	49-47
G 160 Western	49-47

LOPEZ: CLASSIC GUITARS

Aragona	64-06
Valencia	67-87

Navarra	71-51
Granada	82-50
Castilla	91-07
Sevilla	117-93
Andorra	140-40

WESTERN GUITARS

Serenata VII	60-53
Fantom 20	77-64
Fantom 30	81-29
Fantom 33	87-39
Fantom 36	93-50
Fantom 39	99-59
Fantom 42 Black	99-59

TWELVE STRING GUITARS

Fantom 112	90-07
Fantom 212	100-80
Fantom 139	111-82
Fantom 412 Black	111-82

SOLID BODY ELECTRIC GUITARS

Dyno 11	102-93
Vedette	115-87
Super Jazz	134-26
Red Flame	110-12
Black Pearl	120-28

THIN BODY ELECTRIC GUITARS

Caravel	105-75
DS/2T	125-43
DS/Artist	139-35

BASS ELECTRIC GUITARS

Special Bass	152-08
Black Bass	122-85
DS/Bass	120-28
Starfire Bass	87-24
Red Bass	115-87

JOSE RAMIREZ CONCERT GUITARS

Model Studio I	235-77
Model Studio II	396-09

RICARDO SANCHIS CARPIO CONCERT GUITARS

Model 40 E	192-78
Model 40	147-42
Model 38	85-36
Model 33 Flamenco	170-10
Model 32 Flamenco	123-12

PRUDENCIO SAEZ GUITARS

Model 2	25-92
Model 4	27-54
Model 12	32-40
Model 14	34-02
Model 21	25-92
Model 24	71-28
Model 26	85-86
Model 28 Flamenco	48-60
Mandoline	25-92
Model Lady 3 size	25-92
Model 21 W.	45-36

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

BEYER (EX. VAT)

M160N Hypercardioid	150-90
M160C w. cannon	154-99
M260N Hypercardioid	60-72
M260C w. cannon	64-45
M260SM w. switch	78-91
M260NC2 w. cannon -switch	82-99
M500N Hypercardioid	79-97
M500C w. cannon	85-02
M67N cardioid w. switch	66-52
M67C w. cannon	72-03
M69N cardioid	53-31
M69C w. cannon	56-96
M88N Hypercardioid	113-99
M88C w. cannon	117-71
M101N Omni	71-68
M101C w. cannon	77-34
M201N Hypercardioid	68-66
M201C w. cannon	70-92

BOOSEY & HAWKES

LESLIE

60	528-00
110	277-00
122	706-00
122RV	852-00
130	473-00
145	666-00
147	708-00
147RV	841-00
251	687-00
330	754-00
540	717-00
540	462-00
710	708-00
710	788-00
720	954-00
760	729-00
770	722-00
820	558-00
860	791-00
910	907-00

Pre-Amps

7880-1	194-00
9340-1	87-00
9370-1	119-00
9420-1	126-00
9875-1	97-00

Pt 800 spkrs add-on w/out equalizer	479-50
800 equalizer	75-50
Pr tripod stands for 800 spkr	107-00
TC18 transit case	160-00

BRODR JORGENSEN

ROLAND

CA40 combo	232-27
PA 60 6 ch PA amp	295-66
PA 120 8 ch PA amp	444-70
JC 60 60W combo	315-52
JC 120 120W com.	439-27
JC 80 80W combo	353-44
JC 160 160W combo	488-30
VX55 Mixer	255-04
RE301 echo	499-77
RE201 echo	360-43
DC50	204-98
PS 40	113-65
PS 20	63-07
C 2038 spkr	177-37
SR 120S & DS	367-64
RB 120S & DS	38

Musicmaster bass, 1 x 12-inch.....	106-70
Bassman 50, top.....	176-42
Bassman 10".....	276-19
300 PS enclosure, bs.....	311-80
PA100 top.....	281-59
PA100 column.....	92-72
Hi Freq. Horn.....	56-85
PA160 Amp Top.....	450-21
PA160 SC3-10 colmn.....	94-77

CERWIN VEGA

Vocal Reinforcement systems	
V.30A 150W.....	253-00
V.32B 300W.....	345-00
V.34 300W.....	365-00
VH.36 400W.....	540-00

Musical Inst. systems

G.32 200W.....	265-00
B.36 300W.....	315-00
B.48 300W.....	415-00
B.36MF 300W.....	395-00
B.48MF 400W.....	475-00

Sound Reinforcement systems

L.48CF 500W.....	425-00
L.48CFD (L.48CF w. hrn ext op.).....	545-00
L.48DD 2000W.....	1255-00
HRM.1 100W.....	325-00
HF.6 100W.....	149-00

CLEARTONE

CM1	
1037, 50W L&B.....	119-23
1038, 100W L&B.....	138-70
1039, 2 x 5 cab., 120W, Id.....	122-21
1040, 2 x 15 cab., 120W, bass.....	118-62
1050, 2 x 12 cab., 50W, Id.....	97-50
1062, 1 x 18 cab., 100W, bass.....	98-81
1063, 4 x 12 cab., 100W, d.....	129-00
1064, 4 x 12 cab., 100W, bass.....	129-00
1047, 2 x 10 cols., 60W.....	110-11
1048, 4 x 10 cols., 120W, pr.....	142-26
1065, horn cabs.....	81-57
1066, 2 x 12 cols., 100W, pr.....	158-87
1067, 6 x 10 cols., 300W, pr.....	127-60
1068, 250W slave.....	191-57
1069, 8-change mixer.....	257-41
Solid State amps:	
1071 50W, L & bs.....	118-84
1072 100W L & bs.....	127-57
1073 50W PA.....	118-84
1074 100W PA.....	153-50
1075 100W Slave.....	111-36
1060, sound/light control.....	43-47
1061, lighting cabs., set 3.....	50-60
1949, fuzz sound.....	10-36
1041, minireverb mixer, 6 chan.....	66-50
1041F, footswitch.....	2-88
Celestion spkrs:	
1051, G12M, 25W.....	15-33
1052, G12H, 30W.....	18-28
1053, G15M, 50W.....	22-98
1055, G18C, 100W.....	41-23
1056, S10, 15W.....	5-49

J. T. COPPOCK

ELGEN	
Details and prices on application.....	

CUSTOM SOUND (EX. VAT)

Amplifiers:	
CS 700 BM.....	137-95
CS 700 CV.....	116-25
CS 700 DB.....	220-10
CS Truckee.....	89-90
CS Truckee bass.....	111-60
CS Truckee duo.....	106-95
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.....	44-95
CS 7WMS.....	54-25
CS 7WMH.....	68-20

Enclosures:	
Sigma.....	186-00
Omega.....	TBA
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 7212S.....	93-00
CS 7412.....	151-96
CS 7115B.....	124-00
CS 7215B.....	192-20
CS 7015FH.....	209-25
CS 7018FH.....	260-40
CS 715EF.....	114-70
CS 715EFS.....	145-70
CS 7HPH.....	137-95
CS 7HB.....	TBA

DARBURN

Reverb.....	71-30
SRV-50/80.....	180-60
SRV-100.....	245-50
KGP-50/80.....	184-30
KGP-100.....	252-80
KGP-100 1 x 15.....	273-10
Piezo hrn. extra.....	13-95

ELECTRO-VOICE (EX. VAT)

1823, 110W driver.....	61-90
1829, 60W driver.....	65-47
Sentry IV system.....	966-30
EVM12L speaker.....	113-09
EVM15B speaker.....	116-66
EVM15L speaker.....	116-06
EVM18B speaker.....	123-80
T350, VHF driver.....	82-14
BHD horn.....	28-58
Elim 1A.....	545-00
Elim 2A.....	480-00
Elim 3.....	350-00
Elim 4.....	390-00
LR4B.....	304-59
LR7B.....	473-18
30" woofer.....	354-14
P.A.30A.....	41-07
P.A.12.....	29-16
S.M.120A.....	106-54
T.35.....	38-69
ST.350A.....	71-42
X8.....	38-69
X36.....	26-78

ELKA-ORLA

6101 Universal Amp. 50.....	239-32
6102 Universal Amp. 100.....	269-42
6103 Universal Amp. 200.....	437-38
1604 Reverb III.....	104-59

FAL

Combo 40-T.....	75-94
Bass Fiesta.....	75-60
Kestrel.....	84-24
Kestrel combo.....	162-00
Super Minstrel.....	37-13
Phase 50.....	57-24
Phase 100, 2 amp.....	71-28
P100 slave.....	53-46
P200 slave.....	81-00
120, 6 amp.....	106-92
50, 1 x 12 cab.....	38-88
100, 2 x 12 cab.....	61-56
PA 200 cols (pr).....	162-00
Mon. - hns.....	48-60
1 x 15" - hn.....	77-76
2 x 12" - hn.....	95-58
Add on horns.....	51-84
Bass bin.....	81-00
Bass bin - hn.....	123-12

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

FUNKSHUN

1 x 12" 50W all purp.....	46-37
1 x 12" Pro 75W all purpose.....	49-72

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.

2 x 12" 100W P.A./disco.....	82-00
2 x 12" Pro 150W P.A./disco.....	88-72
2 x 12" Pro w hrn 150W P.A./disco.....	108-81
2 x 12" 100W Guitar.....	82-00
2 x 12" Pro 150W Guitar.....	88-72
Baby Bin 75W 1 x 12" P.A./Disco w sgl 25W horn.....	105-46
Reflex 1 x 15" 100W P.A./Disco.....	102-11
Reflex 1 x 15" 125W Bass/Heavy Duty P.A./Disco/Organ.....	128-90
Mini Bin 100W 1 x 15" P.A./Disco.....	100-44
Mini Bin 125W 1 x 15" Bass.....	127-22
Bass Bin 100W 1 x 15" P.A./Disco.....	130-57
29 16 15" Bass Guitar.....	157-36
Single High Hn 50W Twin High Hn 100W Horn Unit 2 x 25W Upper Mid Range (small).....	58-59
Fibreglass R.C.F. 100W Mid Range Horn with lid.....	143-96
Wedge Monitor 75W 1 x 12".....	58-59
Flight cases and empty cabs.....	POA

ECHO UNITS

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
SE4122 150W cab 4 x 12".....	135-00
SE4129 200W cab 4 x 12".....	152-00
SE4124 50W col 4 x 12".....	189-00
SE4125 100W col 4 x 12".....	118-00
SE4126 150W col 4 x 12".....	141-00
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 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/vibrator.....	217-00
DRD001 Sound Desk.....	253-00

G.M.S.

P&N microphone stands:	
CT 102S, floor.....	15-64
GM167, floor.....	8-10
GM119F, boom stand.....	20-70
GM139, boom stand.....	16-18
GM115, boom.....	7-83
GM120, boom.....	9-41
GM121, boom.....	10-42
GM137, boom.....	6-86
GM109, cable top.....	8-06
GM111, cable top.....	9-27
GM148, low level.....	9-43
GM149, low level.....	10-61

HX ELECTRONIC (EX. VAT)

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

INSTRUMENT LOUDSPEAKERS

412 BL 4 x 12 200W.....	158-87
215 BL 2 x 15 200W.....	172-25

PA AMPS

MA100 5 ch 100W.....	149-17
MA100S 5 ch 100W.....	138-41
S130 slave 100W.....	89-90

PA LOUDSPEAKERS

212 DC 2 x 12 100W.....	99-14
412 DC 4 x 12 160W.....	150-24
Mini horn 50W.....	62-77
Radial horn 100W.....	110-67
115 bass enc 1 x 15 100W.....	107-99
Mon combo.....	137-17
Mon ext.....	76-72

ACOUSTIC

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
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Amplifiers:

150 125W 2 chn, rev.....	254-23
270 375W Graphic rev.....	451-41
470 170W Graphic 2 chn rev.....	451-41

Bass Amplifiers:

140 125W 2 chn.....	223-16
370 375W Graphic.....	389-26
450 170W Graphic.....	353-10

Cabinets:

104 6 x 10".....	211-30
105 4 x 12".....	211-30
201 Altec 2 x 15" hn.....	507-90
404 6 x 12".....	281-92
405 4 x 12" hn.....	338-42

PA Mixers:

890 16 chn—multi-core.....	2822-00
880 12 chn.....	1581-36

Slave amplifiers:

300 275W mono.....	310-17
400 375W pr chn, stereo.....	593-22

Bass cabinets:

106 2 x 15".....	231-62
406 2 x 15".....	281-92
301 Vega 1 x 18" bn.....	429-37

PA Amplifiers:

870 170W 6 chn, Graphic rev.....	564-40
850 275W 8 chn, rev.....	---

PA Enclosures:

804 2 x 12", 3 x 8", 2 x sib, proj.....	183-62
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

Keyboard mixers:

500 4 chn.....	366-66
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LANEY

Amplifiers:	
A500 Lead/Bass.....	128-52
A510R Lead/Bass rvb.....	151-20
AS40PA Public add. 5 chn.....	132-58
A570 Slave.....	105-46
A100 Valve.....	142-29
Combination Amps:	
K20.....	54-05
K40L Lead.....	129-74
K40B Bass.....	129-74
K70 Twin reverb.....	180-79
K120 Twin reverb JBL.....	297-00

Cabinets:

C400 100W 4 x 12".....	135-59
C420 120W 4 x 12".....	154-01
C440 120W 2 x 15".....	154-01

Columns:

C460PA 100W 2 x 12" pair.....	142-47
C470PA 200W 4 x 12" pair.....	272-86

MACINNES (EX. VAT)

CROWN INT/AMCRON	
IC150 Stereo Pre-Amp.....	285-00

Lead stacks:	
PE200A.....	185-00
TS100.....	269-00
YTA100A.....	454-00
TS200.....	431-00
YTA200A.....	616-00
Bass stacks:	
BE200.....	151-00
BS100.....	359-00
YBA100.....	510-00
Horn speaker:	
YHS100.....	251-00
Combos:	
G25112.....	159-00
G50112.....	239-00
G100B212.....	329-00
G100115.....	369-00
G100410.....	435-00
B50115.....	283-00
B100115.....	381-00

KINGFISHER

ACOUST

Amplifiers:	
PA150 Slave	90.00
WA600 Mixer Amp.	187.00
AP360 100W.	180.00
19" Rack Mounting Equipment:	
EPI22 2-way elec. cross.	49.00
EPI23 3-way elec. cross.	65.00
EPI27 7-way graphic EQ.	65.00
EPI30 st. bs. bin filter	46.00
EPI41 st. comp. limiter.	72.00
EPI61 sub-mixer	93.00

MUSIC MAN

Combo Amps	
112-65.	428.62
115-65.	471.90
210-65.	471.90
212-65.	558.49
410-65.	558.49
210HD-130.	558.49
212HD-130.	649.41
410HD-130.	649.41
Heads	
65.	316.05
65REV.	385.27
HD130.	402.63
HD10REV.	471.90
Speaker Enclosures	
115RH65.	267.84
212RH130.	318.06
412G5.	342.04

NORLIN

SELMER 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"	145.00
7407 Treble "N"	129.00
7403 Treble "N"	149.00
7408 PA 100 6 SV Rev	189.00
7407 PA 100 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

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 100.	350.00
U 100W.	460.00
RC 30.	235.00
RC 50.	285.00
RC 80.	360.00
RC 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.	35.00
Power generators, mixers	
L 30.	165.00
L 50.	219.00
L 75.	290.00
L 100.	360.00
L 125.	430.00
LM 30.	149.00
LM 40.	230.00
M 61.	180.00
M 41.	155.00
M 62.	390.00
M 82.	470.00
M 835.	555.00

M1235.	755.00
M1635.	955.00
M 122.	630.00
M 162.	790.00
M1235.	755.00
M1635.	955.00

Echo/reverb units	
ER 300.	99.00
ER 500.	169.00
ER 800.	259.00

Line source mixers	
LS 50.	173.00
LS 75.	260.00
LS 100.	330.00

ORANGE (EX. VAT)

CABS	
115 Bass 60W, 1 x 15" inv. horn.	159.51
114 110 Bass, 100W, 1 x 15" inv. horn.	253.28
113 Reflex Bass, 2 x 15" 120W.	235.62
113 200 Reflex Bass, 2 x 15" 200W.	313.99
109, 4 x 12" 120W.	171.39
107, 2 x 12" Monitor, 60W.	105.51
114 4H, 1 x 15" inc. horn, 4 horns and cross.	306.08
106, 4 x 12" anti-feedback col.	171.39
HORNS	
108 Horn unit, 100W	189.70
121A 2 horns.	85.57
121B 4 horns.	151.42

MIXER AMPS	
104B, 6 chann, 120W PA	331.47
102, 120W, graphic PA	191.37
102 80, 80W, graphic PA	181.62
103T, 200W, Slave.	255.87
111, 120W, graphic Slave.	175.00
111 80, 80W, graphic Slave.	162.12
112, 120, 120W.	184.92
112 80 80W graphic.	175.00
115, 80W combo.	256.83
115 R 80W, combo with Hammond reverb	308.28
115, 120, 120W, combo	326.97

OMEC	
150W inst. amp.	137.98
150EQ equalizer.	156.94
S150 effects.	185.19
S150EQ w. both.	205.74
PA150 4 ch. Wrvb.	165.08
PA150 EQ.	182.03
OM1 digital amp.	397.22
OM2 Remote unit.	39.83
Speakers	
OC1 2 x 12 PA.	92.11
OC2 2 x 12 stage.	95.71
OC3 2 x 12 140W.	109.71
OC4 15" bass.	118.11

PEAVEY

exc VAT	
Combination Amplifiers	
PI12 Pacer 45W 1 x 12" w. reverb.	170.50
TNT Tn t. 45W 1 x 15" bs unit.	209.25
CL212 Classic 50W 2 x 12" w. reverb Automix.	248.00
CL410 Classic 50W 4 x 10" w. reverb Automix.	294.50
D212 Deuce 120W 2 x 12" w. reverb Automix.	333.25
A112 Artist 120W 1 x 12 w. reverb Automix.	333.25
M212 Mace 160W 2 x 12" w. reverb Automix.	441.75
M412 Mace 160W 4 x 12" w. reverb Automix.	527.00
SN212 Session 200W 2 x 12" w. reverb.	410.75
SN12EV Session 200W 2 x 12" Electro-Voice spkrs	519.25
SN115 Session 200W 1 x 15" JBL or Black Widow.	503.75
LTD115 LTD 200W 1 x 15" JBL or Black Widow.	503.75

Instrument Amplifier Heads	
CY Century 100W all purpose.	166.62
SAP Standard 130W 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. rvb.	279.00

F800G Festival Series 400W w. reverb, effects and Eq.	480.50
F800B Festival Series 400W Bs unit 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 inputs	326.55
PA700S New stereo mixer amp 120W, ch.	558.00
260B 260 Booster 130W slave.	170.50
260S 260 Stereo Booster 120W ch stereo slave.	259.62
400B 400 Booster 200W slave.	240.25
800B 800 Booster 400W slave.	333.25
CS800 Commercial Power Amp stereo 400W ch.	480.50

Mixers	
600 Mixer 6 ch mono	259.62
600S 600 Stereo Mixer 6 ch stereo facilities.	313.87
800S 800 Stereo Mixer 8 ch stereo facilities.	480.50
900 Mixer 9 ch mono	333.25
1200 Mixer 12 ch mono.	406.87
1200S 1200 Stereo Mixer 12 ch stereo facilities.	736.25
2400F Festival Mixer 24 ch full prof unit	3487.50

Public Address Speakers Enclosures	
210 2 x 10" Col. each	73.63
410 4 x 10" Col. each	116.25
1210TS 1 x 12" 10" 3 x Tweeters Col.	135.62
412 4 x 12" Col. each	139.50
1210T 2 x 12" 2 x 10" 3 x Tweeters Col. each.	178.25
215H 2 x 15" Hyperbolic Hn Cab.	248.00
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
SPI Spider Bin 1 x 15" Radial Hn Theatre Type incl. each.	372.00
T300 Bank of 3 Twtrs	58.13
T12 Radial Bank of 12 Tweeters each.	166.62

Ancillary Public Address Equipment	
MQ Monitor Amp 130W.	186.00
112TS Monitor Wedge Cab 1 x 12" 2 Tweeters each.	135.69
22 Spider 22 High Efficiency Hn driver	73.63
AI Adaptor for above	7.75

A2 ditto.	11.63
A3 ditto.	13.95
PMH Peavey Micro-Phone High Imp.	56.58
PML Peavey Micro-Phone Low Imp.	56.58
BMH Peavey Ball Microphone High Impedance.	56.58
BML Peavey Ball Microphone Low Imp.	56.58

RESOSOUND

S81 M Cardioid med mic.	42.55
S91 H Condenser mic	52.87
S91 L M Condenser mic.	52.87
UD1-H Cardioid mic.	28.00
UD1-M Cardioid mic.	28.00
RGP71 Super Cardioid mic.	24.00
ECON Omni-dirrec. mic.	12.85
Cabaret Exec mic.	356.40
TX100.	174.96
TX100 (Gold mic. transmitter).	174.96
TXT.	174.50
RXA Receiver w. aerial.	166.32

PA	
Horn/l.p.	
4820 25W.	56.00
4820/T 25W.	65.50
SU25 Driver 25W.	23.50
SU25T 25W.	32.25
SA5205 Spark diaphragm.	4.33

ROOST

AMPLIFICATION (Valve)	
50W 2 Chann overdrive fac.	120.33
50W 2 chann integral reverb.	155.65
100W 2 ch.	144.37
100W 2 ch w. rvb.	179.37
150W 2 ch overdrive fac.	160.42
150W 2 ch integral reverb.	196.07
100W 6 chann PA	187.74
150W Slave	132.87
Session Master 50W comb 2 x 12".	184.37
Session Master as above w reverb.	213.26
SM100 100W combo.	216.63
SM100R w. rvb.	245.34
SM104 100W combo.	285.94
SM104R w. rvb.	314.81
Solid State 8 chann mixer.	137.27
As above 100W amp.	225.99
Stereo slave.	199.62
2 x 12" 50W.	73.66
2 x 12" 150W.	88.30
4 x 12" 100W.	129.74
4 x 12" 300W.	155.60
1 x 12" 300/600/900/1 stage monitors pr.	107.14
1 x 15" 100 Folded hn bass bin.	127.99
2 x 15" 170W bs cab.	154.84
4 hn dispersion cab.	71.98
100W folded cdb tweeters.	225.99
100W ported cab 2 hn.	102.53
Radial Flare add on hn. 50W.	131.73
As above but 100W	155.68
Prices ex covers	

ROSE-MORRIS

MARSHALL	
Instrument Amp Tops	
1959 100W Lead	214.95
2203 100W M/Vol.	214.95
2068 100W Artist.	216.45
1989 50W keyboard.	175.00
2195 100W Trans.	109.95
2098 100W Trans Lead.	174.35
2099 100W Bass.	214.95
2099 100W Trans Bass.	174.35
1986 50W Bass.	175.00
1987 50W Lead.	175.00
2204 50W M/Vol.	175.00
2048 50W Artist.	167.65
2205 100W Slave.	149.15

Instrument Cabinets	
1982-82B 120W 4 x 12.	182.95
1960-60B 100W 4 x 12.	168.35
1935-35B 100W 4 x 12.	168.35
1979-79B 200W 4 x 15.	285.00
2095-95B 100W 2 x 12.	168.35
2065-65B 125W Powercel.	190.90
2064-64B 100W Powercel.	165.15
2045 60W 2 x 12.	99.95
1990 100W 8 x 10.	170.85
2049 60W Artist.	144.80
2069 125W Artist.	173.85
2052 125W Powercel.	278.95
2056 250W Powercel.	386.50
1996 100W Lead bass	140.45
2120 100W Bin w/ Horns.	172.75

Combo Amplifiers	
2200 100W Super Trans.	263.65
2077 100W 4 x 12 Bass.	287.95
2078 100W 4 x 12 Ld.	287.95
2040 50W Artist Combo.	249.85
2201 30W Trans Ld.	140.75
2202 30W Trans Bs.	140.75
2199 30W 2 x 12	154.95

PA Amps & Mixers	
2003 100W 6 Ch Amp	235.95
1985 50W 4 Ch Amp	175.00
2071 6 Ch Mixer	88.10
1994 100W Slave.	118.10
2051 250W Slave	234.60
2125 8 ch rvb mixer amp	244.35

PA Cabs & Bins	
2097 pr 8 x 8 125W.	211.90
2043 pr 2 x 10 2 x 12 200W.	299.95
2047 pr 1 x 10 1 x 12 100W.	197.80
2121 100W Slave Monitor.	212.90
2122 30W Slave Monitor.	152.25
2123 50W Monitor.	82.75
2126 Bass bins.	130.25
2127 Supahorn.	80.50
2128 Supahorn	66.30

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

SHARMA

ORGAN SPEAKER CABINETS	
500.	274.35
650.	322.84
Sharmette.	331.84
900.	391.92
2207 d/d.	357.35
2200 pro.	335.92
2000 pro.	415.72
2000 d.	424.58
5000 GT.	524.05
2300.	512.07
3000.	570.54
7000.	690.03

SHURE

VOC

HE2c, 2 x 12, 100W..	93-00
DL3, 100W F/rng.	183-00
DL6, 100W F/rng.	108-00
Series VIa.	246-00
Series VIa.	186-00
SP 18 pre amp.	135-00

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

STRAMP

2100-A, 100W amp top.	213-60
2120-A, 120W amp top.	199-30
3120-A, 120W, 4-chn amp, top.	192-30
SL100, 120W slave amp.	127-90
SL200, 240W slave amp.	177-90
MP10, 10-chn mixer.	577-15
MP-16, 16-chn mixer.	1427-90
EX-2 Cross-over.	113-60
K-85 Power Baby combo.	265-45
K-95 Bass Baby combo.	285-00
2050-BB, 100W cab.	163-60
2100-GB, 200W cab.	206-60
2100-BB, 100W bs cab.	213-60
370-B 70W horn p.a. cab.	142-15
3140-BH, 140W hn p.a. cab.	186-45
3140-B 140W p.a. cab.	156-45
3200-B, 120W bass horn cab.	427-90
H-50, 70W tweeter horn.	156-45
H-100 120W tweeter horn.	227-15

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 Pwr'd 12" spkr unit.	326-43
1602 Pwr'd 15" spkr unit.	351-54
1603 Pwr'd 2 x 12 spkr unit.	368-28

THEATRE PROJECTS (EX. VAT)

STUDIO MONITORS	
9844A 30W	400-00
9845A 50W	470-00
9846-BA 100W	495-00
9849A 60W	330-00

CROSSOVERS AND MIXERS

1650 28 band equalizer	530-00
729A 2 chan. 24 freq. equalizer.	668-00
N500F 250W X-over.	120-00
N501-BA 100W X-over.	47-00
N800D 75W X-over.	57-00

AMPLIFIERS

9440A 2 x 225W	635-00
1224 60W/30W bi-amp.	240-00
1609 100W/50W bi-amp.	470-00

MUSIC SPEAKERS AND COMPONENTS

403A B" 12W	9-00
405-8G 4" 10W	9-50
411 15" 100W	96-00
414 12" 50W	75-00
416 15" 75W	85-00
515 15" 75W	135-00
604-8G 15" 65W	220-00
617A 12" 60W	97-00
619-8A 15" 75W	130-00
755E 3" 20W	36-00
288 HF 15W	183-00
290-4G HF 120W	190-00
291-16B HF 50W	190-00
32B sect. hn.	50-00
311-60 sect. hn.	120-00
311-90 sect. hn.	185-00
511E sect. hn.	100-00
803B Multi hn.	195-00
805B Multi hn.	180-00

TRAYNOR (EX. VAT)

Combos:	
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-450V 15" spkr	177-00
Amplifiers:	
YBA-1 50W, bs.	108-00
YRM-1 50W ld w rvb	132-00
YBA-1A 100W bs.	138-00
YGL-3A 100W head-rvb trem.	168-00
Monoblock 325W bs lb.	243-00
Speaker Systems:	
YS-15P 15" ported bs	99-00
YT-15 2 x 15" ld bs.	120-00
YF-10 4 x 10" ld bs.	120-00
YC-810 8 x 10" bs.	150-00

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.

YC-610 6 x 10" ld.	138-00
Y-2122 x 12" ld.	108-00
YF-12 4 x 12" ld.	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-chn w rvb.	150-00
YVM-6 6-chn 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 Mtr cabs (ea)	63-00
YSC-7A Cols (pr).	216-00
YSP-1 Sibilance Projector (ea).	57-00

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. w 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 Mk	230-00
A200 Ster. power amp.	245-00
B300 Pro. Power amp	260-00
A300 Pro. Power amp	350-00

AS00 Pro. Power amp	480-00
TPS 12/2 mixer.	1740-00
TPS 16/2 mixer.	2125-50
YPS 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

VITAVOX (EX. VAT)

Tunderbolt.	540-00
AK 156 15"	127-00
AK 157 15"	127-00
500 Dividing Network	42-00
1000 Dividing Network.	32-00
53 Pressure driver.	137-00
4 cell horn.	86-00
4Kh horn.	54-00
8 cell horn.	290-00
10 cell horn.	329-00
12 cell horn.	383-00
15 cell horn.	514-00
Horn throat adaptors	15-00

W.E.M.

Copicat Echo.	94-50
Dominator 30	165-00
Dominator 30 reverb	182-00
Dominator 50 lead	126-50
Dominator 50 Combo	198-00
GX 40.	104-50
GX 100.	133-00

AX 40.	104-50
AX 100.	133-00
Dominator Mk III.	107-00
Dominator Bass.	119-00
Slave Power Stage 100	118-00
Slave Power Stage 200	206-00
Bandmixer 100 Mk II	169-50
Reverbmaster.	254-00
Audiomaster Mk 2.	435-00
Super Dual 12.	97-00
Super 40.	97-00
Starfinder 100 Bass.	115-50
Starfinder Twin 15.	137-50
Super Starfinder 200.	192-50
1 x 12" w vol control	53-00
Club System.	66-00
Club System.	97-00
Band 2 x 12"	115-50
Band System.	99-00
4 x 12" A Super.	121-00
Intruder reflex 50.	176-00
Intruder reflex 100.	198-00
X39 reflex 100.	346-50
X39 reflex 200.	412-00

SISGO

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

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. hrsn 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
036" horn 70W.	314-85

MONITOR ENCLOSURES

100/12 1 x 12" MWedge 100W.	370-71
M100/15 1 x 15" M200/15 1 x 15"	1275-00
D24 St 24 ch.	184-98
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-DL Mono 8 ch.	229-80
D16 St 16 ch.	870-00

WOODS

GUYATONE	
GA280.	47-58
GA380.	64-97
GA480.	90-36
GA580.	127-17
GA580B.	149-60
GA680.	165-80
GA880.	234-00
GA1050DR.	279-45
GA1100DR.	309-58
PS.101 Phaser.	20-49

ZOOT-HORN (EX. VAT)

All prices available on appl.	
BB 1 x 15" bin.	TBA
BB 22 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

ASBA

Asba Metal	
24 x 14 bass.	184-53
22 x 14 bass.	171-92
20 x 14 bass.	167-79
18 x 14 bass.	161-49
14 x 9 Tom Tom.	99-65
13 x 9 Tom Tom.	95-51
16 x 16 Tom Tom.	151-05
12 x 8 Tom Tom.	92-36
10 x 8 Tom Tom.	89-21
15 x 10 Tom Tom.	103-78
14 x 14 Tom Tom.	142-57
15 x 15 Tom Tom.	146-72
18 x 16 Tom Tom.	157-35
Snares	
14 x 5 wood.	128-01
14 x 5 metal.	128-01
14 x 6.	136-28
Stands	
Stand.	31-50
Conga/Bongo	
Tumbador.	118-55
Quinto.	102-40
Bongo.	48-17
Metal bongos.	36-62

D. H. BALDWIN

GRETSCH	
Outfits:	
4027 Rock 'n Roll.	766-00
4029 Avant Garde.	1046-00
4028 Black Hawk.	814-00
4015 Name Band.	649-00
4025 Progressive Jazz.	649-00
4020 Broadkaster.	882-00
4035 Monster.	1046-00
4030 Tri Tom.	1208-00

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 B"	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
7396S 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.	1035-89
Londoner V.	619-43
Ultraperpower VII.	918-76

Starlighter IV.	560-98
Greater Londoner V.	658-75
Headliner IV.	455-33
Londoner VI.	695-13
Londoner VII.	822-37
Ultraperpower VIII.	9

20" Crash, Med/Ride	60-11	N2501 Superstar	295-00
22" Crash, Med/Ride	76-90	N2501 Apollo 4	156-00
24" Crash, Med/Ride	92-71		
18" China type	70-08		
20" China type	89-04		
8" Bell cymbal	30-23		
11" Splash cymbal	35-96		
Formula 602:			
13" Hi-Hat Sound			
Edge	96-91		
14" Hi-Hat Sound			
Edge	105-69		
15" Hi-Hat Sound			
Edge	112-34		
13" Hi-Hat	75-92		
14" Hi-Hat	80-90		
15" Hi-Hat	90-49		
16" Thin	51-66		
18" Thin	62-15		
20" Thin	77-52		
22" Thin	99-32		
24" Thin	119-44		
18" Flat Ride Med.	70-10		
20" Flat Ride Med.	89-05		
18" China type	70-10		
20" China type	89-05		
No. 1 Seven Snd. set	30-32		
No. 2 Seven Snd. set	35-67		
No. 3 Seven Snd. set	61-60		
No. 4 Seven Snd. set	70-08		
No. 5 Seven Snd. set	70-08		
No. 6 Seven Snd. set	70-08		
No. 7 Seven Snd. set	89-05		
14" Joe Morello Hi-Hat	88-97		
17" Joe Morello	51-81		
18" Joe Morello	59-08		
20" Joe Morello	75-02		
2" Finger Cymbals	6-88		
22" Dark Ride	129-16		
Cup Chimes with stand	176-14		
Dixie Cymbals:			
14" Hi-Hat	28-40		
16" Hi-Hat	20-07		
18" Hi-Hat	25-39		
20" Hi-Hat	33-25		
Stambal:			
14" Hi-Hat	40-55		
16" Hi-Hat	25-93		
18" Hi-Hat	32-21		
20" Hi-Hat	40-39		

CLEARSTONE

SLINGERLAND

Outfits:

7001 Joe Cusatis	527-77
7002 New Rock	657-13
7002/24 Super Rock	680-95
7003 Buddy Rich	728-04
7004 Gene Krupa	576-81
7005 Avante	752-39
7006 Jazz Rock	1017-43
7007 Modern Solo	608-09
7008 Pop	588-12
7009 Duet	840-80
7010 Modern Jazz	490-28
7011 San Juan	618-18
7012 Concorde	1285-06
718 JRB	857-77
7129 Jupiter	915-40

Snare drums:

7013 5" x 14"	117-63
7014 6 1/2" x 14"	121-05
7015 5" x 14"	85-65
7016 6 1/2" x 14"	86-99
7017 5" x 14"	86-99
7018 6 1/2" x 14"	90-34
7020 5" x 14"	70-28
7021 5 1/2" x 14"	86-99
7022 5" x 14"	117-63
7023 6" x 14"	117-63
7130 5" x 14"	110-73
7131 6" x 14"	110-73
7132 5" x 14"	110-73
7133 6 1/2" x 14"	110-73
7216 5" x 14"	77-63

Tom toms:

7024 12" x 8"	73-54
7025 13" x 9"	76-31
7026 14" x 10"	79-90
7027 15" x 10"	83-15
7028 15" x 12"	88-95
7029 14" x 14"	01-97
7030 16" x 16"	114-50
7031 18" x 16"	133-39
7032 20" x 18"	156-55

Bess drums:

7033 14" x 18"	129-76
7034 14" x 20"	151-03
7035 14" x 22"	66-141
7036 14" x 24"	181-67
7037 14" x 26"	201-08

FLETCHER, COPPOCK & NEWMAN

KENT

N5201 Apollo 5	229-00
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HÖHNER

SONOR

Outfits

XK984	541-85
XK925	650-00
XK926	617-05
XK946	822-25
XK925 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)

T708 6" x 5 1/2" Set	55-50
T708 8" x 5 1/2"	54-90
T710 10" x 6 1/2"	51-65
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"	86-05
T736 16" x 16"	86-30
T738 18" x 16"	112-25

Snare drum stands:

Z5554	52-30
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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:

Z72 12"	4-80
Z74 14"	7-40
Z75 15"	8-80
Z76 16"	10-40
Z78 18"	14-85
Z78 18"	15-75
Z80 20"	16-90
Z82 22"	17-30
Z82 22"	20-25

HORNBY-SKEWES

HOSHINO

HSD500	389-00
HCT8	295-00
HM300	159-00
JK510	43-00
TFL102	75-00
TFL104	19-95

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.	673-00
6302/SFW 22" Bs.	678-00
6302/PF 24" Bs.	688-00
6302/SF 22" Bs.	742-00
6302/PNP 24" 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/SW 24" Bs.	529-00
6324/PFW 24" Bs.	571-00
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
6324/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/PFW 22" Bs.	440-00
6342/SFW 22" Bs.	468-00
6342/PF 22" Bs.	496-00
6342/SF 22" Bs.	524-00
6355/PNP Concert	
Tom-Toms	429-00
6355/SNP Concert	
Tom-Toms	468-00
Snare Drums:	
6356 Cust Metal	
Snare 5 x 14"	51-00
6357 Cust Brass	
Snare 5 x 14"	71-00
6358 Cust Brass	
Snare 6 1/2 x 14"	71-00
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
6364 Cymbal Boom stand	30-75
6365 Drummer's Stool	39-50

PEARL MAXWIN

Outfits:

6400 Stage-705 22"	
Bs Drum	245-00
6401 Stage-704 22"	
Bs Drums	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

ORANGE

Single drum kit... To order

Double drum kit... To order

PREMIER (VAT)

Snare:

33, 14 x 5 1/2"	72-50
35, 14 x 5 1/2"	76-50
36, 14 x 6 1/2"	80-00
1002, 14 x 5 1/2"	37-50
1005, 14 x 5 1/2"	38-50
1035, 14 x 5 1/2"	59-00
1036, 14 x 5 1/2"	63-00
2000, 14 x 5 1/2"	78-50
2001, 14 x 5 1/2"	79-00
2003, 14 x 5 1/2"	85-50
2005, 14 x 5 1/2"	87-00
2011, 14 x 4"	80-00
Outfits (w/out cymbals):	
202 20" BD	400-50
B202 w 22" BD	402-00
D202 w 24" BD	414-00
201	388-50

B201	390-00
B203	494-50
D203	503-50
B204	580-00
D204	589-00
304	488-50
B304	490-00
D304	502-00
305	535-50
B305	537-00
D305	549-00
308	573-50
B308	575-00
D308	587-00
604	473-00
B604	474-00
D604	486-50
605	563-00
B605	564-50
D605	576-50
606	704-00
B606	707-00
D606	731-00
W17 w 20" BD	648-50
B717 w 22" BD	650-00
D717 w 24" BD	662-00
808 w 20" BD	865-50
B808 w 22" BD	868-50
D808 w 24" BD	892-50
B1030 24" BD	369-00
D1030 24" BD	373-50
1031 w 20" BD	246-00
B1031 w 22" BD	250-00
1033 w 20" BD	292-00
B1033 w 22" BD	296-00
B3304	546-50
B3305	600-50
D3717	739-50

Bass Drums:

124, 28 x 14"	100-50
125, 24 x 14"	96-00
126, 26 x 14"	99-50
127, 18 x 12"	73-50
130, 20 x 14"	82-50
132, 22 x 14"	84-00
142, 22 x 14"	96-00
144, 24 x 14"	105-00
150, 20"	69-50
152, 22"	74-00
154, 24"	79-00
161, 20 x 14"	61-00
163, 22 x 14"	63-50
170, 20 x 12"	54-50
171, 20 x 14"	55-00
173, 22 x 14"	59-00
175, 24 x 12"	64-00

Timbales:

531, 13 & 14 x 6	110-00
532, 13 & 14 x 6	102-00
531C	110-00
532C	102-00

Tom-Toms:

112	33-50
113	36-50
114	44-00
115	51-00
116	54-00
118	57-00
333	54-50

8805 'Mars 05' Drm offt.	597-76	tone cont.	54-99	6910 Stage Star Snare stnd.	34 05	Tom hldr.	22 68	SA7522 Bs Drm w/ spurs.	106-48	Tom w/hldr.	28-80
8804 'Mars 04' Drm offt.	540 05	8514 Tom Tom w/ tone cont.	63 64	6912 Stage Star Cym stnd.	31 40	6675 Double Concert Tom Tom hldr.	16-12	TD7822 Bs Drm w/ spurs.	147-30	7562 Concert Tom Tom w/hldr.	33-91
8705 'Mercury 5' Drm offt.	572-22	6899 Double Tom Tom stand.	68-10	6914 Stage Star Cym stnd.	39-77	6580 Bass Drum spurs 6552 Tone control.	8-02 2-20	7534 Floor Tom Tom w/legs.	65-87	7568 Concert Tom Tom set.	169-98
8704 'Mercury 4' Drm offt.	490-58	8556 Concert Tom Tom w/hldr.	23-79	6915 Stage Star Hi- Hat stnd.	42 70	6080 Drum Sticks— F, 5A, 7A & Rock 105.	1-46	7536 Floor Tom Tom w/legs.	70-89	7563 Concert Tom Tom w/hldr.	36-42
8520 Bs Drm w/spurs 8522 Bs Drm w/spurs 8524 Bs Drm w/spurs 8526 Bs Drm w/spurs 8534 Floor Tom Tom w/legs.	110-87 125 46 135-37 143-26 80-04	8558 Concert Tom Tom w/hldr.	24-98	6895 'Stage King' Hi- Hat stnd.	38-66	6082 Drum Sticks— 2B & 5B.	1 57	SA7534 Floor Tom Tom w/legs.	65-87	7564 Concert Tom Tom w/hldr.	42-98
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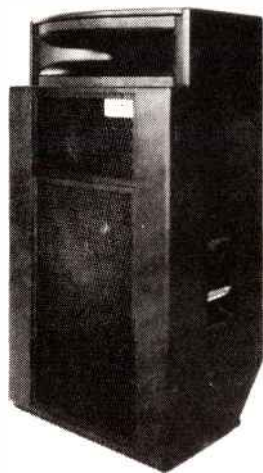
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