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June 1978 40p
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Songwriting & Recording



STEVE HACKETT
A solo voyage
BLUE OYSTER CULT

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1B Parkfield Street, London, N.1.

Telephone: 01-359 5419 (Editorial)

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Publishers: JOHN THOMPSON, ALAN WALSH

Editor: TOM STOCK

Production Editor: CHRIS SIMMONDS

Assistant Editor: PETER DOUGLAS

Advertisement Manager: HOWARD ROSEN

Editorial

It looks as if we're in for quite a summer (mind you, we said that in July last year and look at everything that didn't happen!) Bob Dylan's playing a string of London dates for those patient and rich enough to have suffered the incredibly unfair method of ticket distribution; the Rolling Stones seem interested in a British appearance, David Bowie's set up, to say nothing of the Knebworth Festival we all know about featuring Genesis, Jefferson Starship and Jeff Beck. Add to all that the possibility of another Knebworth later in the year, plus ideas that Lizzy and others are contemplating big gigs, and this summer might just see some sanity returning to the music scene.

Sadly, though, we mourn the passing of Sandy Denny, the victim of an unfortunate accident last month in a friends' home. As much as any single individual, Sandy was responsible for welding the bond that now exists between folk and rock in this country. Sandy's songs, lyrics and laughter remain with us as a memory, and we extend our deepest sympathy to her husband Trevor and their baby daughter in their loss.

This month we speak to Steve Hackett, respected guitarist and songwriter, for so long a seemingly inseparable part of Genesis. He talks about his sensational new album, *Please Don't Touch*, as well as re-iterating some of the problems of being involved so long in a group of highly creative individuals. Following on April's barrage of heavy metal, we talk this month to Blue Oyster Cult — we're not certain how heavy they are, but our reporter was last seen heading towards their hotel armed with crash helmet and body padding! As usual, there's our monthly quota of instrument reviews, plus a lot of drums — two reviews, a survey and a talk with John Shearer.

A final mention must go to the man who penned the headline 'Dylan's Back for the Bread' in a weekly newspaper and then proceeded to express surprise in the story. As pro-musicians ourselves, and knowing you lot out there are as well, surely Dylan being back for anything else would be inconceivable.

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“I had a lot of good times with the band. I consider that my formative period, really.”



If there's one thing guaranteed to make an interview go well, it's telling the artist that his new album is the best you've heard all year. Trouble is, when you *mean* it, it comes out sounding like a corny, grovelling, cap-clasping opening gambit designed to appease the vanity which you hope is an inherent feature of the Star Mentality.

Fortunately, Steve Hackett is about as far removed from this weakness as anyone I've ever met. His immediate, visible relief on discovering that Beat did not want to talk about clothes, politics, punk-rock, food, sport or what he thinks of the remaining members of Genesis was a clear sign that music is his territory. Music was the primary cause of his departure from that band, after all. When one man in a group full of writers can no longer find an outlet for his ideas within the context of the group, it's time to be moving on.

What Hackett moved on to is the cause of all the excitement, however. It's an album called *Please Don't Touch*, and features the various talents of Richie Havens, Randy Crawford and Steve Walsh on voices, Chester Thompson and Phil Ehart on drums, Tom Fowler on bass, brother John Hackett on flute, and of course Steve himself on guitars and the odd bit of keyboard. As one might expect, it isn't overtly a guitarist's "solo"

album. His previous waxing — *Voyage Of The Acolyte* — recorded whilst he was still a member of the band, was heavily influenced by them: moody, Gothic, mystical, with odd snatches of humour, plenty of keyboard, few guitar solos. *Please Don't Touch* reveals a subtle but drastic shift away from the heavily romantic Genesis sound. The strident larynx of Steve Walsh as he opens the album with *Narnia* blows away a hell of a lot of cobwebs. It's very American, for a start.

"Funnily enough," said Hackett, as the distant clink of coffee cups indicated that the reward for my opening remarks was on its way, "the American musicians think it's got an English feel. I played one track to Richie Havens that he'd sung on, but never heard played back before, and he said 'Yeah, sounds like a real English production — great' But I said, How can it sound English with your voice on it? I wanted to get the best of both worlds really. There's this *fresh* quality to the American players. I was trying very definitely to work in different areas than I had before. And I ended up ditching a lot of stuff because of that. I felt that someone could say, Ah! There we are, there's the influence — self-plagiarism!"

Havens volunteered his services for the album, and one of the two tracks

STEVE HACKETT

A solo voyage

by Peter Douglas



on which he sings — Icarus Ascending — was written with him in mind.

"I didn't know whether I'd get him to do it or not. We met up after I'd written the song, and *he* was the first person to suggest that we work together.. So it worked out quite nicely. I didn't know how to *ask* him to do it, cuz I thought I'd be hustling him. How Can I wasn't written with him in mind, but if anything it suited his voice better, because it's pitched higher. You know how his voice has this *unnerving* quality? It's quite frightening, I think. Gives me chills. There's so much passion there. Fire. His voice on a minor chord

I wondered how Hackett made contact with Randy Crawford, she of the warm, velvety tones. "It was after a Genesis gig in Chicago, I walked into this night club, and I was really out of it — drunk, tired, and I staggered in, and they said, Here Steve, sit here, and I fell in, and just caught the end of this chick's act. She was singing a song called Everything Must Change, which is the title track from her album. It was very slow, very intimate, and the rapport she had with the audience was beautiful. The whole thing was like a caress."

Randy sings the ballad Hoping Love Will Last — proof that the talents of Hackett go far deeper than a certain aptitude for "symphonic



rock" or whatever the latest redundant cliché happens to be. The song is of the kind that even Barbra Streisand or Shirley Bassey (don't wince) might do justice to — a ballad on the grand emotional scale, whose lyrics retain enough simplicity to ensure that it won't sound pretentious.

But what the hell are we doing talking about Shirley Bassey? There's plenty else on the album that rocks like a ship in a storm, and Steve Walsh, singer with Kansas (a technically competent but immensely boring group from the American Midwest) happened to have just the right sort of tonsils for the job.

"I needed someone who could hit notes, and because Narnia and Racing In A are very American, I wanted an optimistic quality about the voice. . . ."

Which British singers can't summon up any more?

"Interesting you should put it that way, but yeah, how many British singers can hit notes with that clarity and precision and optimism — and sing like they actually *enjoy* the feeling of the song? And there's the other thing — I love vocal harmonies. That's what *made* Crosby, Stills and Nash, and the Beatles. But in Genesis, Phil (Collins) and Pete (Gabriel) had a rough quality to their voices, and when they harmonized it took on a fuzzy kind of quality. So what I did with Genesis on Wind And Wuthering was to get Phil to sing five notes, each of which we made into tape loops. We did that on the end of one track — Afterglow. And so I did the same thing with my voice on this album. It was my idea with Genesis, and it wouldn't have been done if the 24-track hadn't broken down one day and started chewing the master tape. We had one afternoon left, and we thought — what are we going to do? So we went ahead and did it, and everyone loved it, but we'd never have done it if it wasn't for that breakdown. It was just the sort of thing whereby you're presented with a problem and you have to come up with an immediate creative solution .

"There are some tape loops on The Voice Of NECAM — that's all voices. I've used it a lot — on Narnia, Icarus . . . a lot of tracks, actually. In places you can't tell it's voices, because it starts sounding very keyboardly. I mean, a Mellotron is made up of tape loops, but Mellotron voices have a very different quality."

The time had obviously come to ask Steve exactly how one goes about making a tape loop. It sounds simple, but is it? Hackett's brow became a mass of furrows. There was a long

pause.

"Just thinking about the process," he explained. "Right. You go in the studio, and sing a note, which is then recorded on a 2-track machine. You hold the note for about ten seconds, but some notes are harder to hold for any length of time because you need to let out more air, so sometimes you're dealing with a four-second section. At some point you make an edit in the tape - edit the thing together, so you've got aaaaaah — blump — aaaaaaaaaah — blump, cuz your hear where the edit happened. So you re-record it on top of itself on another machine, and when the edit comes, you dip the fader. So you've got two of them going round together which are slightly oscillating against each other, and you're dipping it every time the edit comes. That's a bit like a synthesizer where you've got two separate oscillators, and you set one slightly out of tune with the other to give it a slight beating effect, or with a 12-string guitar, where one string's slightly out of tune with the other. It gives it almost a phasing effect."

"Now when you've got that, you can either sing about twenty-four-notes, or else you can use that one note on Vari-speed, either speeded up or slowed down. At some point it'll start sounding like Mickey Mouse, but just before that, the note will take on a feminine quality. So you'll be able to get the effect of male and female voices there. So what you end up with at the end of the day, bouncing this backwards and forwards through various processes, is 24 tracks of aaaaaaaaaah's. And once you've got it there, you can use the mixing console like a keyboard, punching the faders in or out."

These 24 tracks are then mixed down (in the Hackett method, at any rate) to stereo, and then mixed again into the other 24 tracks already sitting on the master tape.

Hmmmm, maybe it wasn't so simple. There's a lot on the album which can fool you in the same way: the Roland guitar synthesizer which is used extensively throughout can easily be mistaken for keyboard too. Once the percussion and decay have been electronically "processed out", there's not a great deal left in the sound to identify it as a guitar at all.

"Of course," Steve said, "the shame about that is that it's outside the price range of most people, and they might be the people who are best gifted to do things with it. The professional musicians, who *can* afford something like that, have probably developed a certain style already. I mean, it's the up-and-

STEVE HACKETT

coming people who should get a chance to have a go on something like that, so if there's any way they could reduce their prices it would be great."

The Roland is the only guitar synth he has used, and he was more than happy with it, particularly its polyphonic capability. Land Of A Thousand Autumns, for example, started out as a bridge passage, but Steve liked the Oriental sound it was beginning to acquire, and extended it accordingly. On How Can I, what sounds like a harmonium is the synth again, and on Icarus there is a peculiar solo which seems to have been played on the bastard offspring of a trombone and sax. This is the sound of bent notes through the Roland, in fact. "Very strange when you bend notes. Very weird. It's unearthly — very disturbing. Right up my street!"

This brought us on to the wider topic of his relationship with Genesis, who seem, with their new album, to have lost that edge, precisely that weirdness that Steve relishes so much.

Tremolo

"I did an interview in the States — and I didn't realize they were going to sell it to a British newspaper — but I was particularly fiery that day, and it came out sounding as though I hated their guts, which is far from the truth. I had a lot of good times with the band. I consider that my formative period, really. And this thing about being 'weird' — that's just a question of working in new areas each time. What sounds weird now sounds commonplace tomorrow, and things date very quickly. I used to listen to records like the John Barry Seven doing Walk Don't Run. Remember that? I used to think that that was the height — fabulous, y'know? And it was a four chord song, a good song, a good melody, and it still works now, with all that tremolo arm or whatever.

"I'm still into tremolo arms. There's a lot that can be done with them. That bit in the middle of Please Don't Touch . . ." Hackett sings a snatch ". . . it was done by hammering the tremolo arm on just about every note, so it slurs into the next."

All these references to the minutiae of technique may sound a little pedantic, especially in the light of recent trends toward (or backward) to basics. On the other hand, one can perhaps detect three trends in rock



music today: the punk bands who are gradually improving their technique, the older, established bands who are stuck in a rut, and — the smallest category of all — the established musicians who are still moving on into unexplored areas. Hackett is quite firmly in this third category.

"That was one of the best things about the Beatles when they were getting into experimental areas. I used to listen to them and think, What's that little bit there? How was that done? And to a large degree I miss that with the almost back-to-mono approach of guitar/bass/drums. By comparison, the crudeness sounds contrived compared to early Yardbirds, say. In those days, I mean, they didn't know any better. I started out as a blues harmonica player, and I might even end up doing it again. I'd love the idea of going and doing an album, and have people say, oh this is complete bilge. *Melody Maker* would say, Bilge! And the *N.M.E.* would say, Yeah, putting it back on the streets!"

Time zips back, and we recall the days when Steve, bearded and bespectacled, first joined Genesis between Trespass (their first, or second, album, depending on whether you count From Genesis To Exodus — produced by Jonathan King and subsequently disowned by them) and Nursery Cryme. What had he been up to before then?

"I was busy writing stuff most of the time. I'd been trying to form a band for a long time, and the gigs that I'd done you could count on the fingers of one hand. I could never get together the outfit that I wanted without financial backing. Occasionally I'd come across guys who were great musicians, but we wouldn't be able to hold it together because of the fact that they'd be

starving, as most musicians tend to do. I was lucky — I was living in London at home with mum and dad, so I didn't have to slum it. But if you can imagine a band as a human being: every time we got the head, an arm would drop off, or a leg would drop off. Y'know, the bass player would leave, and then the other guitarist would leave, and then we wouldn't have a drummer . . ."

At the same time he was going through the usual traumas of buying guitars and trading them in for successively better models, until he arrived at a Les Paul and a Hiwatt stack, courtesy of the Genesis management.

Orchestra

"I couldn't get over the fact that I actually got it. I couldn't believe it! When I asked I thought, I'm really trying it on here, but they went ahead and bought it. At the same time I said to the band, We've just got to have a Mellotron, because I'd been very impressed by the way King Crimson used one, and I'd heard that Procul Harum used a Mel on stage at one point. And I thought, this is the thing that makes a band sound like an orchestra. In those days, I used to think that it made the guitar sound more like a guitar, because you had this orchestra to contrast with it." At this point there was a ring at the doorbell, which heralded the approach of the next interviewer, and hence the end of our conversation. But Hackett, gentleman that he is, arranged another evening for us to tie up the loose ends.

And so it was that your scribe did return, notebook at the ready a couple of days later. Steve appeared at the door, guitar in hand, and

granted entry.

"I've been trying to write," he said, in explanation of the guitar. "I don't seem to have written anything since the album." He sat down with the instrument, and I was honoured with several private performances of material from *Please Don't Touch*. The opening track, *Narnia*, begins with a solo acoustic guitar tuned to a standard E chord (E-B-E-G sharp-B-E) which he picks in typical self-taught fashion with just thumb and forefinger. Having sat three feet from him and watched him play for a good twenty minutes, I can faithfully report that not once were any other digits used to pluck the strings! In his classical guitar passages, Steve occasionally drags the nail of this index finger over the higher strings, but no more.

The folk guitar is an old Yamaha which once cost around £30.00; the classic is also Japanese (a Yari), used untreated on the album apart from a spot of echo. One problem which he tried many times to solve was the loud squeaking of the strings during the playing of quieter passages.

"It seems to be a peculiarity of recording classical guitar that the squeaks sound louder on playback than they did during the original performance. I must have played that

EQUIPMENT USED ON "PLEASE DON'T TOUCH"

1958 Gibson Les Paul, Fender Stratocaster, Yamaha acoustic, Yari classic, Zemaitis Custom 12-string, Hokada 12-string with De Armand pick-up, Roland guitar synthesizer, Roland Jazz Chorus amplifier, Coloursound fuzz box, Shaftesbury Duo-Fuzz, E-Bow, MXR Phase 90, MXR Phase 100, Roland Space Echo, Echoplex, Lexicon ddl, Eventide Harmonizer, African talking drum, Mellotron; strings: Ernie Ball light on 12-strings, Fender on 6-strings, starting with 0.10", Fender medium plastic picks.

piece Kim about two hundred times before it sounded right."

He is a man who believes that perfection *is* obtainable if only you're prepared to work at it. This extends even into the quality of the record sleeves — the thickness of the cardboard, the strength of the glue, the clarity of the colour all came under Hackett's critical eye. He was angered to discover that a number of copies went out with an unvarnished cover. "In fact," he admitted, not without a certain rueful grin, "I'm getting a reputation at Charisma for

being, y'know, heavy, just because I always demand the best. But I figure that if I'm setting myself high standards, I've got a right to expect the same from the people I'm working with."

Well you can't argue with that. You also can't really argue with the fact that Hackett is a man with a lot up his sleeve for the future. Exactly *what* cannot be predicted, however, and that's what makes a solo voyage an exciting event.

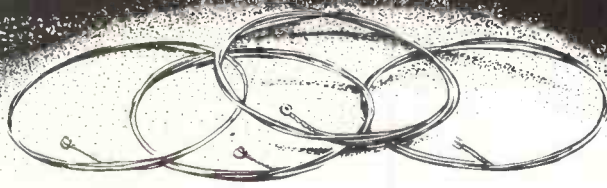
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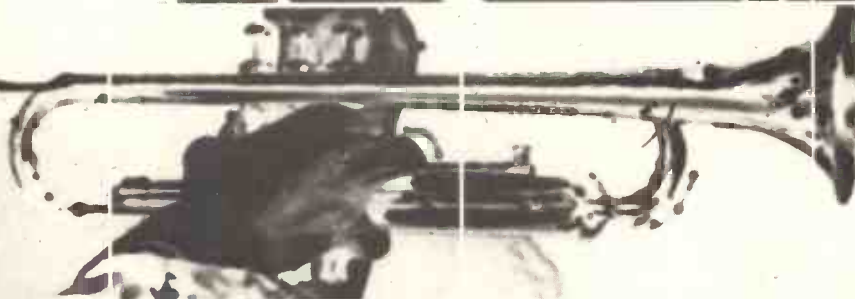


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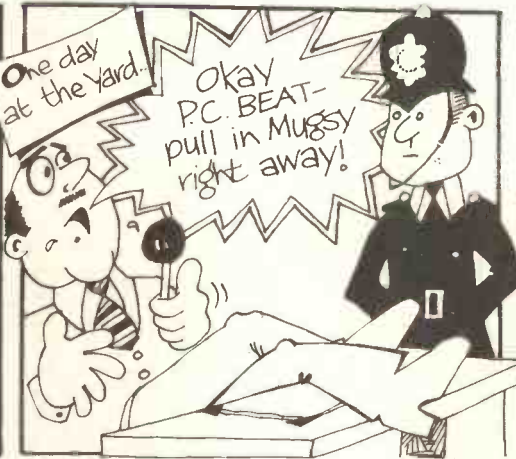
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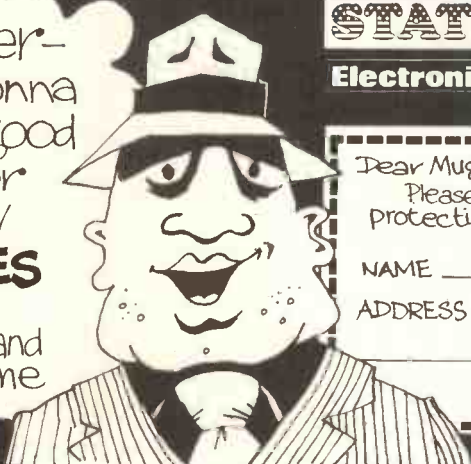
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YOUR LETTERS

Your local Avon rep

Dear Sir,

Please could you give me some information about the Miami FTI made by CBS Arbiter and the WMI E.120 single p/u. Could you also tell me how I might obtain these goods? If you know of any cheaper electric guitars, I would like to hear about them too.

A. S. Brown,
Colwyn Bay.

Your local retailer would appear to be Emyr & Elwyns Music Centre, 3 Rhiv Road. He will be able to supply you with any brochures or leaflets about Arbiter and WMI products, and probably give you a nudge in the direction of his cheapest guitars as well. Should he not stock the models you specify, he will certainly be able to order one of them for you. This course of action is to be preferred to writing to the companies direct. CBS Arbiter in particular are not renowned for providing information. They can be contacted, however, at Dallas House, Vanguard Way, Shoeburyness, Essex SS3 9QX. WMI are at Pontygwindy Industrial Estate, Caerphilly, Wales.

We would always recommend such cheap, value-for-money guitars as Columbus, Shaftesbury or Avon as alternatives.

Voice of the people

Dear Beat,

I have been an avid reader of your excellent magazine for well over a year now and enjoy most of the articles. However, I would like to make two suggestions which, in my eyes, would improve things.

I play acoustic guitar mostly (Epiphone) but I recently decided to buy a solid electric, and finally purchased a Yamaha SG1000. Now rather than pick, as I do on my acoustic, I will ob-



Columbus (above) and Avon guitars: cheaper choices

viously have to learn to play lead lines. This brings me to my point: why not have, each month, a section on guitar techniques, showing as an example a bass or lead run in tablature form? This way would-be musicians could gain experience and not have to pay out for expensive LP's.

Secondly, you deal with keyboards, synthesizers, guitars and drums but you still miss out one of the most important instruments in music — the voice! Why not write something on this, using various artists' techniques and suggesting ways of improving one's own?

Well, they are only suggestions! I'll still keep



Yamaha SG1000: lead lines to be studied



reading, as long as you keep producing the way you have over the last year or so.

D. K. Hawley,
Liverpool.

You've hit on two of the trickiest numbers in the book. Guitar techniques are mostly invariably arrived at by accident during the long hours of practice that every musician must go through in order to achieve a reasonable standard. In rock guitar, lines written in tablature form are of limited use: most rock musicians are self-taught and can't read music, which is why different guitarists sound so distinctive. Most of them have arrived at their own style by listening over and over again to records by their heroes, copying them and then combining the lot, with a dash of their own discoveries and ideas, into something just that little bit original. As often as not, the notes are less important than the way you play them.

A very good tutor for people who want to make a start is "Teach yourself Rock Guitar", an album by ace U.S. player Charlie Daniels. Charlie talks you through everything from the elementary stuff like tuning the guitar and forming basic chords through to blues jamming. His slow drawlin' manner is never patronizing, and never glosses over the small but essential points that a beginner needs to know. The album is available for the modest sum of £2.50 from Zephyr House, P.O. Box 11, Leatherhead, Surrey. Well worth it, and better than any book tutor we know of.

Rock singing is far harder to teach even than rock guitar playing. Generally you've either got it or you ain't. A teacher might be able to help you develop an inherent ability, but the average singer has no more idea about how he produces his sound than about how he wakes up in the morning. Still, it would be interesting to hear the views of other readers on this subject. If the groundswell of feeling is in favour, maybe we'll draft in Roger Daltrey to pen a series.

Hat couture

Dear Sir,

It's great to see that bands such as Judas Priest and Rush are now getting the exposure in your excellent magazine that they have so long deserved. Your April '78 front cover had an excellent picture of K.K. Downing of Judas Priest. I am writing to ask if this picture can be obtained as a poster either from you or elsewhere. I have been a lifelong fan of the band (OK, KK, we get the idea — Ed). I would be prepared to pay up to £2 for a good colour, good sized copy of this. Please, please, please could you arrange this for me. Thank you in anticipation.

Mike Hoare,

Sittingbourne.

PS. How about some articles on Styx, Kansas etc?

PPS. Where did KK Downing get his hat?

Erstwhile lensman and current Beat contributor Gary Cooper will be able to make you a poster of the photograph, but not for less than £7.50 inc. postage as it would be a one off. While you decide whether to go for that or another couple of Priest albums for when your current batch wears out, could we offer a Blue Oyster Cult interview to be going on with — presuming, of course, that your 'etc' means bands who know how to hold down a few nice, simple riffs. K.K. got his hat in Birmingham, but it was borrowed a while back by a fan at the Marquee. — Gary's also a handy man with a needle and thread, and he might be able to rustle you up a K.K.

AND QUERIES

hat if you spread it on thick enough about the photo.

Who gets the bird now?

Dear Sir,

With reference to the letter from Mr. Jelfs in the April issue of *Beat* regarding the Pro-Axe V62 combo. As the designers of the Pro-Axe we have been inundated with enquiries similar to that published.

In reply to Mr. Jelfs, the position is that we are musicians in a small business trying to design amps for the musician (as opposed to a pretty ornament for a Frankfurt stand). Wendafor Electronics was a firm which we approached to raise the finance and to produce the design. The firm in fact liquidated before the Pro-Axe was produced in quantities. However, unlike the fabled Monty Python parrot, the amp lives, and production is but a bank manager's nod away.

With consideration to comments made by *Beat* in the review, small modifications have been made to the unit and we would be delighted if *Beat* would re-review the Pro-Axe at a later date when in fact we have a production model.

John Cooper and (it's not a misprint)

Frog Goddard,
Gearbox Music,
Halstead,
Essex.

We stand corrected, and acknowledge Wendafor as more of a Lazarus than a Python parrot. We trust that someone has the sense to extract a wallet in the cause of these fine models, and Beat has a jack plug at the ready for a re-review whenever they're ready.

Strings — How to fix them

Dear Beat,

I read with interest the article on James How industries (March '78). I recently purchased a

set of Rotosound Swing Bass Medium Gauge strings, and since fitting them I have had to replace the D string once and the G string twice. I have not once had all four strings tuned together, thus rendering my bass playing defunct. Surely at £6.50 a set I am entitled to some sort of service? Incidentally, I tune to a pitch pipe and have checked my guitar, a Shaftesbury Custom (Gibson Grabber copy) for any faults, but after all a guitar barely three months old shouldn't be at fault. I would like some sort of explanation if possible. Great mag, keep it up.

W. P. Holmes,
Harlow.

You haven't specified the nature of your string problem, but James How Industries suggest that you send your set to them for examination. They will give you a new set if the strings are faulty, although it would be provident to double check the bridge of your guitar, as that's an equally likely (or unlikely) cause of the problem.

Older golder

Dear Sir,

I have recently bought an old Shergold guitar from a second hand shop for £12. It had been badly refretted and so I will undertake this job myself — otherwise it's very good I wonder if you could give me any information on the guitar. It bears the Shergold label on the scratchplate along with the words 'Handcraft London'. It has two controls, presumably volume and tone. It also has two toggles; one is for the pickups but I don't quite know what the other is for although it does distinctly affect the amplified tone of the guitar. It has a maple neck and rosewood fingerboard, while the body shape is somewhat similar to the Yamaha SG range but more rounded. The body is of interesting construction in that it has a solid mahogany back some $\frac{3}{8}$ " thick: built up around this is a series of blocks all round the edge and across the body.



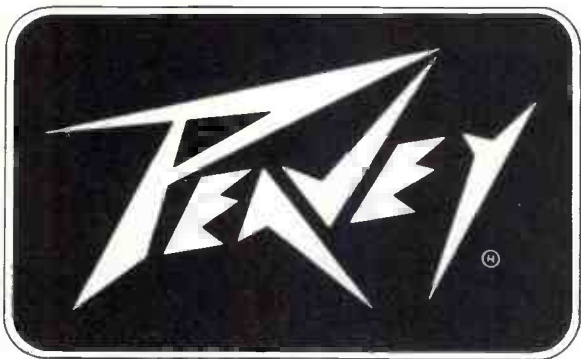
A modern Shergold: the legend remains.

The top is $\frac{3}{16}$ " ply, and the guitar has a tobacco sunburst finish with white binding and a darker brown back. The switches are toggles not slides as on the present range of Shergolds and the pickups have six individually adjustable polepieces mounted on black plastic. Any information you could give me regarding this guitar would be most welcome.

W. Phillips,
Dyfed.

It seems as if you've already given us most of the facts. We contacted manufacturer Jack Golder who announced that these were the first guitars he and Norman Houlder made when they first went into business with Shergold eleven years ago, and thereafter confessed to a slight lack of memory. It didn't need Jack, however, to

remark on what seems to be a fair old bargain, especially if you are in a position to do the refretting yourself. He was able to recall that only about one hundred models of these guitars were made, and that the necks were made from sycamore instead of maple as the latter was unavailable at the time. Its curious construction results from it being belly pressed with a solid back, reminiscent of the old Grimshaw GS30 — a technique also used for Les Pauls. That second toggle is indeed a tone control, made by a German firm called Lawrence Electricals. The plywood you mentioned is 3mm veneered. At this point we could hear the tears welling in Jack's eyes — yes, even over the telephone — and we can only conclude by saying that if you ever want to sell it...



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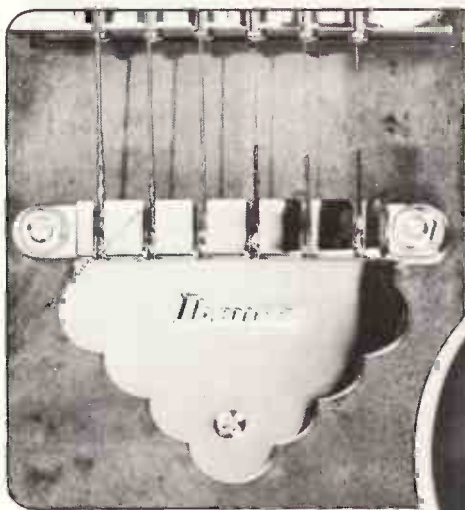
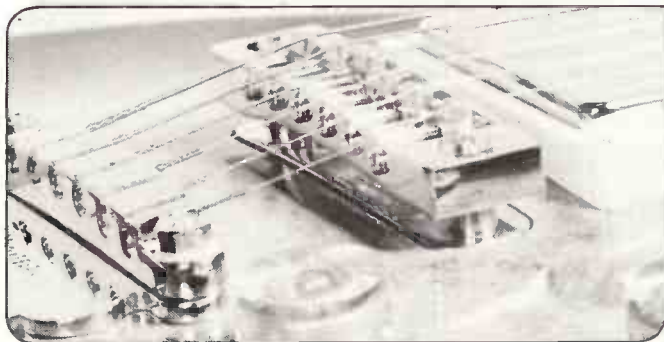
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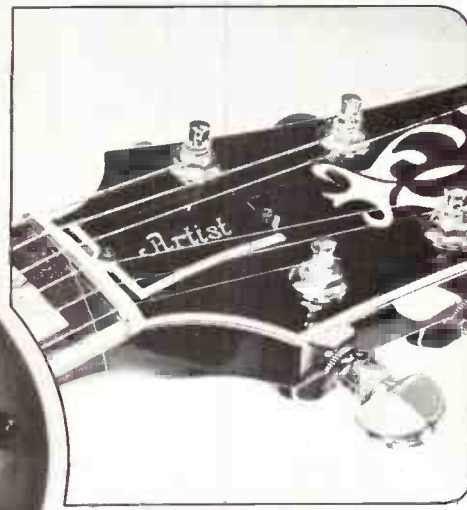
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Ibanez *The* ARTIST SERIES

PLAYER OF THE MONTH

DAVE STEWART



Phil Miller (left) with hearthrob player Dave Stewart.

Dave Stewart is a bit low on street-level credibility despite his recent punk haircut and baggy jumper. If only he could get rid of those John Lennon glasses and the amiable grin, forget all about music, and start making singles, his band might get some coverage. National Health are self-managed, self-financed, and have a debut album out on an obscure label (Affinity). No-one in the band, as far as I know, has a split-level house in Los Angeles. What on earth are they doing wrong?

It must be something to do with the music. There's just too much of it for a start.

But let's begin at the beginning. Dave was born exactly half way through the present century in London. The first fifteen or so years of his life passed without mishap, until one fateful day his parents gave him a Hofner Senator semi-acoustic guitar. Indirectly it was

this well-meant gift which led to his current state of cheerful penury.

"I was playing lead guitar, and I had an acoustic piano at home. I was into playing both of them, but in the local band, The Southsiders, I was playing guitar. Then I found that a bloke who lived in the area had a Vox Continental organ, and I started playing that. Then when I joined Uriel I got two Vox Continental organs, one on top of the other!"

In Uriel were a drummer called Clive Brooks, a bassist called Mont Campbell, and a guitarist called Steve Hillage. Chances are you've heard of Hillage. Brooks continued into the band which succeeded Uriel and then went on to join the Groundhogs. Hillage went off to study at the University of Kent. Stewart, Brooks and Mont Campbell changed the name of the band to Egg. By now Dave had got himself a Hammond.

"In the odd bits of recording that we did in those days, which was just the odd demo session, I'd always use the studio Hammond, and I was always much more into the sound of it than my old Vox's. I knew that when I had some money from somewhere I'd get a Hammond, and when we got our first recording deal from Decca I promptly went out and bought one. The one I had when I was with Egg lasted about two years and was eventually repossessed by the management company. My new one is about ten years old! Both L100's. I like to think that the first one was a slightly better organ than the one I've got now because it had a big lid and took four people to lift it because it wasn't split. Tonally it had a very deep sound, and the reverb sound on it was very haunting. The one I've got now is very nice, but somehow it hasn't got quiet the depth, though it's about twenty times better than anything you can get nowadays."

The man who provided Dave with the basis of ideas that continue to run through his work with National Health was Mont Campbell, a shadowy figure who has since given up music in order to devote his life to an Indonesian religion called Subud. In the early days it was Mont who filled Dave's ears with the strains of Stravinsky. Now if someone like, say, Carlos Santana were to say that Stravinsky was a heavy influence on his playing, he would mean that Stravinsky was a challenging, thought-provoking composer to listen to — someone who perhaps suggested one or two "hip changes" which could later be used to advantage in the mainstream rock and roll his music is actually based on. In the case of Mont Campbell, however, Stravinsky was such a powerful force that huge sections of Uriel and early Egg were lifted virtually wholesale from obscure works by that composer. This made Egg a very strange band indeed. They were probably the first to introduce to a rock audience the very notion that it was possible to play in a

time signature other than straight 4:4 or 3:4. Egg used to play in 13:8, 11:4 or anything else that made it impossible to tap your foot.

Curiously, many people *did* somehow manage to wrap their ankles around these funny rhythms — so much so that on one occasion Egg successfully blew Stan Webb's Chicken Shack off the stage. Part of it was the sinister, almost hypnotic presence of Campbell, with his dark staring eyes and buccaneer moustache, as he sat on a stool playing complex bass patterns beneath the weird "hooting" sound of Dave's Hammond.

Egg made three albums — "Egg", "The Polite Force" and "The Civil Surface". In addition, Dave appeared on Steve Hillage's first waxing — an album by his group Khan called "Space Shanty" (a very fine album, in case anyone ever comes across it in a bargain bin).

Even in those days, there was a lack of compromise in the music which ensured that the band's following could never be anything other than a cult. People who liked Caravan and the Soft Machine in the late sixties could usually be relied on to "dig" Egg as well. Not that the music of the three bands had much in common — it was more a matter of similar attitudes, and in particular a defiant *Englishness* in the face of wave-upon-wave of West Coast hippy music from the likes of Jefferson Airplane, the Grateful Dead, Quicksilver Messenger Service, et al.

But Egg had to crack up eventually, and they did when Mont Campbell's religious teachers told him that playing in groups was not The Path. After a few months in limbo, Dave replaced ex-Caravan keyboards man Dave Sinclair in a new band called Hatfield And The North, which had Phil Miller on guitar, Pip Pyle on drums and Richard Sinclair on bass. This band recorded two albums for Virgin — "Hatfield And The North" and "The Rotters' Club". Guests included Robert Wyatt on vocals, and a group of young ladies who went under the dubious name of the Northettes. The Hatfields were essentially a very loveable band. (After one of their first gigs in Fulham, Richard apologized to the ecstatic audience for the lack of an encore due to the fact that they didn't *know* any more tunes).

And so to National Health, which began with the elusive Mont Campbell on bass, who was replaced by Neil Murray, who was replaced by John

Greaves. Keyboard player Alan Gowen has also since left, as has ex-Northette Amanda Parsons. This leaves, in addition to Greaves, Dave Stewart, Phil Miller and Pip Pyle. The current line-up is touring with the Blessed Hillage until the end of May, and it is hoped that the resultant exposure will introduce National Health to a wider audience than has previously been possible. They are in the odious position of having to pay for the privilege of participating in the "Green" tour, but they see it as inevitable — especially since they are a do-it-yourself outfit in any case.

All of which just about brings us up to date, except to mention Dave's 50% contribution to Bill Bruford's solo album, "Feels Good To Me", and other occasional guest appearances with people like David Bedford, the last occasion being Bedford's Albert Hall extravaganza performance of the "Odyssey".

Ever since I first heard Dave play with Egg, it had seemed almost obvious that his playing was founded on a classical training. But there was a surprise in store.

"I went up to about Grade One on the piano, but I didn't like all the formality and all the scales and the tricky fingering. So I gave that up. But I've got an analytical sort of mind. I've always been into the theory of music, and even when I was having formal lessons I was very interested in picking up information about it from people like Mont Campbell when I was younger, learning about the sort of things you would finally get taught in classical training, but eliminating the boredom."

Similarly, one might have thought that his Hammond had been in some way doctored, so distinctive is the sound. But no.

"All I've done is had a jack socket built on the back for the output, and it's what I do to it between the output of the organ and the amplifier that makes it sound like me: some of the time I put it through a fuzz box or a wah-wah or an echo chamber. It's a Shaftesbury Duo-Fuzz, a Schaller wah-wah, and a Copicat echo, which is very noisy. I would use something like a Roland echo, but I can't get enough money together. When we're gigging we have a Roland echo on the P.A., but I use the Copicat, and it's infuriating. Every time the tape splice goes past the head it makes this thumping noise."

Just for the record, Dave also plays a Fender Rhodes. He is sceptical about using one of the new electric pianos that are sup-

posed to reproduce the sound of an acoustic upright or grand piano, on grounds that none of them *really* sounds acoustic. You can do it on record, but on stage you might as well admit that the sound won't be the same, and just use a Rhodes. The instrument is amplified by means of a 100W HH combo (*not* the VS Musician — it's an older model). The organ, and also his Hohner Pianet, is powered by a Hiwatt 100W valve top through a pair of 4x12"s.

The National Health album, recorded well over a year ago, was not brought out in the normal way. Too many burned fingers in the past have brought Dave to the conclusion that only by having complete control over it himself would it be possible to ensure that it came out in a form that he would find acceptable.

"We did a deal with a very kind gentleman called Mike Dunn, who runs a studio called the Mobile Mobile, to the effect that we did the session, we then had the ownership of the master tape, and when we did the deal with Charly Records (Affinity) we paid for it — all very nicely slanted on our favour. So we had the opportunity to go round and offer the master tape to the record companies as a finished piece of work. This put us in the position of being a production company. There are two sorts of deal you can do: you can go to the record company as a band, and say 'We wanna make an L.P. — pay for us to do it.' Or you can go there *with* your L.P. and say 'Are you interested in this? It'll cost you so much.' And obviously if you've got your finished L.P. you can be in a stronger position — and it was probably that which got us the deal with Charly.

"If we'd walked in, four long-haired chaps, with a bunch of manuscripts paper under our arms and said 'OK, put us in the studio' the risk would have been that much greater. So anyway, we clinched the deal with Charly, but it took quite a long time, because of the fact that we weren't really presenting the music in a very commercial way — we just said, well, take it on its own merits. Most of the companies weren't very farsighted. They were looking for something that would bring them instant press, instant chart success..."

The betting is that Stewart is enough of a fighter to survive the times, and that he'll still be around when that ridiculous see-saw known as the music business has tilted back on to the side of music.

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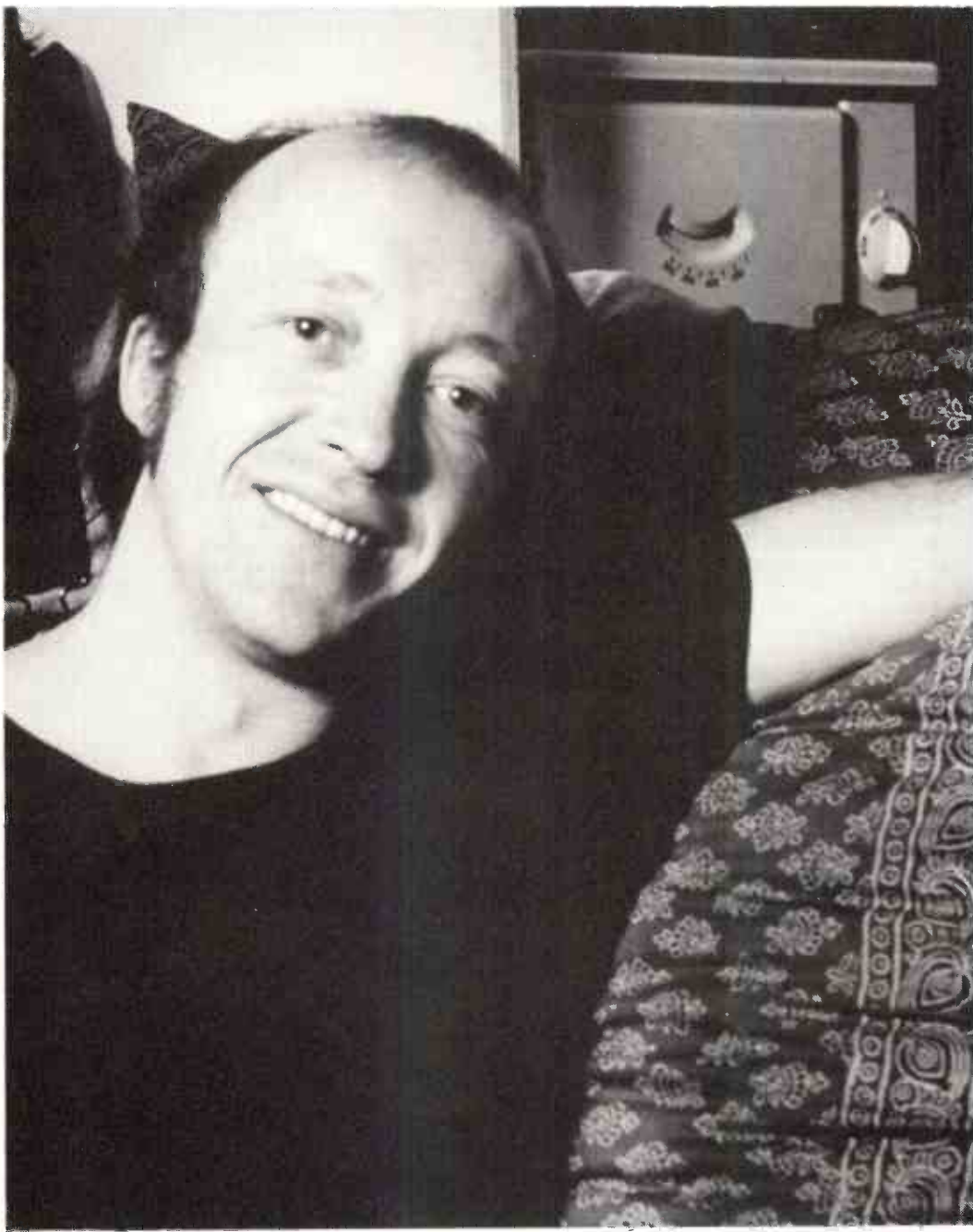
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DON'T MENTION THE GR**NDH*GS!

*says Tony "T. S." McPhee.
Peter Douglas apologises*



Before we go any further, let's play a little game. Let's see how many British blues bands we can think of who are still living and working in Britain. Chances are that between us we will not be able to think of more than half a dozen, and five of them will be local semi-pro's without a recording contract. Compare this parlous state of affairs with ten years ago, when we still had John Mayall, Fleetwood Mac, Steamhammer, Chicken Shack, Taste and Savoy Brown, to name but six! All of them were then the biggest names around, and most of the musicians are still working today (though whether that applies to the remaining Britons in Fleetwood Mac is a question open to debate). Oh yes and there was a group called The Groundhogs. The Groundhogs actually reformed in 1969, having been known originally as John Lee's Groundhogs when they toured the country backing John Lee Hooker way back in the early sixties.

But enough of the history lesson. As far as Tony McPhee is concerned, the Hogs died a death two years ago, and he doesn't want to talk about them any more.

Cherry Red

He has, after all, got a new band to talk about — Terraplane. It's a three-piece, with Alan Fish on bass and Harry Ricks on drums. Neither of them are exactly household names, but then Tony didn't choose them in order to put together a supergroup. The main ingredient was personality — the ability to take the rough with the smooth when, in fact, there wasn't any smooth!

"At first I knew I was going to get the Groundhogs bit from the audience, shouts for Cherry Red. But I definitely made up my mind to shrug that off. People came backstage and said, 'Why didn't you play Cherry Red?' So I said, 'Well, you may have noticed this ain't the Groundhogs!' I just refused to do any of the old numbers at all. I've stuck to it. I mean, I tried to do that two years ago when a guy came up to me and said he wanted to manage me and did I want to get a new band together? I said, 'Yeah but I don't want to do any Groundhogs numbers.' He said, 'Well, if you don't you won't get the money, and to put a thing on

■ ■ ■

*Tony McPhee, Pic by
"A Hooker from Cambridge".*

TONY MCPHEE

the road costs a lot of money, particularly in this country'. So I mean this time, sod it, if I'm going to do it the right way . . . you see in this business it doesn't matter how many times you pay your dues, you've still got to pay 'em each time. You can't expect to remain on top of a building that's crumbled beneath you. You've got to go back down again and pick up the foundations."

And that's precisely what Terraplane are doing. Next month sees their first proper tour. It will, needless to say, be at grassroots level to enable the old fans to check out the new band at close quarters, and for younger punters to get an earful of what they missed with the Hogs. In line with this begin-all-over-again approach Tony has ditched a lot of the equipment he accumulated with the old band through some remains. "I'm still using the EMS Hi-Fi, mainly because I use it as a power supply. Let me explain: when this band got together, I thought right — I still had the Laney cabinets and all that sort of stuff I used to use — you can't walk into a pub with that stuff. So I thought I'd look around for some smaller gear. I'd got a fifty watt Marshall, but I found that was too loud — I couldn't get it to scream without it deafening everybody. Anyway, I was round at a friend's house and he brought out this amplifier — it was an old Guild, circa 1960 I should think. He said it didn't seem to work, and I didn't have any tools with me at the time, so I couldn't look inside it.

He told me he'd had a bit of an accident with it — he'd plugged it in and smoke had poured out of the back. Apparently there was a fuse missing and they'd forgotten it was a 110 volt amplifier. It had never been changed from the American voltage. So I walked off with it, bought myself another transformer and a few resistors, stuck 'em all in, and it worked fine. It's the sort of amp where the inputs are marked 'organ' or 'accordian'!

"I took the speaker out, 'cause I blew it. Anyway, it was obviously quite low sensitivity, so I knew I'd have to have to put something in front of it to wind it up. Now for some time I'd been using a transmitter/receiver, and that boosts the signal up a bit, but with the receiver it was always awkward to know exactly where to stick it. So I stuck the receiver on the pole of the Hi-Fi and plugged it



*"Well, you may have noticed this ain't the Gr**nd h*gs!"*

into the Hi-Fi using the power supply. And the Hi-Fi boosted the signal up a bit more so I can get a raw sound at quite a low volume. I just plug it in, turn it right up, and away it goes."

A more involved way of raunching up the sound of a guitar could hardly be devised. The obvious question was — why? What was wrong with getting one of the new amplifiers on the market that can deliver everything from a slight bite to a fuzzy buzz?

"Urm . . ." A pause. ". . . because whenever I've gone out and got a new amplifier they've always been a disappointment after a while. The only amplifier that I really liked was one I built myself a long time ago. It was the only one that would do everything that I wanted it to, and some time ago I got hold of the parts again — and transformers for valve amps are pretty rare now. I've still got these parts at home, so I must make another one up. But in the meantime this Guild functions well. It's just the right sort of sound. I think it was intended to be about fifteen watts, but the transformer I put in it gave it a bit more H.T., so it'll probably go to about twenty, twenty-five. It's just got one very old 12" Jensen loudspeaker in it — which blew, but I had that re-wound with a heavier coil. At the moment I'm running it into the speakers of the Marshall — just using the speakers of that, 'cause it's handy just to sit on the top."

McPhee's distrust of conventional amp set-ups is probably due more to his intensely personal attitude towards *his sound* than to any dislike of the standard amplification. The sharp, jagged, metallic sound he achieved on albums as far back as "Thank Christ For The Bomb" and "Split" was unique, the product of years of trial and error, starting with the

Hooker sound (which to this day bears a resemblance to Tony's) and going through all the changes of later years as he experimented with synthesizers, and ultimately rejected them in favour of his current back-to-basics guitar sound. With all this in mind, there had to be some interesting news too from the wacky world of guitars. And sure enough . . .

"I thought what I needed was a total change all round. I used to use the SG almost totally, and I've still got the Zemaitis — it's hanging up on the wall, been there for years! The trouble was that the metal front tended to oxidise with the sweat, and I thought it was just going to get ruined. I thought I'd rather wait until I could get some sort of coating put on it. I've been trying to figure that out. Nobody's come up with a good answer. I've always liked the raunchy sound of the Strat, and towards the latter part of using the Gibson I fixed a Strat pick-up in the middle between the two Gibson pick-ups, but it still didn't react the same — the density of the body and all that sort of stuff obviously had something to do with it — so I decided that I'd have to get used to the Strat.

"I used to play finger-style, and the Gibson strings were further apart, and the neck was wider and flatter, so I thought, well, with the Strat I'd have to get used to a pick again because of the heftier fingerboard. But now that I *have* got used to it, it was a good thing because I had to totally change style. I've also put on heavier gauge strings. I used to have ridiculous strings — started off with a .007, went on to something like a .009, .011, .018 . . . I used to have an unwound 4th sometimes! Well, playing finger-style that's fine, but with a pick they annoyed me after a while — too floppy. So now I start off with a .009, .011,

.014, .022, .032, .042 — something like that, usually Rotosound. I find that they work OK. I've never been a great strings fanatic . . ."

Of course, the big question everyone will want answered is this: just how different *is* Terraplane from the Groundhogs? Do the changes extend to the material being played? Is there still going to be plenty of hard, driving electric blues?

"Very much so, yeah. When we started out I thought, right, this is my chance to do all the old numbers that I've always wanted to do. There was some James Brown stuff, a couple of Little Richard things — I always thought Little Richard was *the* man in rock and roll — and we did some Elvis Presley stuff like "Mystery Train" — I've always loved his rockabilly tracks. And we went back to some of the old blues that I used to do in the very first Groundhogs, which was around 1961. We used to do some Howlin' Wolf numbers and we're doing a couple of those again. They're timeless. You play 'em again, and you think, Christ, they're as fresh now as when I first heard 'em."

Sounds more like a hotch-potch of r&b than pure blues, Tony.

"It's an amalgam of commercialized blues — what in my blues collector days I would have called commercialized — where Willie Dixon used to write songs for everybody on a commercial basis. But they were still good. There's a thing we do called "Terraplane Blues" which was an old Robert Johnson number, written in '38. And we do "44", which is an old Howlin' Wolf number that we've sort of updated . . .

"Anyway I'm gradually bringing in original numbers now. There are three new numbers from me. So far they fall in with the rest of the numbers. There's a little bit of country in one, but it's still fairly up-tempo, and I'm getting down to writing a couple of mid-tempo things."

Lastly, I wondered whether he had considered expanding the format to a four-piece by getting in another guitarist or a keyboard player.

"A couple of years ago I spent some time looking for a keyboard player who also played guitar — they seem to be very few and far between. Most keyboard players are a pain in the arse . . ." And that seemed to be that.

A week or two later the phone rang. It was Tony.

"Hi. I'm looking for a keyboard player. Know any good ones . . .?"

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*The Cult
storm the
gates of
delirium.
Chris Simmonds
saw, heard
and marvelled*



The Blue Oyster Cult logo depicts the ancient symbol of Cronos, the Titan God who ate his son, the Grim Reaper. Cronos corresponds to Saturn and Saturn's element is lead. Lead, of course, is the very heaviest metal, and the Cult wear the symbol well. But the Cult do more than thunder out titanic riffs which send your brain into the head of the sucker behind you. Yeah? Like what? Unbelievers, open ye your ears and minds. Hear ye the metaphysical lyrics, marvel at the harmonies, cower in fear as lasers scan the stratosphere and explosions re-adjust the molecular structure of the night.

Things have been changing with the Cult; their last visit to Britain was in 1975 and since then the band has been moving in perceptible stages away from exclusively gonzoid headbanging material. The new album *Spectres* accounted for most of 1977 and clearly illustrates a more mature Blue Oyster Cult. Metal is there, but so too is clean production and a general feeling of care-having-been-taken. They've joined it here for a sell-out tour with the well-known American bid to make a few friends and shift a few more albums to help defray the enormous cost of touring.

Just four hours off their transatlantic flight and barely ensconced in their hotel, the members of the band looked as if they'd just been to one of their own gigs — limbs hung lifelessly over the elegant chairs, eyes were glazed, tea and Perrier water slipped noiselessly down the gullets of the faithful few trying to stay awake till the night and set their metabolisms back to the standard day/night mode.

An interview would evidently have to contain as few soporific questions as possible, and these were to be directed towards the weary figures of Eric Bloom (vocals and rhythm guitar) and Allen Lanier (keyboards and guitar). In fact, the original target had been lead guitarist Donald (Buck Dharma) Roeser, but Buck had wisely decided that a bed looked prettier than a tape recorder.

"Sure, *Spectres* is heavily produced," said Allen, taking up the point of 'the new direction'. "We never really had the time or budget to do that previously. We went out of our way to be very painstaking with this record, although by that I don't mean that we did any great amount of overdubbing, simply that we took the right time over it." Another change, tied in with this method of recording, is a new approach to songwriting. Previously, the band knocked songs into shape en masse,



Allen Lanier (left) and Eric Bloom.

and each one was credited to three or four members.

Eric: "For the last few albums we've had a situation where we prepare ideas separately. Then we'll meet in somebody's house or apartment and say 'OK, let's see what you've got'. We all listen and decide 'that's good and that sucks'. Everyone goes back home with a composite cassette to listen more carefully and after *that* we meet up at a rehearsal and pick out the best stuff. We've done this since *Agents Of Fortune*. With *Secret Treaties* before that, we rented a house and just said 'Look, these lyrics are good, can we work up a song around them?' Much looser. I'll tell you where it's at — it's down to becoming reasonably successful and therefore being able to afford nice home recording equipment. Not only that — over the years we got to be better writers, learned our trade so that it's more *worthwhile* to do it that way."

With this system, individual writing proclivities tend to show up more. Eric again: "Donald, for instance, wrote *Last Days Of May*, on our first record, and I think it's very similar in chord structure and lyric content to *Reaper* and *I Love The Night*."

Both acknowledge that their status as an American touring phenomenon could look strange through British eyes. They've toured hard, with very little in the way of hit singles to attract audiences, and with albums very much a sideline in comparison to the quadruple platinum status of newer bands like Boston, yet they now play 40,000 seaters across the States and sell out most venues. Allen: "We're proud of the way the band built up because we started out just playing our music without any awareness of commerciality. I remember when *Reaper* was a hit; the

kids came to see us and they were sitting there . . . 'what's all this about, when's the hit coming?'. But they stayed, they came back."

Chuck Berry suddenly cropped up from nowhere as one of the influences common to most American bands, and the anecdotes quickly followed . . . "We played as a back up band to Chuck Berry once — you know his thing is he doesn't *have* a band. He just picks one up in the town he's playing. He let Donald take a few leads until he realised Donald was cutting him bad, so he wouldn't let him take any more. But the Chucker is a legend. Who else in the world would throw Keith Richard off the stage? Keith walked onto the stage in L.A. when Chuck was playing a club. He figured 'Chuck Berry, I'd like to play a little rhythm with him, I'll plug in there'. Chuck stopped the show. He said 'I don't need no English rock and rollers in my band. Get off the stage!' To this day he refuses to pronounce the peoples' names properly. Would *you* like to play *My Ding-A-Ling* for the eighth year running. 'I never realised my *Ding-A-Ling* was going to get so big'. Quote unquote Chuck Berry." Eric and Allen chuckled at the memory, and I chuckled with relief at the fact that they were still conscious.

"Come on, let's just sit here and knock everybody," Eric suggested, "or do you want more stuff on *Blue Oyster Cult*?" We settled for "more stuff on *Blue Oyster Cult*." The equipment, for instance, divided into three hefty sections — sound, lighting and lasers. Allen stroked his chin: "Yeah, we got plenty of stuff. Touring has to be so well organised when you go out with as much equipment as we do." Eric: "We have one of the larger shows in the rock business. We carry three tractor trailers full of equipment: one with band equipment and lasers, one with lighting, and one with sound. Now, I don't know how big your tractor trailers are here, but in the States they're forty five feet long. Plus a twenty eight man crew. It's a terrific undertaking mounting this expeditionary force onto the youth of Europe; if we break even we'll be lucky."

These are the well known facts of touring for the big American bands, and naturally the finances contribute to their long absences away from the English and European circuits. The lasers require particular attention. Eric again: "We now have about a quarter of a million dollars worth of laser equipment. They are very complex units, laboratory units not

BLUE OYSTER CULT

really suited to going on a rock tour. It took us a year and a half to refine them to the point where they were able to take travelling in a tractor trailer. We actually have four so that we can have two which work every night! A guy in New York has invented several odd items attached to them, like a laser remote for my hand. We have another remote which can come from anywhere: these are things that no-one else has . . . and we need to carry our own power generator to operate these things.

"You see, we learned to put on a show when we first toured with Alice Cooper, not to just stand there. We use the lasers, pyrotechnics and stuff like that as a *punctuation* to the music. It is literally thrilling." And of the danger zone where pyrotechnics could become more important than the music: "this couldn't happen to us, because we wouldn't let it. When we first got the lasers, the guy who owns the laser company said 'you've got to have lasers in every song, because we can make it do all this different stuff'. You literally had to get the guy in a headlock and run his head into the wall to stop him talking like that. If our pyro guy had his way there would be explosions every



fifteen minutes. It's got to be done tasty."

Allen occasionally joins Eric to provide two rhythm guitars behind Donald's lead work, although the course of a gig will find the three changing round so that everybody cops a bit of the front-man glory. Guitars, therefore, are as plentiful as the rest of the band's equipment. Eric gave a cursory inventory before finally giving way to reluctant unconsciousness. "I have two very similar SGs and a 20th anniversary Les Paul, all black with inlaid logos. We use Music Man heads for all the guitars and custom made cabinets for almost everything — some bass reflex, some 4 x 12's, similar to Marshalls. We're using a lot of high fidelity amplifiers, Crown and

Yamaha for keyboards and bass, plus all the crossover networks and so on. Donald has a white SG, a custom built SG *type*, an old black Les Paul and a sunburst deluxe Les Paul, a newer model with the smaller pickups.

"Joe (Bouchard) has an Alembic bass and a couple of spares. We find it eminently suited to our music. He's tried a Rickenbacker, a Precision, Jazz Bass, various Gibsons, and they weren't so good. He has an amazing set-up. He plays through a custom built cabinet with a DC300 for the head, an Alembic pre-amp plus DBX compressor. He's got 8 x 12's and three of these reflex cabinets, two with 15's and one with 18". That's one heavy wall of sound."

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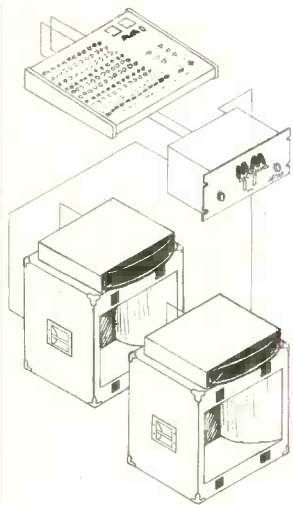


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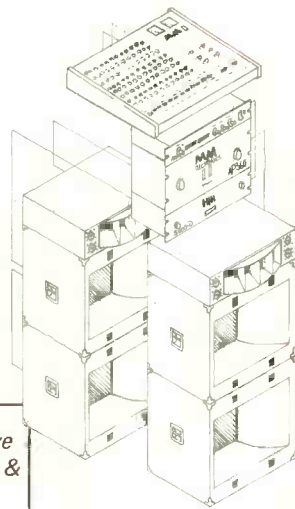
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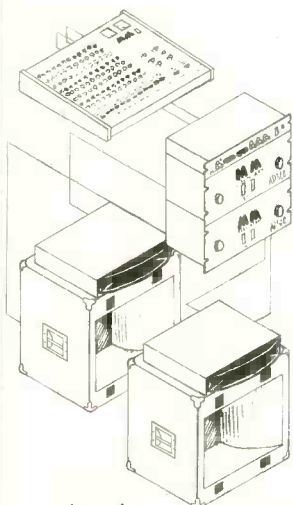


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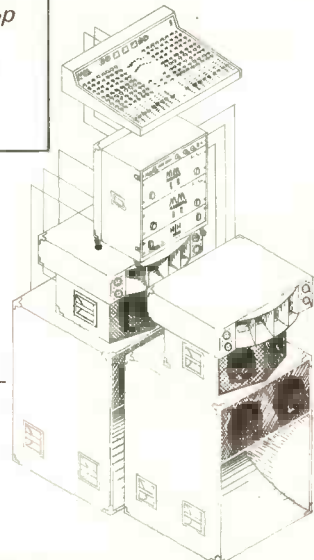
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INSTRUMENT REVIEW 1

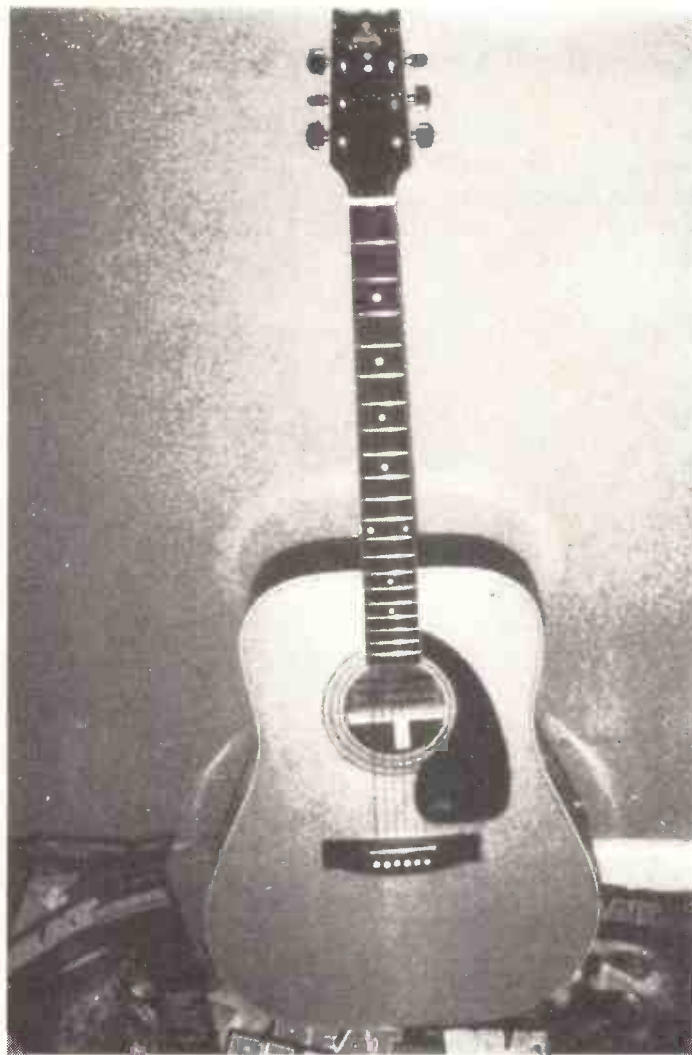
TAKEHARU WT200 ACOUSTIC GUITAR

It could safely be said that the name 'Takeharu' is not on the lips of every prospective acoustic guitar buyer and, were the experience of my first encounter with the brand to have proved my only one, I would not have wasted a tear over this state of affairs. As things transpired, I feel that Takeharu need to be considered by everyone in the market for a lower-priced acoustic and not needlessly dismissed.

What, you might ask, happened to make me so apparently schizophrenic in my attitude towards this particular brand? Well, it transpired that we borrowed a WT200 from a certain West End music shop (which, unfortunately, shall have to remain nameless) and, on returning to the office, found it to be totally unplayable in the accepted sense of the word. The strings were far, far too heavy; there was an annoying and untraceable buzz in the sound box; the bridge screws and washers rattled inexcusably, and despite all attempts, it was impossible to get the action anywhere near an 'acceptable' description, let alone 'o.k.', 'good' or 'fast'.

On top of that, the guitar's sound was dull, lifeless and quite desperately mediocre. To compound matters, when we returned the guitar by messenger to the shop I almost became embroiled in an argument with a representative of the store concerned over whether or not the guitar was 'saleable'. In view of this state of affairs, we borrowed another example from the importers themselves, Boosey & Hawkes, which turned out to be a whole different story indeed, and only made me wonder why in hell the shop hadn't returned the first model to B & H requesting their opinion and a replacement model. I'm convinced there would have been no bother — and I only hope that if that model is now sold to some unsuspecting beginner that he gets in touch with us once his playing improves sufficiently to realise how bad it is.

Phew, that gripe off my chest, onto the WT200 in question. Information on Takeharu themselves is a little thin on the ground — all I was able to discover is that they are made in Japan by the man



whose name they bear — and that's about it. Still, pedigree isn't everything (although I seem to remember Takeharu's name being in the context of classical guitar playing in the Orient) so there's no need to get upset that none of your guitar heroes claim their success is based on Takeharu.

The WT200 is a standard sized jumbo acoustic guitar, light-topped and dark backed and sides, quite tasteful in appearance without being particularly special. The top is solid spruce (in this price range, highly unusual), the back and sides rosewood, and the fingerboard rosewood too. As seems to be the case in the majority of acoustic guitars, it's difficult to find out what the actual neck is made from — like others, it's lighter in colour and not as

deeply grained as the back of the body.

Grain is good on the body, and the binding, in all the usual places, well inlaid, and fitted well; no glue traces whatsoever where detectable to the naked eye and the adjustable bridge too sat on the wood and not on a pile of Evostick! Position dot markers on the fingerboard looked well — with black repeaters on the top side of the neck — and the mock tortoiseshell cover for the truss rod adjustment appeared unobtrusive. I didn't particularly like the indents at the top of the head, but that's just cosmetics; neither did I like the painted on logo for Takeharu nor the wording (Takeharu guitar, as if it needed any description on the thing itself) and I suspect that much of the gold paint would rub off after a couple of years.

There's also an extraordinary squiggle on the pickguard which I take to be the man's Japanese signature — it would probably be better placed on his chequebook!

Right, play the thing and the picture continues — it's a very good guitar indeed; the action, on the bridge's lowest possible setting, is fast and slick and the fingerboard doesn't get in the way at all — it, too, is satisfactorily speedy with the frets themselves set quite deeply into the surface — an arrangement with which I am particularly happy. The strings supplied, of unspecified parentage, did their job, but I would prefer slightly heavier or simply better quality ones for my own playing. The machine heads are a little high-g geared making ultra-fine adjustment a little tricky, but by no means difficult or impossible. Sound, of course, is an ultra-subjective concept: sitting playing the guitar it appear to project well, but comments from others in the office indicated that it doesn't push its sound forward quite enough *and* retain a reasonable resonance at the same time. It's basically a treble/mid-range guitar, lacking the early bass of some acoustics, but again, that's a matter of taste. Some people like it like that, and there's no reason why not.

So, overall, a pleasant guitar which, priced as it is at around £80 including VAT, represents excellent value for money, undercutting many of its better known competitors by some 30% and more. I wouldn't go so far as to say it's capable of holding its own with say, a Vega (which has been suggested to me), but on the other hand at that money it would be naive to suggest it. I sincerely hope that a) the first model was a one-off fluke of bad craftsmanship which can happen at any level of manufacture, and b) the response from this particular shop is not typical of the trade's reaction to criticism.

If I am right in those two assumptions I cannot but recommend to prospective purchasers of guitars in the £100-£130 price bracket that it might just be worth their while saving £30 to £50 and spending it on a decent case to go with the Takeharu.

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INSTRUMENT REVIEW 2

PREMIER B4000 SOUNDWAVE DRUMS

When I first started playing drums about!* years ago, it was very much in vogue to own a Premier drum kit — better still if it was a brand new one. However, they seemed quite expensive at the time for yer average Superstar-to-be! In retrospect this was probably due to the fact that — just like now — yer average Superstar-to-be was and still is SKINT.

I always had a bee in my bonnet about buying second hand equipment because I felt I was always likely to look after new gear better, so I therefore outdid my mates by sticking my neck out and going for a brand new Premier Silver Sparkle kit. It had five drums but I couldn't get on with the tom toms at all. At that time they used to make a 14" x 8" for the larger of the two mounted drums — a terrible size I thought. Looking back, it was probably my own fault that I didn't enjoy a happy relationship with my tom toms. I had just started playing the things armed with a minimal knowledge and I discovered where the fault lay when I sold the kit for another make. Nevertheless, when BEAT asked me to review a new Premier outfit, I accepted with enthusiasm, albeit with faint trepidation.

The Sound Wave was accordingly set up at Footes in Golden Square, one of Premier's main agents. I was greeted there by a gentleman named Eddie who chatted to me for about half an hour about Premier drums and fittings. In fact, he seemed to know more about the bloody things than I did... I later found out that he was a guitarist. Nice one Eddie!

The kit was so new that I didn't have any real information

to delve into, but BEAT can supply any technical titbits when they receive the bump from Premier!! (Available either with Trilok or Lokfast hardware — BEAT) One important piece of information divulged by Eddie was that he was almost certain that the kit would retail for slightly less than other comparable Premier kits, and that has to be a plus straight away — well, providing it sounded good, that is — and I later found out that it sounded very good indeed.

The outfit was finished in Polychromatic Red and had five drums: a 24" bass drum; 13" x 9" and 14" x 10" toms (glad to see they've updated the latter); a 16" x 16" floor tom and a brand new snare drum called simply a '36'. What a beauty *this* drum was. I can honestly say it's the best snare drum I've ever played besides my Ludwigs — quite a compliment as Ludwig make great snare drums. This

new Premier snare even has square lugs like the Ludwig. Now, while a few people will merely see this as a rip-off, Premier won't lose any sleep about that as the baby ought to *sell* in its own right. It was chrome, 14" x 6½", with a new throw-off snare release as opposed to their old parallel action ones, and Premier have also added a complete range of skins.

Cheaper

The snare batter head was called a Sensative and boy did it sound just that. On the underside of the batter head, in the centre, was a black spot (like the Remo ones) with a smaller silver spot in the centre of that. A good idea, I felt, as I personally prefer a snare batter to be completely smooth, especially when complex snare patterns are under way. These spots are there

to cut out the excess overtones and presence. This head, by the way, was plain and not transparent as on the rest of the outfit. Truly a fine drum.

Now onto the others which I hoped had changed over the years — and changed they certainly had. It took me no time to get a good deep sound out of all the toms, these having transparent heads with the special centres only on the playing surface. These new heads really do give an incredible tone to the drums and they carry too. The floor tom was especially powerful; I like to hear a really deep thud when I hit a floor tom.

The bass drum was also very punchy, particularly with the front head removed. Premier have fitted single brackets to this range of drums very much in the Beverley style of fittings. I personally prefer their other BD fittings but these are probably cheaper to make. It makes sense, then, if you remember that they want to sell it cheaply (comparatively, that is!).



Fittings

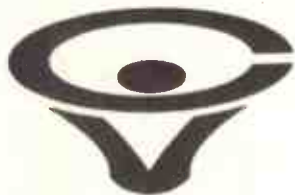
The current fittings are also superb, especially the Tri-lok range. The hi-hat was tremendous although I wasn't supposed to be reviewing it?

It seems as if Premier have been working hard over the years to maintain a high, professional standard, and it has paid off with this kit certainly. I couldn't find one sarcastic comment to make, and that isn't on for a reviewer, is it! (OK Shearer, that will do — Ed).

by John Shearer

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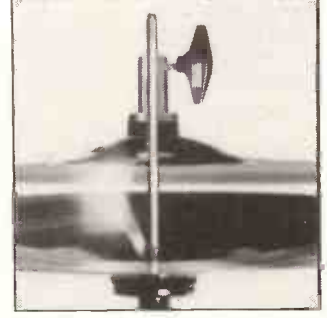
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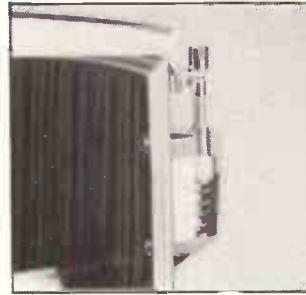
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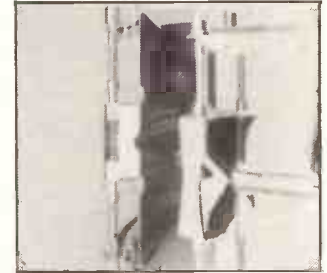
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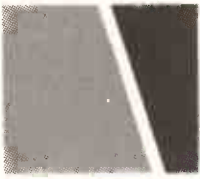
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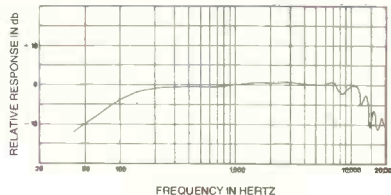


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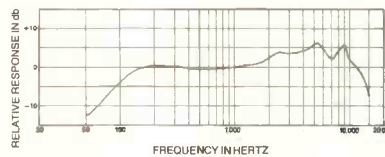


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INSTRUMENT REVIEW 3

MAESTRO PHASER & FUZZTAIN EFFECTS

Let's face it, you just can't ignore a unit with balls on, now can you? Well, we at Beat figured we couldn't anyway, so a pair (what else?) of Maestro units were dispatched toute de suite from their UK importers (the all embracing Norlin company) for our assessment. The fact is, we'd been hearing things about these effects for a long time and realised we ought to get off our proverbials and get a couple plugged in. We made a request for simply two units and let Norlin make the choice. They chose the Phaser, and the hideously named 'Fuzztain.'

Both units have a strong family resemblance — indeed, apart from details, they are very similar indeed. Basic construction appears to be extruded aluminium; controls on both are wheels at each side of the unit, while the jack-plugs disappear into the front of the boxes



where is also the housing for the mandatory nine volt battery. The Fuzztain is also supplied with a 12 volt adaptor for mains operation eliminating the battery but adding the problem of finding somewhere close to plug it in — so I reckon battery use would be easier. The Fuzztain has another control — a round, flat disc which turns to three modes — Sustain, Soft, and Hard.

Right — first thing to note about these units is the fact that they are meant for stage use — definitely. They're big, sit on rubber feet, and, most important of all, they're totally foot operated. With the Maestros the days of having to stop playing, bending down to make fiddly alterations to various controls, standing up again and trying to remember where you left off have gone. It's all a dancing job — footsy, that is.

The whole pedal (well, all but the top third) acts as the off/on control — just stand on it and it'll click on and off. At this point I did the compulsory Beat manic jump slap onto the units (who said BOF's are too old to jump?) and they didn't flinch — however, they most certainly did move, causing me to tumble forward with them — more of that later.

The wheel controls at the side are relatively easy to use once you get the hang of it, and surprisingly, one can be quite accurate with their positioning after a bit of practice. The Fuzz-

tain's central control was a lot more difficult — but the Fuzztain boasts lights in its wheels so you can read off the positioning in the dark.

Right then, The Phaser, (Maestro also manufacture the Stage Phaser which is presumably an up-market version of this one.) As with all Phasers the first test is to whack the thing up full and listen — in this case it's OK. There's the usual whooshing sound, but nothing out of the ordinary, with obtrusive noise. The phaser itself seems to work fine — that naughty wheel controls the intensity of the phaser, and the other the speed of the phasing. It's a good phase, definitely, but as with the last few phasers I've had on review, it doesn't phase slowly enough.

Manufacturers seem intent on providing a scale of speed that runs from slow to very fast — and I always feel the warbling sound obtained from the top end of the scale is unusable. Many make claims that it can sound like a rotating speaker which just has to be bullshit. Leslie for example don't produce rotating speaker sounds for under a hundred quid and there's no way this, or any phaser I've used other than the supremely expensive Morley, will do it. Maestro, to give them credit, claim their unit "comes amazingly close to the subtlety of the rotating speaker sound" which, when you examine the statement, means they make no claim about the sound itself.

At the other end of the scale, the Maestro doesn't slow down enough for my liking — it's OK on guitar (except, interestingly, when used in conjunction with the Sustain unit), but for an organ which can sustain indefinitely provided the power's on and there's someone leaning on the keyboard, the unit doesn't slow down to that real mystical, tantalising build up which can be obtained with genuine tape phasing. Still, in between these extremes, the Phaser works well, and I've no serious complaints.

The Fuzztain is a different animal in fairness, it should be the one to carry a wheel marked balls, cuz there's sure plenty of 'em when you wind it up full drive, full volume, hard status, and hit a chord. This unit is very much a double act of sheep and

wolf. In Sustain mode chords seem to hang on for ever; flip over to soft Fuzz, and there's a great mellow fat sound, and then wham it over to Hard and suddenly a simply E chord struck a couple of times puts you in the front row with the rest of the Outlaws, smoking and snorting with the hard boogie sound. The one real drag about the Fuzztain is the stiffness of this central control: you've almost got to be a Stevie Highway to twist your ankle for sufficient torque on your toes to get the thing to move. If they could just loosen this switch up the thing would be damn-near perfect.

There are so many different sounds lurking inside this unassuming box of bits that there's not the space to describe them here. It's the foot control that holds the secret — you can change sounds at will without having to stop playing, which is an enormous advantage. The volume control will overdrive just about any amp in existence, I reckon, and the hard sustain mode gives an almost tangible distortion bordering on the magnificent. You can strike chords and bring in the volume just as you can with the guitar's controls — but you can still be playing — and that's important.

But — and there is a but in everything — why in hell did they make both units wedge-shaped? Why not flat? Being wedge-shaped, despite their rubber feet, they will tip over if you're anything but fairy-footed and deadly accurate — and they do move on boards despite the manufacturers claims. If they were slightly heavier with fatter feet this problem too would be eradicated.

So, to summarise: the Phaser, at some £69 gives satisfactory performance for the money but its advantages lie more with the manner of control than the actual sound it produces; the Fuzztain, at round £82 (both prices including VAT) is ace-value for money — with the couple of reservations I've made which are really nit-picking — and definitely a recommended buy. Both units, though, are road effects pedals so if you don't play live, don't go for 'em as they're a bit bulky for home use.

Tested TVS with sundry guitars, organ, etc.



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INSTRUMENT REVIEW 4

ARIA PRO TWO GUITAR

Aria guitars are made in Japan and are imported into Britain by Gigsville Ltd., a new company formed by ex Rosetti (EMI Ltd) sales director Pete Tulett and Terry Maybee. The Pro Two has been subtitled "Masterpiece Prototype" and acknowledges the guiding influence of Stradivarius — "the old world artisan whose genius created living, vibrant stringed instruments for the demanding professional musicians of their (sic) era."

Outrageous hokum, to be sure, but what brochure worth its gloss doesn't include a few gems of blarney these days? Even "it has been received with immediate, overwhelming enthusiasm and acclaimed the 'Guitar of Guitars' may be taken in good part, as one envisages a dutiful team of Japanese ad copyists professionally glorifying 'the product'. Lay aside the literature, and the guitar *still* seems to be a beauty after one preliminary, admiring glance.

Its dark wood finish is unvarnished, allowing the natural beauty of the maple to show through to the extent that you can actually feel the grain. The body is apparently hand-carved, with a nicely arched top and smooth, rounded back. The neck is joined to the body in a "unique" and "revolutionary" way, we are told. All this means, in fact, is that there is no heel to get in the way where the body joins the neck, and the contours of the back flow into the neck, which is bolted on, making the thing a little easier to play.

The overall shape of the instrument is another variation on the Les Paul, though the head is a bit of a disappointment, being of an uglier shape than the rest of the guitar.

The neck is constructed from three pieces of seasoned maple, and has a fingerboard made out of either jacaranda, ebony or rosewood. Mine was rosewood. The truss rod is adjustable without removing any sort of cover: it pokes boldly out behind the nut and appears to require nothing more sophisticated for adjustment than the usual Allen Key. The machine heads are modelled on the tried-and-trusted Grover design, and worked with a smooth action, though they could perhaps have been geared somewhat lower. There's nothing fancy about the position markers — no in-



tertwined vine leaves snaking up the neck, for example. Aria have tried hard to be tasteful, and have largely succeeded. The appearance of the Pro II is that of a piece of antique furniture: even the ivory binding has that yellowed look, like the toenails on your great aunt's elephant-foot stool.

The pick-ups will either be Aria's own Proto-Matic-1 type, which are twin-coil and fairly high output, or else Di Marzio Super Distortion; the latter were the ones fitted to my review guitar, which presumably costs a little more than the version with the Proto-Matics. Certainly the output was nothing to complain about.

Initially the shape of the bridge appears unnecessarily bulky, but this is no bad thing if it gives the assembly sufficient rigidity. It's two-way adjustable, with plenty of scope for backward and forward movement of each individual string. There is in addition a screw which sticks out backwards from the top of the bridge. The function of this is to move the whole assembly back or forward; but it does this by affecting the top part only, which pivots on the unmoving lower screw. Guitarists are advised not to tamper with this — it isn't really necessary, and once you've turned it the whole thing goes wildly out of tune, making re-adjustment a tricky business since the intonation is completely awry.

Despite the two pick-ups which the Pro II sports on its handsome face, there are but two rotary controls — one for volume and one for bass, plus the usual toggle switch, which is mounted a couple of inches below the bridge. The controls are superb — nice and chunky,

and serrated for easy grip. Their tops are inlaid with a circle of wood veneer (though lamentably not matching the wood of the body), thus continuing the woody trend set by the rest of the guitar.

I wouldn't quibble at all with the idea of having two controls instead of four. After all, the Tele has made do with two for long enough. The volume control is thoughtfully sited right under the back pick-up, where it is within easy reach of the right hand little finger for that "volume pedal" technique we love so much. The positioning of the selector toggle is not quite so useful. Because of the chunkiness of the volume control, it is an easy matter to dive for the toggle and miss, because the toggle, like the volume and tone knobs, is set in a depression in the face of the guitar. One would be less likely to stumble in the attempt to find the toggle if it stuck out fractionally further than it does, or was placed a little higher.

The jack socket is in exactly the right place, however, being in the face of the guitar rather than the bottom edge, and thus less likely to get pulled out if the player should happen to step on his lead.

Most of the news so far, then, looks good. The design has obviously been well thought out (apart from the small reservations already stated) and the departures from the norm have been made for a specific reason. It looks good, tastes good (honest!) and by golly it doesn't sound too bad either. Back we go to the brochure. "In order to enhance the lyrical, bell-clear voice and the silky feminine flesh touch, the Pro II Masterpiece guitar uses the specially prescribed method of finish

which the old world craftsmen used on their master violins."

(Are you reviewing the brochure of the guitar? — Ed) Needless to say, they don't tell us what this method is. But the sound must have something to do with the finish, because it sounds rich and crisp, unlike the rasping of a cheap guitar.

The power of the pick-ups obviously depends on whether you have the Di Marzios or not, but there was certainly a lot of power there, adding to the authority and depth of the tone. If anything, I would characterise it as on the bassy side; extra treble has to be obtained on the amplifier. It won't jangle, but it will bite. The middle tone is particularly strong too when used for vaguely bluegrass effects.

The action when the guitar came out of its box was fine: setting up instruments before they leave the factory is always an impressive plus, and makes a strongly favourable impression on the punter. The neck was easy and supple to play, the frets being well filed off, and the fingerboard having no rough spots. Although the strings were heavier on the review model than I would normally use, they presented no problem — an indication of the quality of the guitar: I didn't feel that the thing was "unplayable" just because the strings didn't happen to suit me. The finish in every place was immaculate, without a trace of shoddy workmanship or compromise in the quality of the components.

The price is high enough to place it in competition on the professional marketplace, but low enough to make it a tempting proposition to the non-pro guitarist who wants his first "good" instrument. It is nice to see yet another company breaking away from the slavish copying of Gibson and Fender designs, and producing an instrument which has a very definite character of its own. Whether it is, as that tiresome brochure would have us believe, "the most sophisticated electric guitar in the world" is open to question. (If only you could play the brochure — Ed) It does, on the other hand, have a lot to offer, if only rock guitarists could overcome their conservatism enough to give it a chance. Tested P.D. with Orange and Marshall amplifiers. RRP £245.90 inc VAT.



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INSTRUMENT REVIEW 5

PREMIER B77 DRUM KIT

This month the hand of Beat's Select-A-Star came to rest pointing in the direction of Tony Fernandez, formerly drummer with Rick Wakeman's Rock Ensemble and currently a Strawb, and we accordingly asked him to put stick to skin on the mighty Premier 77.

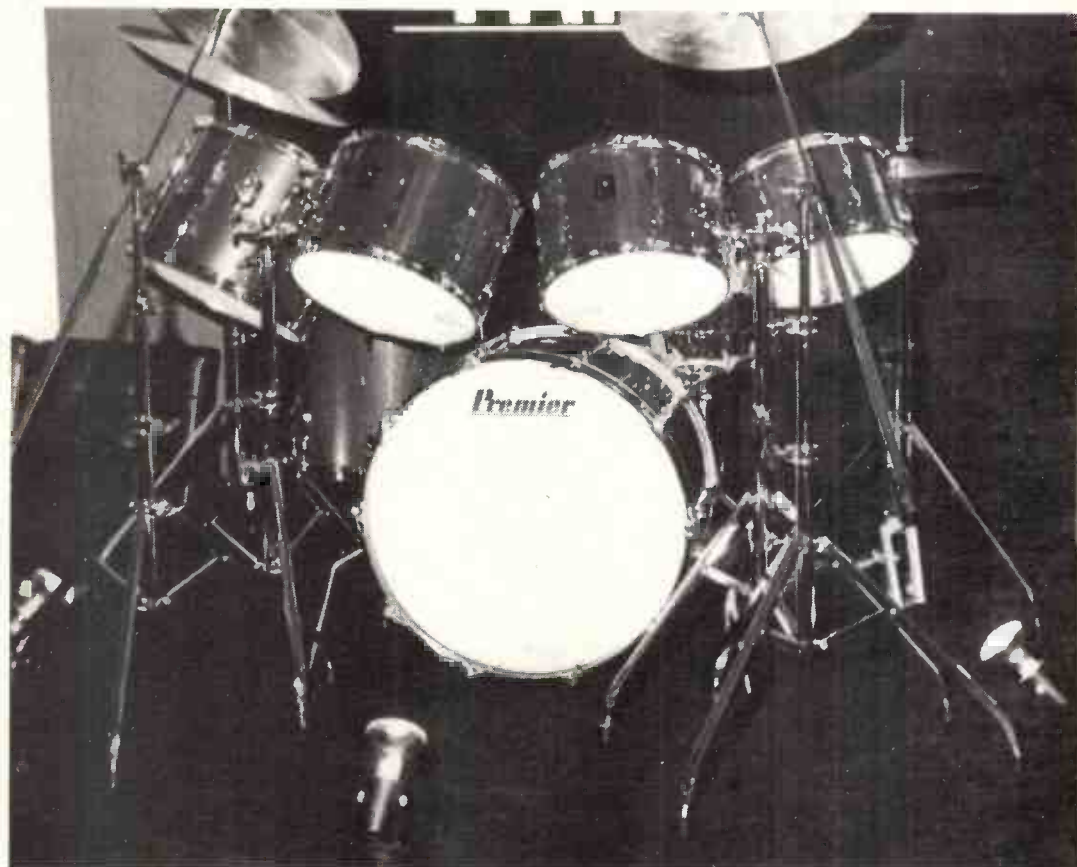
To save Tony the drudgery of listing the specifications, the kit comprises: 22" x 14" bass drum, 14" x 5" snare, 12" x 8", 13" x 9", 14" x 10" and 15" x 12" tom toms, two double tom tom stands, 16" x 16" and 18" x 16" floor tom toms, snare stand, two boom cymbal stands, bass drum pedal, throne, hi hat stand and a pair of sticks and brushes. Okay Tony, take it away.

The bass drum was a nice size. It had a loud, powerful sound but lacked any real bottom end. I tried it with the front skin on and off but it still lacked depth. I really think that the heads on the drum were more at fault than the shell, and I think that with different heads this problem would be eliminated. If I played the kit regularly I would probably be able to tune it exactly as I like it — remember also that this is a brand new kit straight from its box with no time to acclimatise itself to its surroundings.

The bass drum pedal was really good, although being used to my own Rogers Swivomatic I found the action a little heavy-going. The pedal did operate smoothly, however, with plenty of spring and throw adjustment. It was also fitted with spurs which seemed to work well, and is also solidly attached to the drum itself. I hammered away but it wouldn't give an inch. The drum was fitted with disappointing rubber topped spurs but they were adequate.

The tom toms, like the bass drum, were all made of four ply birch with the finish applied over the top of the shells. The finish, incidentally, was fabulous on both metal and woodwork; for looks this kit will take a lot of beating.

The Toms sounded definite and distinctive, but seemed too 'middley' with no real depth and my experience with other Premier kits I've tried in the past has been that they always suffer from this point — again, it might just be the heads that are at fault. I'm used to heavier skins



than those fitted to this kit, and I even have an old Premier kit at home which I wouldn't consider selling. The Toms sounded pleasant, though, especially going down the scale: they're also very loud.

As a matter of fact I'm used to playing a 4-drum kit and was experimenting with the positioning of the drums throughout this review. I liked the snare drum (*thank God for that ... Ed!*) It resembled a Ludwig snare very closely indeed, at least in looks. It is a solid metal drum with pressed steel hoops, and the whole item has been heavily chromed to give added protection and add brightness to the tone. Again, this drum poses a high to mid tone, and yet again I put this down to the skins. It's very responsive with a nice crisp, clean sound which when tuned high enough, can provide some clean sounding rim shots. The quick release mechanism worked admirably well, and overall I was quite impressed with this particular drum.

The Tri-lok snare stand was very good too: very solid, very adjustable and it didn't move at

all when playing. The free-standing double Tom Tom stands were also very good, giving plenty of height and angle adjustment. The only criticism I had of the stands were their weight — they're rather heavy which makes life on tour a little harder than it should be. Another annoying point is the fact that the stands are constructed from metal bent over — to form a tube — the result is the possibility of cut fingers!

Elaborate

I accept that the weight is necessary to provide the stability they undoubtedly have, but the sharp edges could be honed down. The hi-hat is very elaborate, very large, and very heavy. There is plenty of adjustment, and the action is smooth and I found the pedal height ideal for my style of playing.

The boom stands were good as well, although I personally don't favour boom stands — the cymbal seems to shudder when I'm playing: but I find this fault with all makes of boom stands including this one, but I reckon

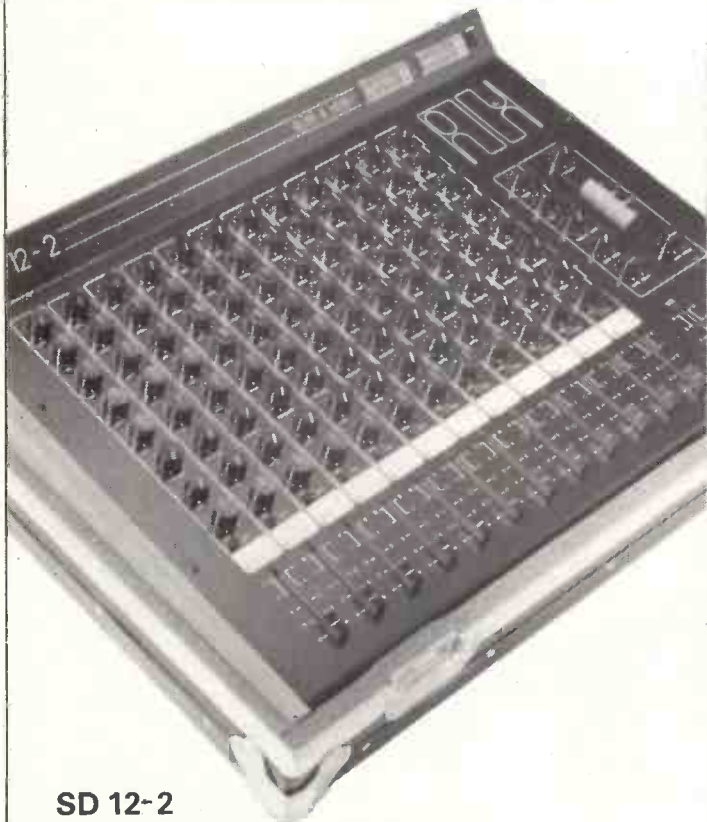
anyone would get used to it in time. They were stable and gave plenty of height and angle adjustment, although the head seems rather lightweight in comparison with the remainder. I felt it should be substantially stronger to withstand all the pounding it is likely to receive and I would like to see a move away from the key idea towards a wing nut on the tilter as there is on the other fittings.

The kit also comes complete with a drum throne which I personally find useless unless I can adjust them perfectly, particularly as I like a very low sitting position — but there again the throne is always useful for stashing things away in.

Overall then, a good kit representing excellent value for money — 8 drums, 7 stands plus a bass drum pedal for £780.43 plus VAT must be a bargain. The kit looked and played well — the finish was superb, and I'd give it 10 out of 10 for looks. The small faults I mentioned are only details and generally speaking it's a good kit which I can strongly recommend.

by Tony Fernandez

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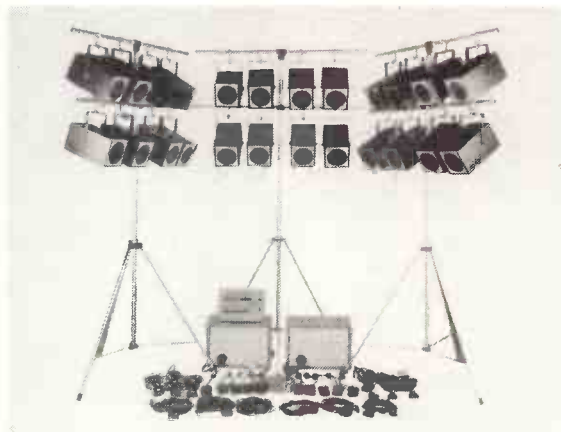
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INSTRUMENT REVIEW 6

ARP AXXE

ARP have dramatically improved their line of synthesizers in the past year or so, and the AXXE is no exception. Compared to the old Odyssey and Pro-soloist, the construction is far more solid. They have introduced a steel chassis, which has made it more rugged, a must for on the road.

Basically the AXXE is a junior Odyssey, and as such it does a great job. It has just one oscillator with saw and square wave, though the pulse width modulation is particularly good in giving a fuller 'double tracked' effect. The noise generator doesn't have the Odyssey's pink/white noise switch, although on this and all the newer ARP's, the Voltage Controlled Filter has a very wide dynamic range and low distortion. Used properly you can get just about any variation you're looking for.

The AXXE is much flatter than the Odyssey, and the 'overhanging' keyboard is a welcome change. This makes it easier to get the keyboard closer to the one underneath if you're 'stacking' them, though on that

subject I have two complaints. Firstly, because the synthesizer does not come in any sort of case I can foresee a lot of broken keys. This could have been solved by projecting just the sides of the AXXE out to the same length as the keys.

Secondly, as in the Odyssey, the controls are laid out flat in front of the keyboard, thus making it impossible to put anything directly on top of it. On my Odyssey I have the keyboard detached from the control panel, and connected by a multicore, similar to the 2600 system. This makes stacking keyboards very easy, and all the controls of my 2600 and Odyssey are together in one bank.

This was a relatively simple modification, and I think a lot of multikeyboard players would welcome this idea of separate keyboard and control panel as an optional extra.

ARP have put new knobs on the sliders, and on the demonstration model about half were missing! I've been assured that this was due to the lubrication in the slider pots leaking out, and

this had since been rectified. The knobs themselves are black with colour coding on the top, the code system being supplemented by a block diagram panel graphic, which virtually illustrates what is happening inside the synth. My only comment is that as the panel itself is matt black; it would have been better to have made the knobs white, for in anything except full light its impossible to glance at the controls and check your setting. As a lot of players are frequently 'in the dark' it would certainly help!

On the back are all the in and outputs: a high and low output jack, a jack for the filter control pedal, and the six mini jacks for interfacing with other ARPs: control voltage in/out, gate in/out, trigger in/out. There's also an External Audio input for playing other instruments through the AXXE.

A major change, with initially took a while to get used to, is a thing called PPC or Proportional Pitch Control. It consist of three 3/4" long oblongs of rubber which give touch control over pitch bending (up and down)

and vibrato. Basically, the further away from the keyboard you learn on the pad, the more the effect intensifies.

ARP are committed to the concept of human engineering, that is human interface with musical electronics. To me, creating new sounds and effects is the essence of electronics in music, and the AXXE is a good example of a small programmable synth, that's fairly easy to manipulate in live performance, yet complex enough to let the player do a lot of experimentation. If initially you just want to start making sounds, ARP make a series of 10 control panel overlays, which tell the players where to position the controls for some of the more popular sounds. These "Instant AXXE" chants are obtainable from ARP direct, or from dealers.

So all in all the AXXE is a good bet, and at round about £450, it compares favourably with other similar synthesizers on the market.

by Duncan Mackay



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Synthesizers synthesized

by Graham Hobbs

Have you ever been into your local keyboard stockist, asked to see his range of synthesizers, and then wished that you hadn't bothered? The exciting prospect of being able to produce a myriad of sounds from one instrument often seems outweighed by the formidable confrontation of knobs, switches and sliders labelled 'Voltage Controlled Oscillator', 'Sample and Hold', 'Pulse Width Modulation' and many other strange sounding names.

So, ever since I first heard Walter Carlos playing Bach on the Moog synthesiser, I've been trying to learn the mysteries of this magnificent beast. Alas, always with the same result, I flip a switch to the left, one to the right, this slider up, this pedal down, hands on the keyboard and, — nothing! Convinced that a Pn. D was required to get even the most unmusical sounds, I would remain as ignorant as before with an ever growing sense of frustration.

Guide

It's been many years since my first encounter with the synthesiser and, still none the wiser, I was offered the opportunity to spend a week with the people of ARP, the world's foremost manufacturer of electronic musical instruments. Wondering exactly what I was letting myself in for, I made the trip to Lexington, Massachusetts. I was met at Logan airport by John Shykun, International Product Specialist. John, who was to be my guide and course instructor for the week, has been to England on many occasions giving public demonstrations of the ARP range.

The factory itself is built on an eight acre site — enough space for ARP to more than double the existing structure in the years to come. As it is, the plant covers 50,000 square feet and produces over 1,000 instruments every month. Leading the company is Alan R. Pearlman (hence ARP)

and David Friend. Both are physical fitness buffs, and both have professional backgrounds in engineering and music, but twenty-nine year old Friend is definitely the marketing man and Pearlman the technologist.

Pearlman had experimented in music technology throughout the sixties, at the time when no one had actually created a *live performance* synthesiser. Sure, breakthroughs were being made in the field of synthesis, but, compared with present day developments, this was indeed the Stone Age period of its history. In New Jersey, the Columbia-Princeton electronic music labs were attempting to make a computer "talk". Englishman Peter Zinovieff had developed the voltage controlled Putney synthesiser. Donald Buchla had his electronic music 'box', but this was only capable of spitting out short "blips" and certainly wasn't set up for 12 tone performance. Efforts between Walter Carlos and Dr. Bob Moog had produced the already mentioned "Switched On Bach". The Moog Model I, which this piece of music was performed on, had indeed a diatonic keyboard and could produce extended musical lines, but it had its main problem in performance.

The machinery had to be completely reset in order to change from one sound to another. This meant long tedious hours amid mazes of patch cords. In Carlos' case, it sometimes took weeks to create a fifteen minute piece of music. A friend of Pearlman's, whilst reading a Yale university newsletter, came across an article about a young graduate with a double degree in music and engineering. Since the odd combination of interests coincided with Pearlman's, he got in contact with Pearlman, who in turn contacted Friend. In 1970 the partnership was formed.

Friend's arrival added an artistic cast to Pearlman's clinical habits of thinking. Briefly, Pearlman combined information from the Buchla and Moog units with his own in-depth knowledge of linear circuitry, and Friend's "human-engineering" trans-

formed the prototype synthesiser from a lab machine for scientists into an instrument for musicians to play. This involved designing a control panel that was easy to understand and quick to use in changing from one tone to another. Thus was born the 2500 Synthesiser, the first performance-quality synthesiser. Incidentally, if you see "Close Encounters of the Third Kind", not only will you see a 2500 being used in the film, but you will also see Phil Dodds, ARP's director of engineering, operating the instrument.

They were encouraged by the success of the 2500. The Who, The Beach Boys and The Beatles were among the first people to use it on their albums but, at twenty thousand dollars for the complete system, the average working musician could only dream of owning such a machine. David Friend decided that a cheaper and smaller instrument should be designed to sell in musical instrument retail outlets. "I think Al thought I was a little off my rocker at this point" he says. "He was also interested in getting a lower priced synthesiser, but more because he saw it coming within reach of the average high school." In any case, they designed, in 1971, the 2600 to sell at two thousand five hundred dollars. This synthesiser, designed to be used with or without patch cords, has featured on so many albums by people like Herbie Hancock, Stevie Wonder and Weather Report, that, even today, it is gaining popularity, not only for stage and studio use, but also as a comprehensive educational instrument.

Variable

Today, the range of products falls into two categories — pre-set and variable. As the name applies, the variable synthesizers can produce a tremendous versatility of sound. The ARP Odyssey is typical of this type of unit. The largest selling synthesiser in the world, this instrument was invented in the early seventies and was a great vehicle for Friend's "human engineering".

The term "human engineering" means that the design of the machine allows ease of playing for the musician. In other words, the emphasis is on the musical instrument aspect of the unit. For example, the Odyssey has all the controls located immediately above the keyboard in a logical left to right reading form. A pedal can be used with the machine to manually open and close the filter, or the same pedal can be used to control the interval of pitch between the two oscillators allowing very ex-



Arp contd.

citing lead line sounds. The latest piece of "human engineering" to be incorporated is the addition of Proportional Pitch Control (PPC if you prefer). This neat little invention allows touch control over pitch bending and vibrato for more expressive musical passages.

ARP invented, in 1972, the world's first pre-set synthesiser — the Pro-Soloist. Now called the Pro-DGX, it features a touch sensitive keyboard (very nice for a dash of realism to the sound) and contains 30 "memorised" voices. If you really don't want to learn about synthesisers (although I've found it's really worth the effort) the Pro-DGX can still give you a fair amount of control over some very beefy sounds.

The famous ARP String Ensemble has more recently been followed by the Omni, an instrument which allows the pre-set sounds of the complete string family to be layered against the variable polyphonic synthesiser sounds. This means the sound of strings WITH polyphonic brass, piano or vibes sounds unique to electronic music. All this, and a low price tag too — no wonder it appears to be outselling every other polyphonic keyboard on the market.

Bonded

So how come ARP has had such a speedy rise in the musical instrument business? How do you start with a handful of dedicated engineers and musicians manufacturing a few instruments in the early seventies, and by 1979 become the foremost producers of electronic musical instruments in the United States? Not an easy question to answer because so many factors have played an important part in reaching such lofty heights. We have already seen how Messrs. Pearlman and Friend have bonded their ideas together right from the start to produce something new and different, but they're not the only bright boys in the ARP team. In research development twenty five people are employed to improve existing models and act as a "think tank" in an on-going programme to create new instruments. To support so many qualified people ARP has to put its investment very much into the future.

The latest creation from the back room boys is the guitar synthesiser — the ARP Avatar. It has taken tens of thousands of

dollars and three years of hard work to develop a way for the guitarist, using his own personal guitar, to control a synthesiser with as much capability as the keyboard player. For years, the problem has been to find a device to enable a synthesiser to "read" the pitch produced by the guitar signal — bends, hammer-downs, glissandos and finger vibrato. By devising a pick-up which incorporates six separate pick-ups, one for each string, and connecting this to a device known as a "pitch extractor" a whole new era in synthesis has been created. The Avatar, in itself, is not too different from the Odyssey, but with many additional features. As with all the variable synthesisers produced by ARP, the Avatar may be linked up by interfacing it with as many other ARP's as you can afford. Massive sounds are possible when this facility is used and all the while the guitarist is firmly in control.

Service

One forward looking aspect is the maintenance of a comprehensive in-house service department. Seven people are employed here, although I couldn't understand why this should be. David Friend told me that he liked to see them kept out of work — and showed me the job cards for the day — two units in for repair! All became very clear when I saw some of the exhaustive testing procedures to ensure that product reliability is kept at a premium. One quality control department constantly monitors all components and purchased parts. Other departments inspect and test sub assemblies and completed units at dozens of points along the manufacturing process. Every completed and inspected instrument is "burned in" for over a week. This means that the instrument is constantly being switched on and off to provoke any failure of weak parts. If any synthesiser needs repair then it must go through the complete burn in process again.

Panel

Every single unit is, in the final stage, checked for all the aesthetic qualities so important to a musical instrument. To do this, a panel of five specially trained musicians actually sit and play every single synthesiser produced. Feel of controls, perfection of keyboard, proper tuning and

sound quality are just some of the things these people are looking for. Synthesisers have never been cheap, but it is good to see that ARP are trying to ensure that the synthesist does get a fair return for his investment.

Prospect

At the start of this article, I mentioned variable synthesisers and the daunting prospect they hold for the novice. Well, ARP is only too well aware of this problem and for me, the very best thing that the company has ever done is to devise a well thought out approach to teaching synthesis. I was indeed very lucky to have been included on one of their intensive synthesiser training courses. The introduction is mainly concerned with basic theory and terminology, but for the most, it is strictly "hands on" the instruments. The use of visual aids and models even made the introduction seem less like theory and more like practical! To work for a week in a sound proofed studio with the complete product range was certainly an amazing experience. All the while fully conversant product specialists, as teachers, made it difficult not to assimilate at least the basics.

Courses

Every dealer in the USA must attend these courses because ARP's policy has always been to emphasise the importance product knowledge for both the seller and the purchaser. Okay, so you can't make it to America for a course in synthesisers. Don't worry, your problem has been anticipated. If you want to learn about how to operate a synthesiser, ARP has published two excellent textbooks, "Learning Music with Synthesisers" and "Lessons in Electronic Music". In both books the emphasis is on the practical "how-to-do-it" stage. Anyone with a variable synthesiser should get a lot from these books as they carry much of the information covered by the in-house training sessions.

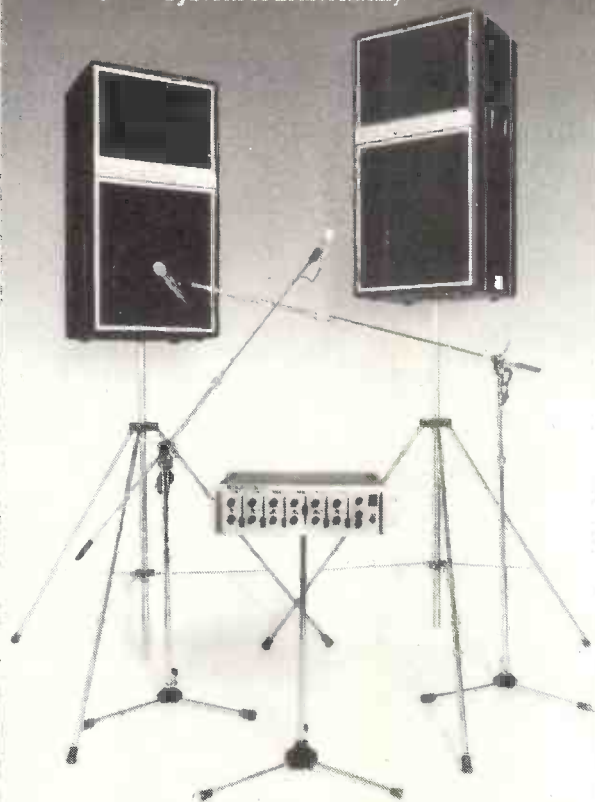
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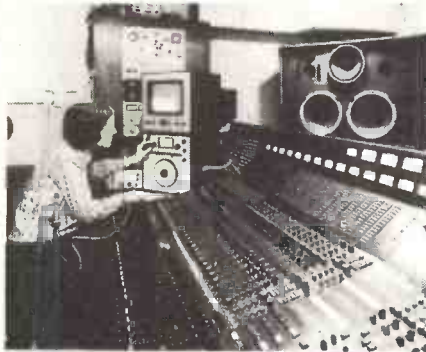
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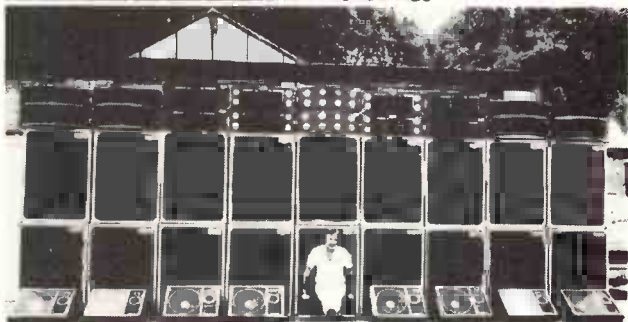
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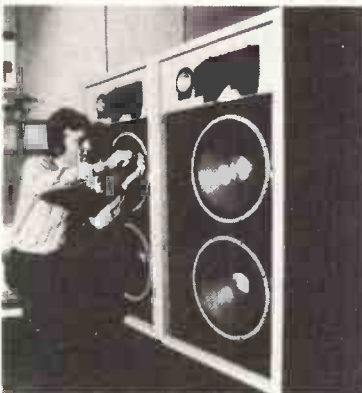
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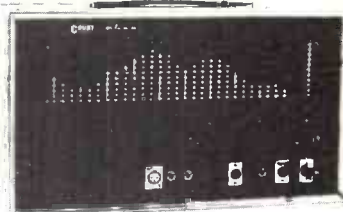
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No-one will ever accuse John Shearer of being an introvert. "I'm a flash bastard, and there's no point in denying it," he starts cheerfully. In the background, a nineteen strong stainless steel Ludwig drum kit stretches across the room to emphasise the point. He's played with his fair share of bands, most recently with the Sutherland Brothers and Quiver, Moon and currently Crazy Kat: when he rings the changes there's an awful lot of packing to do. Where could we start but with the silver monster?

"It's all stainless steel for a start, apart from a wooden hoop in the bass drum. I specified exactly what I wanted. I wanted stainless steel as it's so much brighter than wood and carries very well on stage. Plus the fact that it looks bloody great, and I believe in giving a show, not just sitting there. The kit comprises two bass drums, 26" x 15" and 22" x 15", six double headed tom toms — 12" x 8", 13" x 9", 14" x 10", 12" x 15", 16" x 16" and 18" x 16". It's got eight concert tom toms — 6", 8", 10", 12", 13", 14", 15" and 16", and two timbales — 13" and 14". There are also five snare drums, which I use one at a time." Paiste cymbals are numerous, including the puzzlingly named Chinese cymbals, designed to sound just like dustbin lids.

A deep breath, and onto the percussion. "Behind me I've got a set of Premier tubular bells and a Paiste 36" symphonic gong. You can see the forty brass tubes on a rod at the side there — it's called a mark tree and gives a bell tree effect. Percussion Services made it for me and Rush — quite a few bands, actually, have inquired about it. I had a unique dampening system specially designed for the unit, comprising two metal bars clamped onto the rack, with foam inside them. It's spring loaded so that I can stop the bars ringing. These other bands have gone for the same thing, but none of them are the same. Apart from all that I've got tons of tuned percussion at home, bongos, congas, and so on . . ."

Such a kit, coupled with John's extrovert personality, has made him a natural front man, something not always appreciated by his previous bands but currently working out well within Crazy Kat. The band has stretched out since John's arrival and the next album promises to be a more exciting affair all round, without losing sight of those harmonic touches. "We're putting more of a show on now," he affirms.

Cabaret

It all started, inevitably enough, with a 12 year old J.S. unwrapping a Ringo Starr drum kit. "I didn't even look at it," he recalls. "I put it straight up on the wardrobe, still in its box. Then, when I was fifteen in my last year at school, the music teacher came up to me and said 'Shearer, I hear you've got a drum at home. Bring it on Monday'. I said 'But I can't play'. 'Don't argue, lad. You are the drummer.' That was that. Afterwards I got into it really heavily, studying and everything until I got into a cabaret band. I learned a lot there. I was also paying so much money for drum lessons that I had to give up drink — and I also couldn't afford to smoke — and I don't do either to this day.

"That cabaret band, Airport, taught me to *entertain*. I had a light in every drum, and a plug board beside me, and when the club lights went out the kit went on for my solo. I used to jump into the audience, and once I went out there with the kit still switched on. When I got back on stage all the skins had melted and when I started to play I couldn't get the sticks back off the drums again. Everyone thought it was part of the show . . . That's another thing, you've got to be very spontaneous. If you make a mistake you've got to get out of it. That night I finished off on the resident kit behind me."

John's main concern in the early days was to soak up as many different styles as possible, to avoid plunging into a stereotyped rut where he could only label himself as a five-riff rock n' roller. As he says now; "I'm into music full stop.

SHEARER ON DRUMS . . . and on more and more drums

Drummers I listen to — Steve Gadd, Harvey Mason, Billy Cobham, Buddy Rich, all the jazzers. English drummers — Simon Phillips, Dave Mattacks, Richard Burgess of Landscape, Jon Hiseman. I watch as many people as I can, and try to learn from them. If someone does something that I do and it doesn't sound too good, I think 'better watch that'.

The kit itself is a bit of a Steve-Howe-and-his-guitars situation; everything from prodding to breathing upon is out of the question, and John insists that his roadie always uses gloves when handling them. This way, the stainless steel stays as scratch-free as possible — remember, after all, his fanaticism about things *looking* as well as sounding good.



"People laugh, but they see the kit six months later still looking great."

Most people would agree that Shearer has "made it", but he avidly continues studying. On his own drumming, he has abandoned the orthodox grip to give himself more power, and he has taught himself to play left handed as well. On the other side of the coin, he gives drum clinics, answering questions on particular riffs, tuning, how to play two bass drums ("which I'm still learning myself") and the inevitable round of 'how did you do that?' questions. The answer to that one: "I believe that everything you do on a drum kit stems from a drum rudiment — whether you know what you're doing or not. You've got to learn them to be in a position to branch out. I've got people who learn one thing, and they're still playing it years later — mainly rock n' roll drummers."

His future, either within Krazy Kat or out of the band, is inevitable. He will go on getting better, and his drums will continue to multiply. "More percussion, synthesizers, drums . . . space is the only problem." Ah yes, the space problem — we have that too, but the irrepressible Shearer insisted on doing a drum review for us, and you'll find it elsewhere in this issue. Better phone him and find out how it's coming on!

C.S.

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album reviews

The Band take their partners



THE BAND THE LAST WALTZ WARNER BROTHERS K66076

It's a bit of a daunting prospect to sit down on a sunny Sunday morning (if you can find one) and be expected not only to listen to this album but to write about it as well. Any unrelated sounds from the clicking of the typewriter to casual good mornings from the old lady as she staggers through to the kitchen

seem like desperately unwanted and uninvited gate crashing on what must have been one of the greatest parties of all time.

This final goodbye from the Band is not the place to reiterate their well-documented history during which they came to be known as the world's greatest back-up band — mainly because it takes their claim to be one of the world's up-front artists. After an incredible sixteen years on the road — half spent in (the Band's words) 'dance halls, in dives and bars' and the second half in 'concerts, arenas and stadiums (sic)', they (for no apparently obvious reason) decided to call it a day. But what a way to call it: in San Francisco's Winterland Ballroom where they played their first gig, they gave a party for 5000 paying guests, invited many of their friends, recorded the whole deal and have now pushed out one of the very best live album

sets ever to be committed to vinyl.

It's unusual for an album to house the special talents of such musicians and Bob Dylan, Neil Young, Neil Diamond, Paul Butterfield, Van Morrison, Ron Wood, Eric Clapton, and a whole pile more, and still come out as a testament to the Band itself, and not the collective inspirations of the guests. In fact the whole package is masterly; from the outset of Side One, once the curious Last Waltz theme has died away, there's an expectancy that something remarkable is going to happen. 'Up on Cripple Creek' sets the tone, and the 'live' atmosphere of the gig fairly bursts through the speakers as the Band let rip with the kind of loose/tight rock that has become their trade mark over a fantastic career. Without doubt, the Band at least are playing as if they're obsessed with the knowledge that this final gig is going down for posterity, and if they are to be remembered before the stacks of middle of the road dross artists of the past twenty years, then they're gonna play like they never have before. And it bleeding well works!

Throughout the collection's three sides, it's always the Band who are important, always the Band who shine through the truly mind-blowing congregation of guests. Robbie Robertson plays like a man demented, curling his guitar at every opportunity, jamming hard with Eric Clapton who, himself, sounds as if he actually enjoyed the gig — something his more recent albums have been sadly lacking.

The individual talents of the

five Band members are the continuing theme of the set — Rick Danko, Richard Manuel, Levon Helm (bass/keyboards/drums respectively and vocals all three), Garth Hudson — one of my very favourite organists in the true sense of the word — and Robbie Robertson, songwriter and guitar player extraordinaire, are simply superb.

OK, then, but what about the guests? First mention must go to Bob Dylan, who (remember him?) is just amazing, and Dylanologists would be justified in buying this entire set just for side one of the third record. He takes the years back to '66 and two songs he performed with the Band when they were his backing outfit 'Baby Let Me Follow You Down' and 'I Don't Believe In You' both performed with incredible gusto, before completing his set with a magnificent version of 'Forever Young'. He bows out with a mass-choir version of 'I Shall Be Released' — Christ it's dated, but they date it '78 all over again. Dylan's current tour is all the more depleted because the Band stamp themselves as the only outfit in the world capable of doing the man justice.

Other guests worthy of a more than a communal mention are Joni Mitchell and Neil Young: although they perform together on 'Helpless' it doesn't quite work in musical terms, but shit, this was a party after all! Streaming down the line of stars come Neil Diamond (well, me mum probably likes him), Eric Clapton (who me mum definitely doesn't like), Van Morrison (does anybody like him?), the irrepressible Muddy Waters (C.S. likes him), Dr. John (me cat likes him) and so on. It's not in the spirit of things to name them all, because this was the Band's party, not a deb set in the Dorchester in the late Thirties when the guests were more important than the hosts. Throughout, the guests pay homage to the Band, and it's returned in full.

The last side is intended to be the Band's last recorded set of new material and although Robertson doesn't scale the heights of his previous success, and although I reckon it has no place in the party atmosphere to bung this on at the end, there are songs enough to assist to his brilliance.

Overall, The Last Waltz is certainly the best 'super-guest' collection (à la Bangla Desh etc.) record ever made — the music, with the proviso that it's essential American, is brilliant, and if it didn't cost what it does, I'd order the whole world to buy



The Band: greatest back-up band up front for the final goodbye.

it. As it is, if you can afford it do, because honestly, you can't afford not to.

T.V.S



**FRANK ZAPPA
ZAPPA IN NEW YORK
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It's taken an extra month to see whether this is actually as bad as they said it was. The verdict? Probably not. From my own point of view, having seen Zappa twice recently, the material was familiar, and hence was low on surprises — and surprises being an essential ingredient of this strange man's appeal, it might have seemed a bit of a let-down.

But then, the majority of fans will not know the tracks, and they are the ones who count. The opener — Titties And Beer — is about a motorcyclist whose, er, girlfriend and beer are snatched by the Devil in a bid to wrest the soul of the motorcyclist away in exchange. The latter, of course, outwits the Devil by agreeing to the pact without hesitation or indeed any signs of regret. This cute morsel of metaphysics is followed by a relaxed and exceedingly lyrical passage mostly by Eddie Jobson on synthesizer, plus a guitar solo by Zappa. The closer for side uno is Big Leg Emma, a facetious little ballad in affectionate pastiche of Elvis (Presley that is).

The second side is entirely instrumental, save for a long, condescending explanation of the music half way through. The Black Page is one of those pieces that probably took him round about half an hour to write. In other words, it is brilliant, quirky, jerky, strange, impossible to dance to and hard even to listen to. People often fail to realize, in the midst of all the sex and satire, that Zeppa is a musical genius, working in areas that no-one else seems to have discovered. Unfortunately, because he refers so casually to his own music, the punter tends to take it for granted, as if it's there merely as decoration. Not so!

A remarkably unpleasant modern romance story (Honey



Frank but low on surprises.

Don't You Want A Man Like Me) kicks off the third side of this double set, followed by The Illinois Enema Bandit, which is distinguished by some fine singing by Ray White, though mainly the interest lies in the narrative. Needless to say, the tale ends with a typically idiosyncratic "moral". The fourth and final side is instrumental again, the music varying from what can only be described as conventional modern jazz to Zappa's now-traditional Edgar Varese spin-offs. The piece is called The Purple Lagoon, and is uninterrupted by dialogue or monologue.

So what does it add up to? Well, as has been pointed out elsewhere, the sides are quite short. The jokes make you smile rather than guffaw. The music itself is patchy. All in all, a dispensable album, and nowhere near as good as the comparable Roxy and Elsewhere double live set of three years ago, nor as good as his last studio offering Zoot Allures. On the other hand, old-time fans will buy it as a matter of course. There's plenty of stimulating stuff here, and it's still musically far in advance of just about anything else travelling under the guise of rock music.

P.D.

**THE ALBION BAND
RISE UP LIKE THE SUN
EMI HARVEST SHSP 4092**
Better Late Than Never Department.

You know what it's like don't you? I mean, the lot of a record reviewer is not a happy one. Albums flooded in like the seven plagues of Egypt and the only sensible thing was to try and avoid a couple of them on the off-chance that they might go away. Anyway, a surfeit of listening material, moving

house, and a memory that the last Albion Band record I heard was decidedly ordinary kept Rise Up Like The Sun in the pending tray for too long — far too long as it turns out!

I've missed the boat of superlative comparisons which I've been reading elsewhere, comparisons indeed with Fairport's legendary Liege & Lief. I'll have none of it — Rise Up Like The Sun is simply the best electric-folk album ever produced by anybody: a superb collection of brilliantly produced and recorded songs that totally cross the border between folk and rock remaining essentially one and the other at the same time.



Ashley Hutchings is the mastermind behind this amazing success: yes, he that was there at the beginning of Fairport, and again at the birth of Steeleye. This record effuses his enjoyment, as if finally, he's made the one he's always been-dreaming of, that one elusive concept that will finally kill the myth that the worlds of rock and folk are forever to be kept apart, never the twain shall meet, and all that shit.

The band itself includes all sorts of legendary folk/rock heroes — Dave Mattacks & Simon Nicol among them, with an impressive guest list from the same world — Julie Covington, Kate McGarigle, Richard & Lin-

da Thompson, Andy Fairweather-Low (pardon) and the brilliant Martin Carthy. But that sounds like folk I hear you cry — like hell, it does. This is almost a final plea to stop all this 'folk-rock' argument and try and look at it as just music, without categories. How else can one explain a brilliant tabla and bagpipe solo in the middle of a track opening with a spacey synthesizer solo?

The album is stacked with ace music, ace singing, and ace songs. Lay Me Low, which closes side one, with the catchiest chorus rocking along in full glory begins with an acoustic guitar, (or is it an 18th century keyboard) electric bass and violin. If you expect your music to sound a certain way, then this album isn't for you. If you like the unexpected, if you can respect the musicians' freedom to experiment at will, then you'll love it.

Like I said, best folk-rock album ever by miles, but more important, one of the best collective performances of any kind of music.

T.V.S.

**GEORGE DUKE
REACH FOR IT
EPIC EPC 82216**

A radiant, beaming George on the front cover and a thoughtful George on the back, but then you find a funky slip of paper inside and there's two more beaming Georges. The record, in seeming parallel, presents a quarter portion of standard issue esoteric jazz rock, swamped all round by George discovered in a funky, playful, mischievous mood.

This alone makes Reach For It rather better news than much of the man's recent work; his association with Cobham, for instance, influenced him to match his keyboard style to that of the flamboyant drummer until it became a headlong rush to get to each intricate tour de force first.

The Beginning is merely a few seconds of synth noise and Lemme At It, the first real track, is exemplary, clever, pumping standard issue jazz rock. Charles Icarus Johnson's guitar carries the lead and could be transposed to and from a Jean Luc Ponty session — do you get the picture? — until George bustles in with his bank of keyboards to wind it up. Hot Fire, like Lemme At It, sounds as if it could be too funky to touch but comes out instead sounding brisk and efficient and another well groomed rep of the jazz rock bit again. This time Santana-style tapped drums are the main

album reviews

feature. All fair enough, mind you, you know the form and it's either for you or it isn't.

So what happens all of a sudden when George cuts loose on the title track? Funk-ee. That old chicken has nothing on this little



workout. "Funk not only cures," he chuckles, it *abcures*. The grip is strong and mighty when the potion hits your notion, and you start that ro----lla motion." On and off it goes, and George struts his stuff like a big, bad peacock. Searchin' My Mind re-directs him onto the slick soul avenue, but he still can't get that funk outta his face and when Stanley Clarke guests

on Watch Out Baby, he too gets the ro----lla motion.

George and Stan the Man do these little favours for each other from time to time, and Stan dutifully unwinds with his characteristic trebly, percussive picking to give the track a rare old piggyback. It wanders off somewhere else towards the end of the girls in the background even start up a little excited breathing, but no matter. The funk has been fixed. Diamonds ends as he began with Lemme At It, brisk n' crisp and fancy stuff on in the synth, before The End, the *real* end, like The Beginning (if you see what I mean) winds it all down again.

Well, you might say, standard issue jazz rock is a slight goner these days, and saucy funk's too pleased with itself by half, but George has got them nicely taped this time round.

C.S.

FLAMIN' GROOVIES
FLAMIN' GROOVIES NOW
SIRE 9103 333

They don't exactly churn 'em out. Together since 1965, and

FLAMIN' GROOVIES NOW



this is only their sixth LP. One's instant reaction is to put it side by side with the classic Shake Some Action album (their last, recorded in '76) and see if it stands up. On that harsh test, it must be said straight away, Flamin' Groovies Now is in the second division. There is nothing penned by the Cyril Jordan/Chris Wilson team that can touch Shake Some Action (the song), or the other two giants on that album — Yes It's True and You Tore Me Down. The same style is evident here with such songs as Take Me Back on the first side, but the melodies just aren't as strong. This time round, in the true spirit of garage bands all over the world, they seem to have derived the biggest kick from covering old songs by their heroes (and they do have a lot). Out of twelve tunes, only half are self-written, and two of those credit producer Dave Edmunds as co-writer. Take Me Back and Good Laugh Mun feature some completely unnecessary Mellotron,

and the guitars generally seem less bright, jangling and enthusiastic than they did last time

As we might expect, the best tracks are those which they didn't write: Gene Clark's Feel A Whole Lot Better, which opens side one, and Lennon and McCartney's There's A Place, which closes side two, are the lighthouses by which we can examine the depressing darkness in the middle. The first Cliff Richard single — Move It — is resurrected, and should now be given a decent burial, whilst Yeah My Baby is a mid-pace rocker in the style of 1964 Beatles without a great deal in the way of melody, though doubtless a live rendition would suddenly endow them with just that pizzazz which the studio can't really capture.

Perhaps the Flamin' Groovies have attempted a more distinctly rock 'n' roll approach here than they did on Shake Some Action, but it comes out sounding like any revival band's "tribute" to the pioneers of the genre, and the Groovies are *not* a sixties revival band, like the Pleasers, because they started *out* in the sixties. The spine-chilling melodies of which they are eminently capable are absent here, and the interested punter is once again directed to their previous album, which was and is brilliant.

P.D.

CHICK COREA
THE MAD HATTER
POLYDOR DELUXE 2490 144
Chick Corea's solo albums

Black And White And Blues All Over

Vanguard Records, now nestling in the soft underbelly of Pye, have dipped into their blues vaults and are currently releasing a few collectors' items.

Buddy Guy's Hot and Cool (Vanguard VSD 79290) had to be the pick of this bunch, a cull of live and studio tracks from three of his previous Vanguard

albums. The Hot Side showcases the rough-edged side of Guy's playing, with an enthusiastic I Got My Eyes On You and I had A Dream Last Night with a special mention as far as unbridled lead playing, Chicago style, goes. Note the difference between the playing on the Hot side and the Cool side, where Guy goes through

his B.B. King-is-King routine. In place of red-hot licks, hollering and a brass section careering around all over the place, we get a rich, creamy selection of classic leads balanced against the exemplary piano work of Otis Spann. B.B. King's Sweet Little Angel underlines the link to best effect.

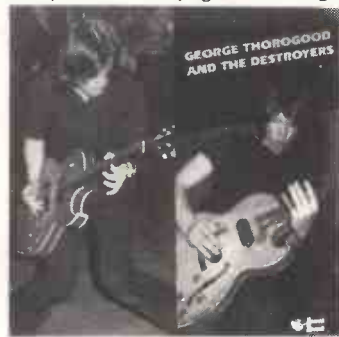
Nothing could be less creamy than the first album from **George Thorogood and the Destroyers** (Sonet SNTF 760). This is hard, driving club blues, borrowing from Elmore James and John Lee Hooker with Thorogood pumping out some

heavy slide guitar playing between the traditional electric blues showcases. Madison Blues and One Bourbon, One Scotch, One Beer are highlights. I'm sure that George Thorogood's three piece would burn your ears off live, but transferring this immediate excitement onto record is not quite so easy. The album is nevertheless "hot".

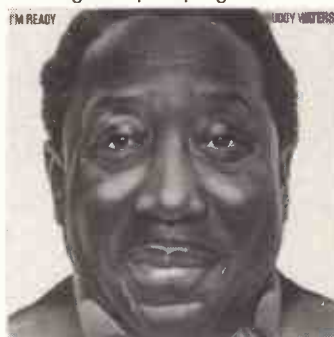
More of the same but a little better is the general idea with **Muddy Waters' I'm Ready** (Blue Sky 82235). Johnny Winter produces and adds guitar as on Hard Again and this, plus good



Buddy Guy . . .



George Thorogood . . .



Muddy Waters . . .



Prof. Longhair . . .

present the least accessible side of his musical personality; as well as the acoustic and electric jazzman we get the grandiloquent composer directing himself, friends and orchestra through his latest complex brainchild. It's usually worth the effort; whether the music works or not you're guaranteed a feast of sheer technique, and in this case you get the technique plus an album that finally becomes cohesive and impressive.

I say finally because you've got to hurdle a fair selection of irrelevancies, self-indulgences and rambling melodies before the troupe settle down and start playing. Dressing the album up as a parade through the fantasy world of Alice of Wonderland gives Corea the scope he needs to freely mix the ingredients and switch his partners around — if the Mad Hatter *sounds* like the Mad Hatter, so much the better.

The Woods begins the album; here he is very much the composer and uses all manner of synths and electric keyboards to do a little atmospheric scene-setting. This is a fine way to begin an album like this, but things begin to go over the top when the full orchestra moves in for a short Tweedle Dee and then The Trial. The Trial also features the first outbreak of singing by RTF Colleague Gayle Moran, and while this is acceptable in its own right it seems a mite too mannered atop the angular crescendos of the orchestra.

support from a fine band (Pine Top Perkins is still behind the piano) lends a little polish to the proceedings. The title track and I'm Your Hoochie Coochie Man, both by Willie Dixon, stand out in an album of mainly 'nice n' easy, with some harp tracks.

So far it's been gee-tar blues all the way. How about Professor Longhair Live On The Queen Mary (Harvest SHSP 4086) then, if you want to hear it from the keys? Professor Longhair is an obscure legend from New Orleans brought into action by Paul McCartney for a party on board the Queen Mary (sic). Longhair didn't know he was being recorded and played with only nominal inspiration, but the album includes some workmanlike boogie and a nice version of Everyday I Have The Blues. By the way, guess who took the sleeve shot . . .

These albums are all readily available on major labels — a more obscure brace on Red Lightnin' turns out to run an interesting line in revealing the lesser known styles and activities of a well known gents.



Corea: a blend of composer and keyboard wizard.

The one promising facet of these early tracks is an indication that Corea will be concentrating largely on selling the prism of the acoustic piano. Humpty Dumpty is the first of several occasions where he slips into the seemingly much more comfortable role of the old fashioned band leader powering a song along from behind a grand piano. Joe Farrell's sax carries the melody as the song works up to a burst of vintage swingalonga-Chick and some ringing acoustic bass playing from Eddie Gomez. This is evidently not the real Chick, but it is *personable*, like his electric playing in Return To Forever. However, because it's a solo album and because he wants to stretch out as he couldn't

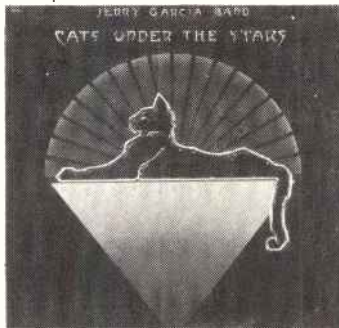
For example, **Johnny Guitar Watson** comes on strong these days as one of the best selling soul slickers in the business, all shades, funk and three piece suits, but the Gangster Is Back (RL 0013) pulls the wrapper off a few pretty mean blues licks laid down between '55 and '61. Gangster of Love is included. For another example, **Ike Turner** plays the same trick with "I'm Tore Up" (RL 0016) and the title track is a treat. An honorary mention for **Clarence Gatemouth Brown** and San Antonio Ballbuster (RL 0010), but bear in mind that most Red Lightnin' tracks are culled from fairly ancient singles and are thus big scorers in the crackle department.

Finally, the blues album that isn't. Remember **B.B. King's** twenty-odd minutes of wah-washed blues on Lucille Talks Back (ABC ABCL 5149)? Don't worry — not a lot of people do. Dismal sales led the American branch of the ABC to keep King's follow-up Kingsize album to themselves, although he will shortly return to British shops

anywhere else, it's sandwiched into the middle of the first side with another grand composition, Falling Alice and its prelude. The full orchestra and voice are there again, and an awful lot happens; every now and again a rather nice melody peeps out as well.

Side two gives a better blend of the two Chicks: Dear Alice and Mad Hatter Rhapsody bring him further out of his acoustic piano shell; the first makes brisk use of another nice melody and the second guests a little funky Fender Rhodes from buddie Herbie Hancock. When the two are in full swing the orchestra gets the back seat. Mad Hatter Rhapsody even has a string in its tail — just when it might comfortably fade out Chick breaks into some hot latin rhythms with drummer Steve Gadd.

The thing is, just mentioning the overdone areas makes the matter seem even more serious than it is. The best policy is not to imagine that Corea will play what suits you, but to take the half which does and then work hard to make sure the other half will do the same in time. This system will put it way ahead of My Spanish Heart and give it a chance to continue growing on receptive ears. C.S.



**JERRY GARCIA
CATS DOWN UNDER THE STARS
ARISTA AB 4160**

Cynics amongst you may ob-

serve that the Grateful Dead's name has something to do with how many feel when the band finally calls the last curtain and wanders off to luxurious retirement in L.A. Well, this solo album from the band's leader and inspiration (a contentious statement and deliberately so) is certain to put off that final day for a good time to come. The Dead's product has, over the years, bounced irregularly from excellence to direness, and from laid-back to laid-out with such pingpongability that the hardened reviewer's patience has been unfairly tested. Now, following on the hit-and-miss brilliance of the band's last communal effort 'Terrapin Station', comes this solo project from Garcia.

Both Garcia and Bob Weir have recently taken time off from the Dead to work alone (I was going to review Weir's effort, but suffice to say it's as wimpish and directionless as Garcia's is purposeful and excellent). Cats Down Under The Stars was recorded with Keith and Donna Godchaux, Merle Saunders and others, with lyrics courtesy of Robert Hunter are again biblical-image laden and challenging. The result is an immensely listenable album, from the intensely catchy title track through to the cheeky, beautifully arranged little song called 'Palm Sunday' which opens with a creamy harmonica solo and dissipates into a multi-vocalled-glorious fento-extravaganza. Magic!

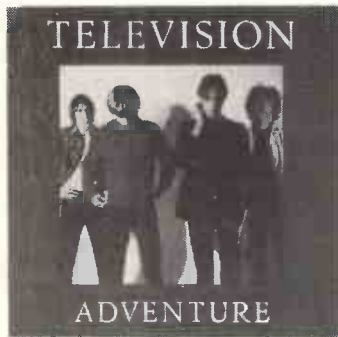
It's not all good, of course (when was the last time anybody produced a two-sided vinyl suitcase of brilliance anyway???) and there are a couple of tracks which might have found their way into the cutting room floor rather than onto the master tape, but generally speaking it's a gas. 'Love in the Afternoon' is a crazy, lazy reggae number, Rubin and Cherise an up-tempo opening which bounces beautifully, and sets the pace and atmosphere for the whole record.

The only disappointment really is the lack of a Garcia guitar stamp on the whole album — only on the title track does he really get into playing, delivering a superbly original guitar solo over the catchy tune. Still, Garcia's probably one of the less fashionable and least predictable musos in the world, and he presumably reckons he's just done it again — sure has, but what a nice one. T.V.S.

album reviews

TELEVISION ADVENTURE ELEKTRA K 52072

Tired of heavy metal thunder? Tuneless riffs getting you down? Then all you need is Television who, along with fellow New York bands like Talking Heads, are making forays into those long-neglected areas of the rock guitar known as melody and sweetness of tone. The twin obsessions of the last seven or eight years — brain-crushing power chords and mercurial speed — may at last be on the way out. Rich melodies and twinkling guitars sound much fresher than the rhythmic stamp of platform boots, or indeed the crazy, stupefying thrash of punk rock.



Just what makes Television a new wave band is unclear. Probably something to do with Tom Verlaine's silly hairstyle and adopted name. On the other hand, many of his songs are of considerable length and complexity (e.g. the title track on *Marquee Moon*, which clocks in at ten minutes) and the words are never less than interesting. What has caused the rather lukewarm critical reaction to *Adventure*, their second album, is undoubtedly the fact that it is more laid-back than the first. There are certain among us who regard a song which combines moderate pace and hummable notes as a miserable bland-out, a betrayal, in fact, of rock and roll itself.

Adventure isn't that simple. Where in places it is undoubtedly laid-back, such as the beautiful *Days on Side*, it is elsewhere quite gloomy: *The Fire* builds into a powerful and chilling evocation of imminent disaster, though as usual the lyrics give little away. There is,

however, great variety throughout the album. *Ain't That Nothin'*, which follows *The Fire*, is as near as dammit a stomper. And as before there is a lot of purely instrumental work, as on *The Dream's Dream*, the last track, and another somewhat elegiac piece with — dare I say it — a West Coast feel in the style of Tom Petty (who isn't really West Coast, of course, but this just serves to illustrate how pathetically inadequate such labels are).

High spots of the album are the opening track — *Glory* — an infectious, riff-based song which contradicts everything so far written in this review — and *Days*, which confirms it all.

Well there you are. Not an easy band to pigeonhole, thank the Lord, but all the truly excellent ones present this problem. One of the nicest features of Television is the full, jangling tone of Verlaine's guitar and that of second guitarist Richard Lloyd, and both of them are admirably captured by producer John Hansen and Verlaine himself. Fans of the Byrds will shake their hoary old heads in disbelief and delight. This is one of the bands to listen to if we wish to emerge from the Dark Age of HM and punk. Another one is *The Shirts*, whose first album will be out this summer and will almost certainly be a killer. But in the meantime, Television watchers should be content with this.

P.D.

RAINBOW LONG LIVE ROCK 'N' ROLL POLYDOR POLD 5002

Cozy Powell remarked in a recent *BEAT* interview that Richie Blackmore had "two or three hundred riffs on tape which we haven't even used yet". So far about twenty have emerged on record, all pretty similar and all instantly recognisable as Blackmore's work; *Long Live Rock 'n' Roll* picks eight more and smartly hones them down to fit the general band bludgeon job. It was no secret that up until this album *Rainbow* hadn't fulfilled their potential.

Blackmore (to my own dissatisfaction) had decided to bury ninety per cent of his vast

ability as a guitarist (witness the occasional Deep Purple break, the occasional live improvisation which took a musical rabbit out of its hat and turned it inside out) and concentrate instead on the equally notable much more boring ability to power out riffs to slaughter the punters live and keep heads across the globe banging against the wall in time. The likelihood of the Rainbow sound changing to fully accommodate the talents within the band must now be minimal, so you learn to accept what you get and take it from there.



If you do that, *Long Live Rock 'n' Roll* is good news. The riffs are all the same, *Rainbow Rising* recycled, but the flab is gone and they're as razor sharp as wallbanging riffs can be. Aware that shorter, more concise tracks, would help the band sell themselves in America and move more readily towards the charts (to say nothing of removing the memory of that live double which thundered and stormed but broke no new ground at all) Blackmore and Dio have written better songs to wrap around the riffs. Riff, solo, riff, finish. Much better. The title track and *Kill The King* (previously aired on the live

album) are two racers, each with the archetypal Blackmore solo in the middle. *Kill The King*, especially, is classic Blackmore fast-and-furious, as he drives the tracks towards the inevitable upping of key and volume. *Sensitive To Light* is another full-bodied rock 'n' roll riff, though not quite up to the standard of the two aforementioned tracks — which are, after all, the best on the album. These all show one kind of Rainbow riff, the frenzied hammer and tongs variety.

Lady Of The Lake and *L.A. Connection* show another; the slower, more menacing version that digs itself deep into the groove and keeps crunching out as if nothing could budge it. Make a third and final compartment to find the 'new' Rainbow: *Gates Of Babylon* has the epic feel which might have made it 'the track' but I'm not too sure whether it comes off or not. *Rainbow Eyes* also sits uneasily in this third area. A flute and strings are featured in the Rainbow equivalent to Deep Purple's *Anyone's Daughter* from *Fireball* — quite uncharacteristic and presumably an effort to suggest the ability to write a different kind of song.

Overall, though, you've got to assess a Rainbow album on its effect over the full forty-odd minutes. Naturally it drives and pumps as all the others did before, *but* — and this is the important thing — it's crisper, tighter and the songs are better. Fine by their own standards, with classical Blackmore guitar and fine singing by Dio — I just wish I could forget that Blackmore can really PLAY.

C.S.

SHORT CUTS

JAY FERGUSON THUNDER ISLAND ASYLUM K53066

Though by no means as bad as it's been made out to be, *Thunder Island* sees Jay with plenty of nice laid-back tunes and eminently tasteful musicians, but precious little to tap your foot to. A slow nodding of the head would be more in order. Yeah, that's right... hey! Wake up!

THE RUTLES THE RUTLES WARNER BROS.

Well, yes, a lot of mileage has been squeezed from this remarkably thin joke about the Beatles. Every song is based closely on a well-known Beatles

tune, every event in the story has its parallel in the real world, but will it still be funny in three months time? Aha! It can be made funnier depending on your state of consciousness at the time of listening. The similarity to the Beatles has a disorientating effect, creates a surreal feeling that this could so nearly be the real thing, a positive (*Oh shut up... Ed.*).

ROGER GLOVER ELEMENTS POLYDOR SUPER 2391 306

Heavily orchestral and paralytically uninspired semi-concept job from bass-player turned producer. Despite the presence of Simon Phillips and Ronnie Aspery, selections of actual playing are few and far between, although the Glover synths no doubt produce the sound he was after.

electro-harmonix

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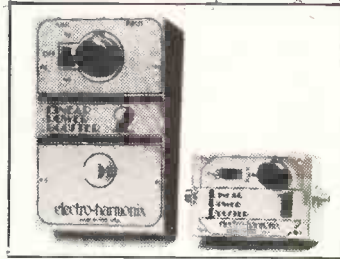
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MIXXXXX

The 5X JUNCTION MIXER is designed as an input-output mixer and accessory blender. As input mixer 4 mikes or instruments can be attached as inputs to obtain one output. As output mixer, amps connected to external speaker combinations can go directly to the 5X with up to four external speaker cabinets being connected to one 5X. This eliminates sloppy wire hookups and decreases set-up time. As accessory blender, instrument signal can go directly to the 5X. Up to four different accessories can be joined with another 5X, with one line then going to the amp. This facility allows the blending of any combination of distortion devices, wah, wah pedals, echo effects, etc. An infinite number of connecting problems can be solved with this very functional accessory. 3" x 2" x 1 1/8"

Simon King

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14" Hi Hat (pair)	£ 70.58	£56.46
15" Hi Hat (pair)	£ 78.87	£63.15
14" Sound Edge Hi Hat (pair)	£118.29	£94.65
15" Sound Edge Hi Hat (pair)	£125.72	£99.75
16" Crash	£ 45.03	£35.95
18" Ride	£ 54.25	£43.45
18" Crash	£ 54.25	£43.45
20" Ride	£ 67.26	£53.85
18" Flat Ride	£ 78.45	£62.75
20" Flat Ride	£ 67.26	£53.80
18" China	£ 67.26	£53.80
22" Ride	£ 86.07	£68.85
PAISTE 602 Cymbals		
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15" Hi Hat (pair)	£101.25	£81.00
14" Sound Edge Hi Hat (pair)	£118.29	£94.65
15" Sound Edge Hi Hat (pair)	£125.72	£99.75
16" Thin Crash	£ 57.80	£46.24
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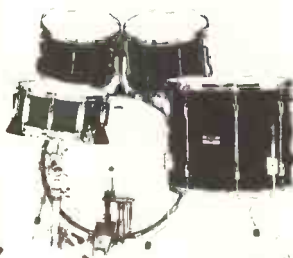
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13" x 6" x 3 3/4"



E-H DEMO RECORD GETS DOWN TO IT

This new LP, produced by Elliott Randall using top New York City studio musicians, is a contemporary, highly listenable set of music ranging from funky blues to space jam. It demonstrates ingenious uses of our most popular effects devices—uninterrupted by live hype. You'll hear 6-string guitar multiplied to 12 by the ELECTRIC MISTRESS Flanger, voice doubled with sax-like sound through the OCTAVE MULTIPLEXER, plucked strings silkened into bowed strings by the BIG MUFF PI and many more startling transmutations using our "STONE" series of Phase Shifters, GOLDEN THROAT, DELUXE MEMORY MAN, DOCTOR Q, FREQUENCY ANALYZER, and HOT FOOT. Hip liner notes by *Village Voice* music critic Carman Moore described how the effects are created. A must for every electric guitarist. Albums are available at your musical instrument dealer.



STRETCH YOUR GUITAR NECK UP TO 19 FEET!

Try the effect that musicians in Europe like Kraftwerk are using. The FREQUENCY ANALYZER can compress the neck of a guitar down to two feet or stretch it up to nineteen feet. This highest-quality Ring Modulator available is a brilliant accessory for all brass and woodwind instruments. Blow horn through the FREQUENCY ANALYZER and out come three different horns in moving harmonies.

Shift the frequencies of drums, cymbals, and hi-hats. Play any note on any piano, for example a C, and out comes a D, E, B, or any note or fractional in-between note, according to the setting on the dials. Blend your regular signal with the new shifted notes. Filter control allows you to sort out high frequency components. Set any harmonic multiple desired for an *avant-garde* sound.
6 3/4" x 5 1/2" x 2 1/4" x 1 5/16"



OUR GREAT NEW ECHO/ANALOG DELAY LINE

Until now all echo and reverb effects relied on moving parts—springs, tape loops, and other mechanical gear that could wear out or break right in the middle of your act. Delay effects depended on digital delay lines that were fine for the studio but too expensive and bulky for onstage use. Now our engineers have put all of these key effects into one durable, reasonably-priced footswitch unit through the development of state-of-the-art hybrid techniques.

Presenting MEMORY MAN DELUXE. Discriminating musicians welcome the superb totally-electronic echo unit you've been waiting for. Number one in features and performance. Slapback stage echo...repeating arpeggios...delayed split stereo... "bathtub" reverb... controlled feedback...vocal doubling—a range of effects effortlessly achieved that is truly astounding!

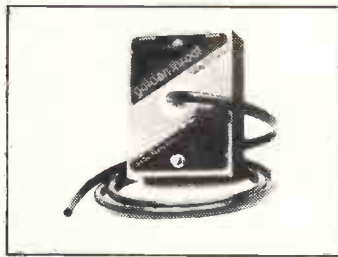
Clean noise-free operation with distortion under 1%, a signal-to-noise ratio of 60db, and a built-in SILENCER™ Noise Gate.

Unlike competitive solid state echo units, MEMORY MAN DELUXE does not decrease its bandwidth as Delay is increased. The result? Crisp razor sharp highs at any echo setting for the professional performing musician.

- Wide range of Delay: 15 msec—4 sec
- Wide frequency response: 10 Hz—100 kHz (Direct), 10 Hz—3KHz (Echo) ±3db
- Infinite echo Repeats with minimum signal degradation
- Variable gain level control and overload indicator
- Dual outputs
- AC operation with power switch and indicator

Combines with other effects for a smashing echoing flange echo-wah or echo-fuzz. Attractively packaged in a nickel-plated steel chassis with heavy duty line cord.

Also available in an economy design less indicators, level control, and noise reduction circuitry, but including special Boost switch.
8" x 6 3/4" x 6" x 1 1/2"



GOLDEN THROAT WILL LET YOU SING YOUR AXE OFF

This top-of-the-line mouth tube and filter enables a musician to make the unique sound recently popularized by Peter Frampton and also used by Stevie Wonder, Jeff Beck, Steely Dan, and Joe Walsh. Your mouth becomes an extension of your guitar, as the guitar music feeds up into and is controlled by the movements of your jaw, tongue, and lips. Wah, fuzz, tremolo, phasing, and many other effects are possible.

GOLDEN THROAT is more powerful than the competition, with a 100 Watt driver and a red light overload indicator. Its sharp but meaty sound can be produced with any strength amplifier.
6 3/4" x 5" x 3 1/4". TUBE —6" x 1/4"



MOUTH TUBE FLEXIBILITY WITH BUILT-IN MONITOR AMP

Now, using only one GOLDEN THROAT DELUXE, you can boost the range of your group *threefold*.

1. Enjoy the best mouth tube effects available by just plugging in—no need to touch a single speaker wire or disable your good guitar amp.
2. Get a 25 Watt RMS, 60 Watt peak auxiliary amp head with Volume and full-range active Tone controls.

3. Be able to simultaneously route your instrument input to the GOLDEN THROAT DELUXE and to an external amp for a variable blend of straight and tube sound. Puts an end to thinning out a band's sound when using mouth tube effects.

And each of these sound dimensions is instantaneously controlled by simply tapping one of two heavy-duty footswitches! AC,
8 1/2" x 8" x 3" x 1 1/2"



DELUXE OCTAVE MULTIPLEXER WITH ERROR-FREE TRACKING

Now you can sound like Eric Clapton and Jack Bruce playing together in lightning fast runs as the DELUXE OCTAVE MULTIPLEXER synthesizes a note one octave below the one you're playing. You'll get clean octave division on every guitar note with no false triggering. Five filters allow the musician to shape the harmonic content of the new note from fuzz bass to a pure, deep organ bass. This device can explode the tonal capabilities of horns

into the bass and baritone range. Makes any singer sound like Ike Turner. The popular standard OCTAVE MULTIPLEXER has the same fine features and throaty bass with slightly relaxed tracking accuracy. The pedal version of the standard unit gives the musician continuous foot-controlled blending of high and low notes for the ultimate flexibility of guitar/bass duets and answering bass runs.

AC only DELUXE 8" x 6 3/4" x 6" x 1 1/2"
AC-DC STANDARD 6 3/4" x 5 1/2" x 2 1/4" x 1 5/16"
AC-DC PEDAL 13" x 6" x 3 3/4"

ON TOP OF THE HILL

A profile of the company and the Malcolm before the Hill

The music business occasionally throws up some bizarre locations for its activities, and the enormous, dilapidated Georgian (?) mansion perched a-top the South Downs which houses the operations to Malcolm Hill Associates, could accurately be considered as one of these. On further inspection, however, it is also a logical one for a company needing both space and privacy to design, manufacture and test a wide range of high-quality P.A. equipment.

Hill's reputation has grown as rapidly as the company itself, and is now regarded as being amongst the very best in the business. A couple of hours spent with Malcolm himself leads one directly to the reason — Malcolm is in search of perfection, and albeit allowing for a few things to get in his way before pushed aside, the search is proving to be a fruitful one. Malcolm Hill started his business immediately he left school in 1970, although it didn't turn into a full time occupation until a couple of years later. "I've always been interested in music and electronics — I was trained as a classical flautist but became bored and frustrated by

the rigidity of that type of music. The electronics side of things began as a hobby — building power amplifiers for the numerous school bands."

Working for a couple of years on his father's farm, Malcolm utilised one of the farm's cow-sheds to continue his electronics hobby. When he decided to go full-time into the business he augmented his income by playing with bands but this too had to go the way of all things as the business grew and he became more and more disillusioned at the standard of playing. "I realised I could never achieve musically the standard I had set for myself, so rather than keep trying for the unattainable, I decided to concentrate on the business."

The business expanded rapidly. '72 to '74 were spent in 'an old cow-shed', '74/'75 in 'a new cow-shed' and the rest of '75 and the most part of '76 in a small factory unit in nearby Marden. The final move to the decaying splendour of the company's present premises came about in November '76. Starting with power amplifiers, Malcolm was asked by a band he had supplied if he could build them a mixer as well — "I hardly

knew what a mixer was in those days" — and, as is his way, he did. "I've always used I/C's in the mixers — in that respect my designs bore no resemblance to any other on the market at the time — and of course it brought down the costs tremendously. In fact, I guess at the time they were cheaper than any comparable product by a long way," he recalls. Now, of course, things have changed, and Malcolm manufactures mixers which are no longer cheap, but which attempt to provide more facilities, more reliably than any opposition company.

After the mixers came speaker cabinets. "We started building cabinets for several reasons: firstly, it seemed logical that as a company producing P.A. equipment we should be able to market an entire 'Hill' system; and thirdly, because we heard people discussing the performance of our amps and mixers in the context of other people's speakers. Thus our equipment could be described as 'a lousy system' simply because our name was on the amps and mixer although the description was being applied to the speakers. Obviously that was an undesirable state of affairs."

Hill approached a number of speaker unit manufacturers and borrowed drive units, making up cabinets for each of them, before deciding that ATC provided the sound and performance he was looking for. Now all Hill enclosures have ATC bass and mid-range units with a modified version of the RCF studio monitor driver to handle the top end.

Another part of this drive for the fully integrated system is Hill's insistence that as much of the manufacturing process be carried out under the company's own auspices. Hence the factory in Marden receives

quantities of plywood and aluminium extrusions etc. and literally builds the equipment from the raw materials. "Middlemen aren't sufficiently reliable for us," he continued, "and this way we have total control over the manufacturing process — and this is important. Because we build everything we can take credit for it when its offered, and also accept the responsibility if something goes wrong. There's no buck-passing of problems here because we recognise that it's our responsibility and ours alone."

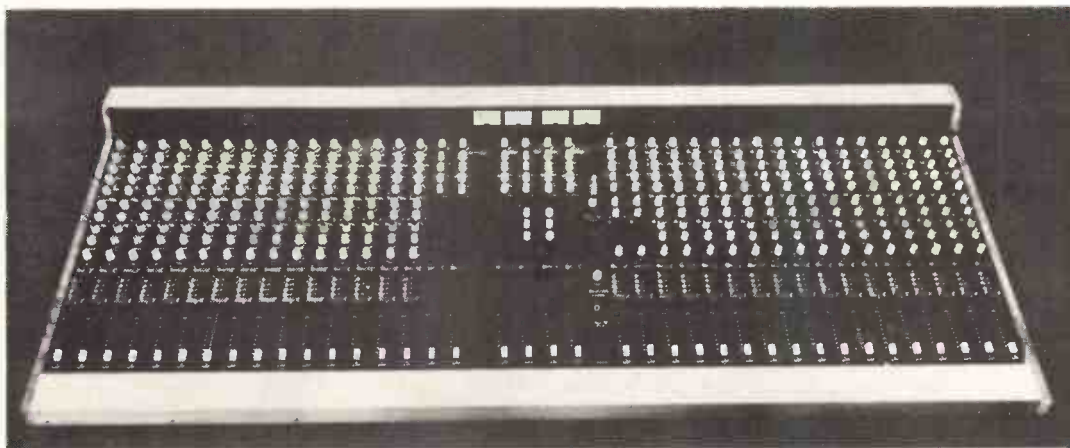
This philosophy, of course, leads to the fact that Malcolm cannot recall a mechanical breakdown being brought back to the factory for something like two years — strong recommendation indeed.

On the question of custom building for anyone — "now, we try and put into every mixer all the facilities that could be, and ever have been, asked for. We've developed the modular system in that if a particular request comes through, we're almost certain to be able to meet it from a standard range of modules — for example, we've an intercom module which can be slotted in on demand."

Malcolm Hill also manufacture large (and small) studio desks — "that came about in the reverse order to normal procedures. Someone said that as we make live desks surely we make studio consoles too. Well, we didn't at the time, but it wasn't long before we did!"

Hill does, in a sense, turn down business. "Some of the bands coming to me now come for my experience as much as for my products," he told us. "Perhaps I used to sell anything, but now the business is financially secure, I've more time to pass on my experience to new bands. Thus we'll have people coming down here demanding a 24 channel road desk, and I'll be able to convince that a much smaller console will do them just as well *and* save them a lot of money. For example, I spent a whole day at Keele University dissuading them from buying a large system simply because I knew it would be over-specified for their use. Most people spend less here than they originally intended to." A rare and refreshing way to conduct business!

The most recent addition to the company's operations has been the introduction of a hire section. "We thought very carefully about this for a long



Malcolm Hill

time before going into it in October last year. Obviously, the hire companies are among our better clients, but it's difficult persuading them to change from the established systems to our new high-powered systems simply because we know them to be the best. The thing is that we, at Hill, have been accelerating harder than our clients, and because our equipment is so robust and reliable, the clients are unable to absorb technological developments at the speed with which they're happening here."

So Hill took an unusual course of action: they bought up two or three smaller one and two man Hire operations — mainly to acquire the skills of the operators, and then formed a loose association with a few more hire companies (all using Hill equipment.) The net result is a group of companies able to tote for all the tour business going — because if the particular company involved cannot supply the right size rig, it knows it can get the back-up from Hill themselves. All the systems are totally modular and

interchangeable, so if a company gets a 6K tour order but only has 4K, the missing parts can be slotted in instantly without upsetting the system at all. In fact, Malcolm told us, that with a couple of days notice he could put a 75,000 watt system, complete with engineers on the road!

Since the hire scheme went into operation Hill have handled tours for British Lions, Sad Cafe, the Boys, Radio Stars, Barbara Dixon, Split Enz and AC/DC, so the idea is obviously working well. Malcolm hinted that in the next few weeks there will be a new power amp on the market which will "be half the price and twice as good as the best on the market" (a claim we would like to see substantiated), along with a period of consolidation for the company. "Up until now we've been producing to demand, but now we're in a position to up-grade the whole range of equipment while having sufficient capability to meet the demand without having to put the whole workforce on to that side of things."

That Hill export a staggering 90% of their production is an amazing fact, considering that obscurity was but five short years ago.

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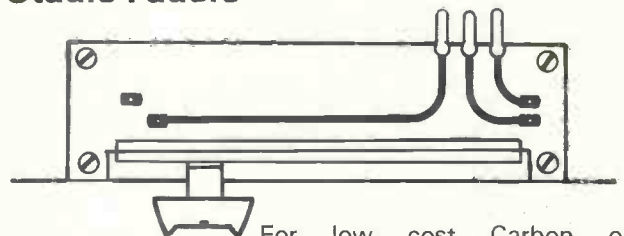
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All equipment is available (as individual items or complete systems) from over 150 dealers throughout the world or direct from the Sales Department.

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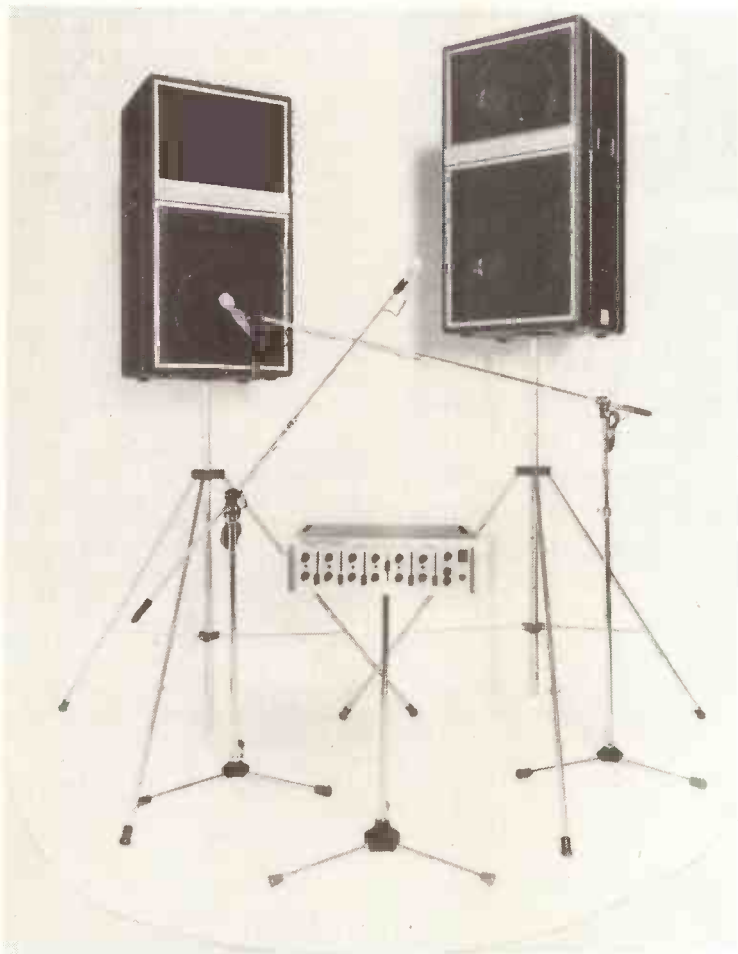
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NAMM '78 EXHIBITION

*James W. Johnson,
NAMM President,
introduces this
year's show . . .*

With less than one month remaining before the 1978 NAMM International Music and Sound Expo opens its doors, the event already looks like another in a series of successes for the U.S. music industry.

More than 192,000 square feet of exhibition space have been sold in Chicago's McCormick Place for the June 24-27 Expo — making this year's Expo the largest in industry history. More than 400 U.S. and foreign manufacturers and suppliers will be participating in the four-day Expo.

The 3,000 square-foot Britain trade pavillion is the third largest of the national exhibit groups at the U.S. Expo. In addition to the 150 firms represented in the pavillion, other British companies have signed up for individual, free-standing exhibits.

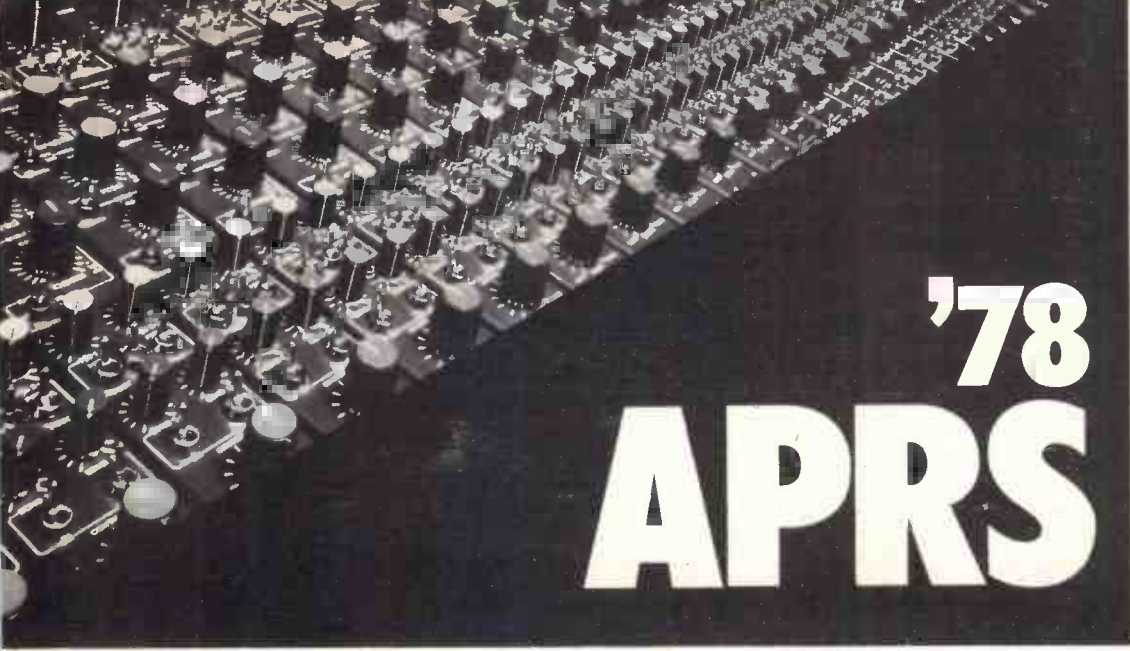
Interests

The U.S. Expo has taken on a distinctly international flavour in the past six or seven years. In addition to the foreign brand names distributed or represented by U.S. exhibitors, the large pavillion areas — arranged for by commercial consulates and trade commissions — have been increasing in size each year. For example, the British trade pavillion is 20 per cent larger than it had been at the 1977 Expo.

Because of the common interests held by U.S. and European manufacturers and distributors, NAMM has entered into reciprocal agreements with the organizers of the Frankfurt, Paris and Milan trade fairs by which these fairs are represented at the U.S. Expo and NAMM has an information booth at the European events.

A first this year at the Music and Sound Expo will be a translator/interpreter service located in the main registration area. Non-English-speaking attendees may seek assistance from the multi-lingual personnel NAMM has engaged for the Expo.

On behalf of the officers, directors and members of the National Association of Music Merchants, I welcome you to Chicago and the U.S. music industry. You will find that the market in the Western Hemisphere for musical instruments, products and accessories is a most active one and that our U.S. showcase — the International Music and Sound Expo — is both colourful and comprehensive.



'78 APRS

Andy Munro and Iain Everington will be in attendance on stand 40 together with a number of staff engineers.

AMPEX (GB) LTD.

Ampex (who hardly need to be introduced as manufacturers of high quality recorders, tape, and audi-video synchronising equipment) will be exhibiting many units from their established lines, including the ART-100 audio mastering recorder for studio and broadcast work. The range of Ampex master recording and duplicating tapes will also be on show, and there are almost as many members of staff on the stand as there will be pieces of equipment! Take your choice from Messrs. Becken, Cripps, Fraser, McNaney, Scullion, Selinger and Shields.

AUDIO DEVELOPMENTS

Audio Developments will be exhibiting their lines of professional portable mixers, compressors, and a new graphic equaliser. The AD 070 proGraphic Equaliser is, Audio Developments claim, 'a new concept in graphic equalisers. By use of a digital control a graph can be created by a single fader and then stored in a memory for further use. Up to 16 such curves can be stored, and the unit can also be operated remotely.

Established models that can be seen on Stand 16 include the 007 8 in 5 out mixer, the 031, 8 in 3 out, and the 045, 6 in 2 out, as well as the 055 compressor / limiter. Antony Levesley and Roger Tromans will be on the stand to help out.

AUDIO KINETICS (UK) LTD.

New products on the Audio Kinetics stand will include the XT-24 Intelocator, and Intelligent Digital Autolocator that can be interfaced with the 3M M79, Studer A80, Ampex MM1200 and MCI JH-16 master recorders. Also new is the QUAD / EIGHT, CPR 16 Digital Reverberation Unit, described by AK as being 'the microprocessor's answer to the Plate with the added advantage of digital delay.'

Also on display will be AK's range of Acoustic screens and Sonapanel permanent studio treatments. This exhibition is the first of its kind for QUAD / EIGHT equipment which is a new franchise for AK, and we're told that full information on their new range of consoles will be available.

It's always something of a cliché to introduce a regular event as being 'bigger and better than ever' but the 11th International Association of Professional Recording Studios' Exhibition taking place at London's Connaught Rooms on June 21st, 22nd and 23rd looks like being 'the biggest and the best ever'!

The upsurge in new studios opened in the past 12 months has been mirrored by the increased technological improvements in the suppliers' side of the industry, and the APRS Exhibition is certain to be the launching pad for many new and improved products. Here we preview the Exhibition by taking a look at many of those displaying their wares for the industry's professionals, and spotlight a number of important innovations.

AGFA-GEVAERT

One of the few companies to admit to not introducing new products at this year's APRS, they make good by bringing in their entire product range, including studio tapes, audio cassettes, and the entire range of 3.81 mm duplicating tape. Ted Bowden, the Sales Manager, and Ron Dennett, product specialist, will be looking after business and interest on the stand.

AKG

The Austrian-based electronics company AKG, world-famous for their microphones and reverberation units, will be exhibiting their entire product range on their stand, which should make things pretty crowded there! Among the brand new lines will be the SM2000 mixer, the new BX19 reverberation unit, and a recent addition to the microphone range, the D222. UK Sales Manager Mr. Jeffreys will be on hand to answer any questions, and will be helped in this probably awesome task by staff from the company's H.Q. in Vienna.

ALICE (STANCOIL)

The focal point of the Alice

stand will be the Custom Modular system. From its embryo 4-group format, first shown at the '77 Exhibition, the ACM has been developed into a very comprehensive mixer system, embracing all formats from high-quality mono mixers for CCTV and broadcast TV studios, through broadcast-quality stereo mobile recording and studio production mixers to very cost-effective 8, 16 and 24-track recording studio consoles. The ACM system supercedes the original AM\$ABM system which equips many of the UK's commercial radio stations, offering all the functions and facilities of the older system with a measurably better performance at about 2/3rds of the cost.

Also on display (for the first time) will be Alice's highly successful new baby, the 828 portable stereo mixer introduced earlier in the year. Three directors (Managing, Executive and Production) Ted Fletcher, John Andrews and Eric Keene will be on the stand dealing with the inevitable deluge of enquiries.

ALLEN & HEATH

This year Allen & Heath and Brenell will have on display, for

the first time, the finished production version of Syncon. As a result of a year's prototype field trials, the desk is now capable of free routing, sub-grouping with either 16 or 14 track (split bussing) capability. The desk boasts an equivalent input noise of -128dB which, coupled to all discrete silicon transistor circuitry, making it one of the quietest available. Syncon is available with up to 28 input-output modules, all featuring 16/24 routing, 2 parametric equalisers, 2 switchable frequency shelving equalisers and six auxiliaries.

The lower range of studio mixers has been enhanced by the introduction of the Series III Modular Console. The clean simplicity of the Module has been retained but several additional refinements and cosmetic changes have been made.

On the Brenell side, the Mini 8 one inch 8 track recorder will be demonstrated complete with its new remote control system. A digital tape counter and car-speed unit will also be displayed. The full range of A & H peripherals will be exhibited, including an ADT unit, Feed Forward Delay Limiter and the SD12-2 stereo mixer.

AUDIX LTD.

Among the items on the Audix stand will be a sound console built for the BBC. One of a number ordered from Audix, the equipment is specially designed to meet BBC radio requirements. Items from the recently introduced 3500 range of modules can also be seen. Based on a 35mm pitch, these modules offer facilities acceptable to both broadcasting and recording studios. Among individual units to be exhibited will be a new Graphic Equaliser in two versions: the 902 having 11 channels and the 908 having 27.

Staff at the exhibition will include John Billett, Ray Moore, John Miller and Ian Jennings.

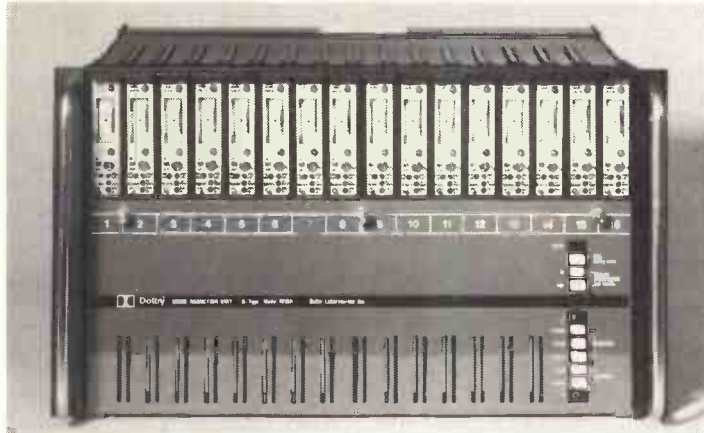
B & K LABORATORIES

B & K will be highlighting their new Narrow Band Spectrum Analyser 2031 and the octave / third octave analyser 2131 under calculator control showing the measurement of frequency response, impulse response and distortion. Instrumentation for automatic measurement of wow and flutter, TIM and BIM (and *the flowerpot men?* ... Ed), loudspeaker 'box' sound, loudspeaker phase and transient response will also be shown, as well as two new digital sound level meters, a tracking filter, waveform retriever, and various generators, filters, amplifiers, instrumentation microphones, and accelerometers and recorders.

F. W. O. BAUCH

As usual, there's only room to list the equipment on display on Bauch's stand. Studer A800 24 Track machine with tape lock system, A80 RC 0.25 inch Master recorder, B67 0.25 inch tape machine, 169 Portable mixer, and A68 Power amplifier; Revox B77, A700 and A77 Stereo tape machines, B790 Direct drive turntable, A740 Power amplifier, and a selection of accessories; Neumann Condenser microphones, including the new shot-gun mic, and disc cutting equipment; EMI Electronic reverberator EMT 250, Professional turntables, 4-Track logging recorder, Compact compressor, Limiter, De-esser and Noise filter modules and various items of test equipment;

Ivie Portable audio spectrum analysis systems; ITC NAB Cartridge machines; Urei Response plotting System 200 and Sonipulse Acoustic analyser, LA-4 Compressor / Limiter and LA-5 Leveller, UA 545 Parametric equaliser, UA 1176 Limiter, BL-40 Modulimiter, UA 527A, 529, 530 and 532 Graphic



▲ Dolby A-type Series 3 24/16 Soundcraft ▼



equalisers, and UA 565T Filter set; Transco Disc recording blanks; MRL Test tapes; Lexicon Delta-T 92 and Delta-T 102 mono and stereo Digital delay systems Model 27 itch changer and Varispeech 2 Time Compressor / Expander; Allison Research Kepex and Gain Brain modules; Klein & Hummel Parametric equaliser and Monitor loudspeakers; Danner Faders and Microphone stands; and Switchcraft Audio connectors.

BROADCAST AUDIO (EQUIPMENT) LTD

Broadcast will be exhibiting their range of tape cartridge equip-

ment including the Spotmaster Range, with a selection of studio accessories. The 3000 series is the new Spotmaster family of professional quality tape cartridge machines, offering a wide selection of options and models; an inherently reliable electronic design which makes extensive use of solid-state and integrated circuit technology, the exclusive Phase Lok III head bracket, and a very rugged mechanical design. Andrew McMardy will be answering the questions on stand 115.

CADAC

Cadac are presenting their latest

"IN-LINE" automation console (formerly Compact). Automation data is stored, retrieved, and updated through the C.A.R.E. system on floppy disc. Each input-output channel features a six-band variable frequency equaliser switchable to microphone or monitor channels.

Cadac V-Cat faders allow DC ganging to seven sub-group faders or the seventh may act as gang master with control over all faders. The numerical display on each P&G fader indicates the selected gang assignment, and channel logic is clearly marked.

As this product is new, Cadac will be fielding an army of staff to deal with enquiries, comprising among others, Clive Green, Robin Brainsbury, Adrian Kerridge, Tony Waldron and Paul Nunn.

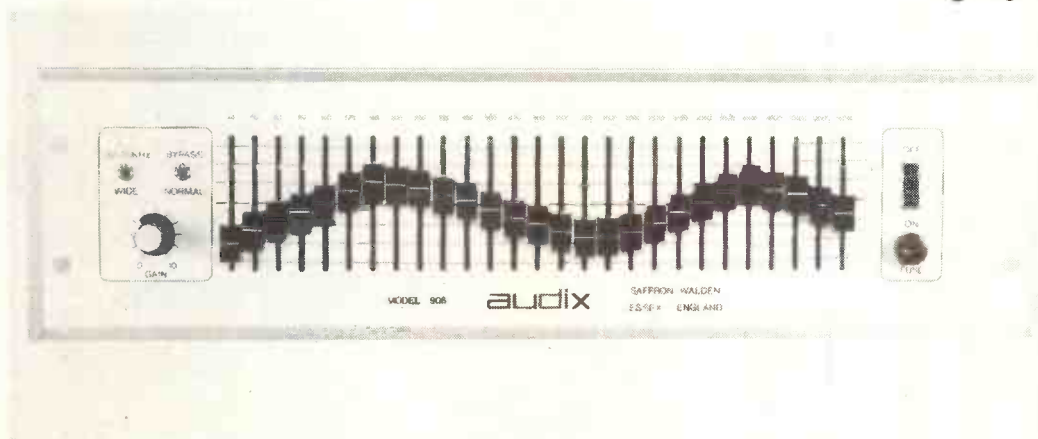
DOLBY

The famous noise-reduction company will show their full range of professional noise reduction equipment, and the emphasis on the Dolby stand will be new applications and on the exchange of experience and views on the developments in the industry. There's an addition to the professional recording studio range in the M32H complementing the M-series multi-track range. As the unit is also available equipped with less than 32 modules, but ready for future extension, it is being ordered in increasing numbers.

Because, say Dolby, of changing techniques and the increasing awareness of TV sound quality, Dolby noise reduction is now being used with multi-track recorders by most TV companies in the UK, and many overseas broadcasting corporations.

EARDLEY ELECTRONICS

A new company within the G.E. Electronics group, headed by ex-



Audix Graphic Equaliser 908

'78 APRS

chief of AKG London Peter Eardley, will be showing a number of products for which they are the sole UK agents.

From Neutric of Switzerland come a new range of competitively priced XLR type connectors and panel-mounted sockets in silver and black, the Audiotracer Type ATR1, a high quality measuring instrument for electro-acoustic applications, and the Audio Delay Unit Type AD4, an analogue process audio frequency signal delay unit!

From Preh, of West Germany, comes the range of DIN plugs and sockets as well as faders and stepping potentiometers, and from the USA the Pentagon Cassette Copier (any relation to Watergate? ... Ed.).

On the stand, in addition to Dennis Ellis, Peter Cameron and

Peter Moody, will be the welcome return of the Peter Eardley Girls handing out the literature — would that it were more than just that!

ELECTRO-VOICE

Electro-Voice will be showing a full range of studio and sound equipment, including speakers and a range of accessories. The company has recently introduced a new range of condenser mics, the 'System C', and has also changed and upgraded its range of monitor cabinets. New products, such as the Interface D system, have been introduced, while old favourites, like the Sentry V (now Interface C) have been given facelifts. On hand to handle the queries will be Messrs. Cook, Bibby and Standom.

FORMULA SOUND LTD.

The Formula Sound stand will feature, for the first time, a very special graphic equaliser / analyser. Built to very high specifications, this single unit, say the company, will enable studios to voice their own rooms without the aid of expensive peripheral test equipment.

Formula are also planning a photographic display of their latest custom built consoles which are in daily use throughout the country.

Recording studio, cutting room consoles, monitoring systems and complete sound reinforcement systems with ancillary equipment, all designed and built by Formula, are thoroughly discussed before and during design and manufacture. In fact, the company state that 'no limitation is recognised by them.'

HARMAN (AUDIO) UK

JBL, under the Harman banner in the UK, will be exhibiting their new broadcast monitor, the 4301WX. This compact monitor speaker has been designed for use specifically with broadcast applications. It delivers the wide sound reproduction, accuracy and efficiency required by the improved broadcast technology.

JBL say this professional monitor plays a particularly important role in the detection and control of spurious noise, which could be picked up by an open microphone, resulting in the loss of broadcast power and signal degradation.

JBL will also be exhibiting their well-established and deservedly successful lines of professional monitoring speakers.

David Bissett-Powell and Frank Hughes will be in attendance on stand 86.

HAYDEN LABORATORIES

The Hayden stand will be covered in a wide range of products from quite a few different manufacturers, including Magra, Telefunken, Sennheiser, Isophon and Dual. The last four all introduce new pieces of equipment: from Telefunken comes a new 32-track multi-track, the M15A; from Sennheiser, high power Infra-rad transmission equipment; from Isophon, new loudspeaker drive units, and a studio copy cassette machine from Dual.

Established products to be seen include the Nagra 4.2 ¼ in recorder, the comprehensive range of Sennheiser microphones and headphones,

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and the Telefunken Tachos cassette loading machine. Hayden are bringing their top brass to the show including Chairman, K. E. Owens, and Managing Director Mr. E. J. Barrett.

HH ELECTRONIC

HH's range of mixing consoles has been increased to four basic units, comprising the SM200 which includes two built-in power amplifiers, the Stereo 8/2 and Stereo 12/2 offering the choice of either Jack or Cannon type inputs and outputs, and finally the Stereo 16, a recently introduced model with many facilities including graphic equalisers and multicore connectors.

The firmly established S500-D stereo power amp, with its flightcase system and portable sleeve case will be on display also, as will the TPA range of professional power amplifiers.

Two further new products are the digital vari echo, and multi digital echo units which will be shown as either free standing or rack mounted units.

The HH range of loudspeakers chassis drivers including the 150 watt 12 and 15in drivers, the HF200 bullet radiator and the CD400 compression driver with



The symbol of cheepness hovers over a Midas portable mixer, one unlikely to get the bird at the show.

polyurethane ridial horn are also bound to create a wave of interest.

In attendance will be MD Mr. Harrison and a team of representatives headed by Sales Director Clive Bradbury.

I.T.A.

There are some exciting new

products on the ITA stand this year, including a brand new compact stereo recorder from Ampex — the ATR-700, whose price tag of just under £1000 brings it into the reach of the smaller studios. However, the most exciting exhibit is the new 16 channel recorder from ITA, — exclusively previewed by

Beat a couple of months back. With a price tag of around £6000, ITA feel the introduction of this recorder will make multi-track recording a possibility for many more users. Features include one inch tape width, variable tape speeds, dynamic braking, digital counter, and servo capstan. ITA reckon the compact size will also make it ideal for mobile work, and there is the option of VU meters or LED display. Beat sincerely hopes this project will take off satisfactorily because it appears to offer professional facilities at a not-so-silly price!

Also on the ITA stand will be the latest version of the established 10/4 mixer, and a wide variety of stereo recorders from REVOX, including the latest version of the A3340S now with crystal speed control and varispeed.

KLARK-TEKNIK

The Worcestershire-based electronics company, Klark-Teknik, will be showing their DN70 Digital Time Processor at the APRS for the first time this year. The DN70 is the first of a new generation of digital products, designed for professional use. Special emphasis has been placed on the working per-

WELSON

'IMPERATIVE' two manual portable

The Imperative is a two manual portable with special effects and graphic volume controls. The upper manual has 49 keys from C to C. Seven six-position drawbars are provided for Flute, three for percussion, one for percussion decay; an on/off switch is provided for flute sustain on four drawbars, and seven push-buttons with lights modulate the flutes separately or together. Two drawbars control modulation amount and speed. The lower manual has 41 keys from C to C, with four six-position drawbars for flute'sound. The String Synthesizer section 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.

RRP £690.18



RRP £1146.96



◀ 'SYNTEX' synthesizer

37 Key C—C keyboard. Two Oscillators with four separate footages each, individual volume controls and tuning plus vibrato controls. One sub-audio modulating oscillator with frequency adjustment and waveform switch; can be used to modulate Osc.1, Osc.2, VCF or VCA. The envelope generator has Attack, Decay, Sustain and release controls, and the Noise Generator is provided with white/pink noise switching and level control. The VCF (Voltage Controlled Filter-Resonator) has two slide controls for cut-off frequency and resonance factor, and also Osc.3 and ADRS amount controls, with modulation monitoring via a flashing red light. The VCA (Voltage Controlled Amplifier) also has the latter three features, plus a general Volume control and an Initial Volume push switch with pilot light. There is a Portamento (Glide) switch with pilot light and speed control, and a Music Random effect is provided together with on/off switch and flashing light. 15 Preset sounds are available as follows: Flute, Trombone, Horn, Oboe, Bass Clarinet, Jaw Harp, Wha-Wha, Accordion, Strings, Xylophone, Bass Guitar, Spinet, Space, Fuzz and Musical Saw.

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15/17 Manchester Road, Bolton. Telephone: 0204 27171/2

'78 APRS

formance of the unit, and many months of development have been put into the design of the A-D Converter, the heart of any digital system. Also on display on stand 71, will be the highly successful DN36 Analogue Time Processor, and the established range of equalisers — the DN27, 22 and 15.

LEE ENGINEERING

Lee will be exhibiting a range of tape cartridge machines, cartridges, recorder care products, and, under the name of Scully which should be well known to most Beat readers, studio reel to reel recorders.

New products to be seen on stand number 99 include the IGM Instacart, an instant access cartridge reproducer with a facility of holding up to 48 cartridges, head, or drive mechanism and there is visual indication of the machine and cartridge status at all times.

Also new is a Scully budget priced reel to reel broadcast record / reproducer built with all the reliability, quality and operational needs of previous models but priced in the £1300-£1400 bracket.

Established lines on display include Audiopak cartridges,

Audiocord cartridge machines, and Nortronics tape recorder care products. Mr Lee (presumably from whom the company took its name) will be aided by Mr. White and Mr. Welsh on the stand.

LEEVERS-RICH

Highlight of the Leever's Rich stand will be the Proline 2000 TC range of 6.25mm professional recorders. Already in use at leading radio, television and recording studios throughout the UK, it is now available for export. The 2000 TC can be supplied in two console housings, standard and penthouse with control panels to suit the differing requirements of TV stations, radio stations and the pre-recording studio.

Leever's-Rich are now the sole UK agents for the HAN-D-Mag (*the what? ... Ed*), a powerful hand held demagnetiser for demagnetising heads, tape guides, and other components in the tape transport assembly. Manufactured in the USA, this unit complements the established LR70 and LR71 bulk erasers. Leever's-Rich will be represented at the APRS by Tony Costello and John Robinson.

LENNARD DEVELOPMENTS

As in previous years — in fact for the 10th time* — Lennard will be showing the range of Wow and Flutter meters manufactured by Woelke Magnetband-technik, of Munich. Particular interest this year is being centered on the ME106 and ME108 models, the latest additions to a range developed over 30 years, experience in the field.

From Messrs. Auvis-Asona comes the hand-operated cassette labelling machine, and Lennard hope, the fully automated 2004 cassette loader, first shown at the AES in Hamburg. Lennard tell us that there might be a question mark over this exhibit as there are not too many about (at £7000 each)!

LIBRA ELECTRONICS

Libra Electronics will be exhibiting their Theatre Sound Control Console. The Libra system has been developed primarily for use in theatre and conference / arts centres where live sound reinforcement and the reproduction of music and effects from tape and disc are called for. It offers advantages over other products currently available, not only in terms of technical facilities and performance, but also in terms of cost effectiveness.

The prime advantage of the Libra system lies in the flexibility of input and output selection: to each plug-in control module can be selected any input and any combination of outputs. This permits a single input to be assigned through any fader to any configuration of outputs. If required, a single input may be assigned to several control

modules, any of which may be used: thus it will be seen that it is possible to preset cues on inactive modules without affecting those in use.

LOCKWOOD

Stand No. 6 will be the temporary home of a representative range of Lockwood high quality monitoring loudspeakers, with some new additions. All Lockwood monitoring loudspeakers are available with power amplifiers, and the SPD (Speaker Protection Device) is manufactured as a free standing unit, or can be supplied as an integral part of any loudspeaker. Also being shown will be the Lockwood Professional Disc Reproducer made with various alternative turntables, pick-up arms and cartridges, and available in various finishes.

LYREC

Lyrec Manufacturing, of Denmark, will exhibit their multi-track recorder, TR532, together with the new Tape Position Controller (TPC, of course) based on a microprocessor. The TPC enables searching between two positions. The TPC can also store sixteen different tape positions which can be recalled and searched at the operator's convenience.

With all recorders comes a comprehensive Remote Control Unit containing search function, varispeed with four digit readout, tape time. The Remote Control Unit also contains controls for all functions for all amplifiers.

All on display is the Lyrec High Speed Cassette Copying equipment including a new vertical loop-bin.

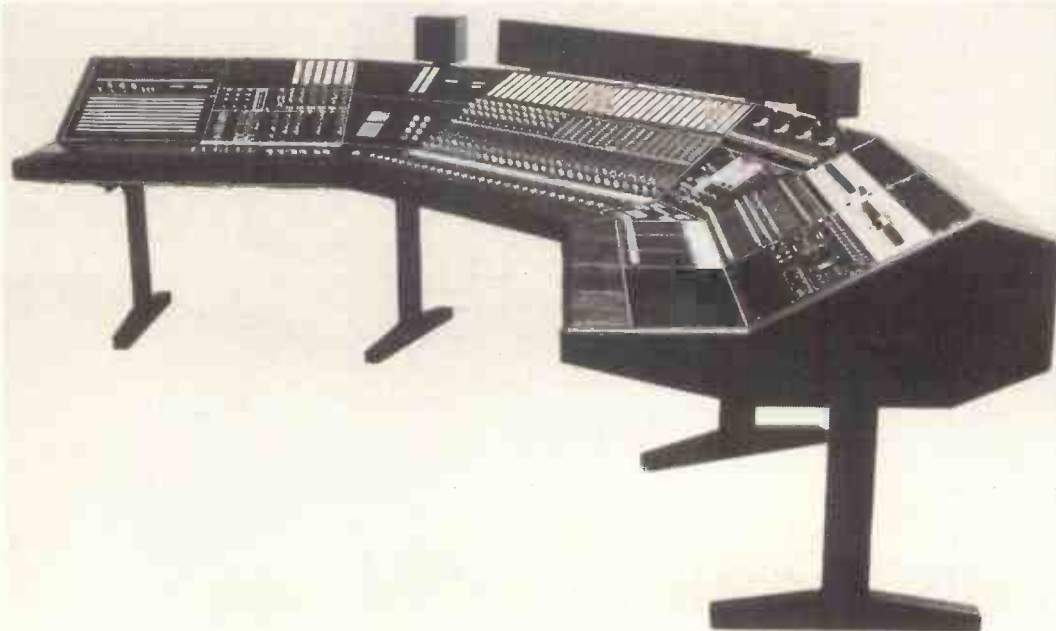
KEITH MONKS

Keith Monks will be showing a wide range of products with established lines, like their 7 different coloured microphone stands and booms, their so-called unique record cleaning machine, 3 cable drums for light weight or multi-core cable use, and the 22 different models of stands and wide range of accessories.

New products include a large cable drum, and Industrial Cassette Player with single or dual decks for public address or broadcast use, a 15 watt bookshelf speaker with power amplifier (especially designed for the BBC) and a microphone splitter box (again designed to BBC specifications). Contacts on the stand are Keith Monks, Paul Cooper and Tim Freeman.

MACINNES

As the UK distributors for Am-



Wraparound console built by Formula Sound for Strawberry Studios South



A technical tea party on the Alice stand

Amcron, Macinnes are introducing three new products at the '78 APRS. Foremost among these is the Real Time Analyser, RTA2, which Amcron first developed for their own use, and which is now being marketed as a high quality item of test equipment. The RTA2 has a 5in CRT display, and is switchable from 1/3 octave to 1 octave, having an internal pink noise generator. The other new units are the D75 power amp which replaces the old model D60, and the long awaited Amcron DL2 signal controller pre-amp.

Other equipment to be exhibited includes the well-proven DG300A and D150A from Amcron and Macinnes' own new 18/4 mixing console. On hand to stem the flow of enquiries will be Messrs Marshall and Barnett.

MAGLINK AUDIO PRODUCTS LTD.

Designed and manufactured exclusively in the UK, Maglink will be exhibiting the new Maglink System which is a complete dubbing set-up comprising VCR, multi-track and two-track audio machines with all ancillary equipment showing the flexibility of the system as a video / tape / film audio dubbing and programming concept regardless of the type of time code in use. In addition to the Maglink system the company will also be showing SMPTE/Maglink code converters, SMPTE generators, and SMPTE readers. Help will be available from Doug Hopkins, Gore Johnson, Geoff Newby and John Crudgington.

MCI

For the first time, MCI will have its complete range of equipment at the APRS by courtesy of Red

Bus Records who have agreed to let the company show the equipment they have purchased for their new studios. Amongst this equipment is the MCI 500 series automated console, JH114 - 24 track recorder and a newcomer, the JH110A/8 track recorder based on the JH100 transport and electronics to satisfy the industry's requirements for a low-cost-high quality system for small studios, tape duplication, broadcasting, etc.

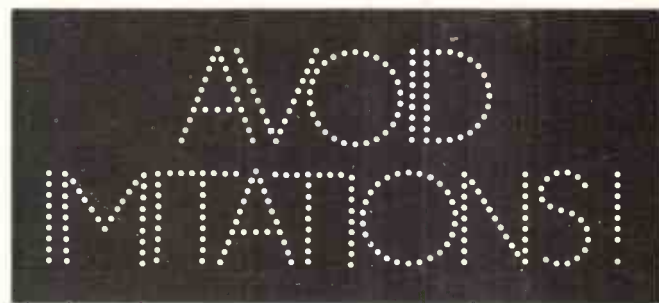
In addition there will be the JH110M Broadcast recorder developed especially for European broadcast studios with scissors, market, monitor speaker, amplifier and new electronics to IBA and EBU specifications.

MIDAS AUDIO SYSTEMS LTD.

Long-term favourites with Beat, Midas (who can forget their road desk for the Pink Floyd) manufacture top quality, up-market sound mixing consoles. New this year is a direct in/out multi-track recording system and a new portable live sound superdesk! Jeff Byers will be on the stand (we hope he'll get some help by the time the exhibition comes along!) to help service the barrage of enquiries which are bound to come his way. The portable range system includes 24 modules to cater for a wide variety of applications including high quality sound reinforcement, multi-track recording and broadcast consoles.

NEVE

Neve Electronics International Ltd (to give them their full title) are showing several new additions to their wide range of standard studio mixing equip-



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| Acoustic 270 amp £451 | Acoustic 126 bass combo £338 |
| Acoustic 201 cab £507 | Acoustic 407 cab £281 |

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80 Hz.

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Pre-fade listen (SOLO)

CHANNEL ON push-button selector

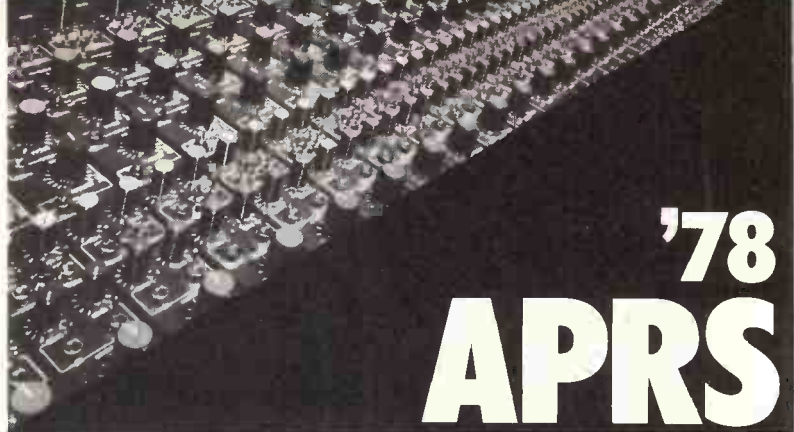
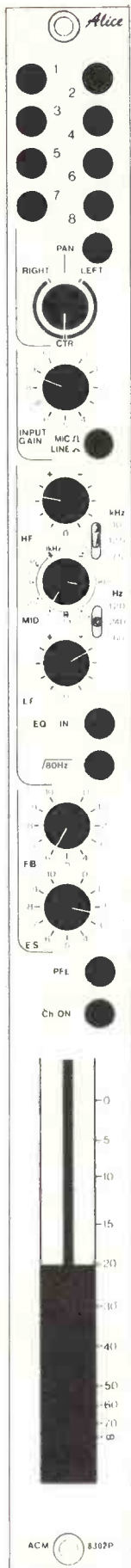
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'78 APRS

ment which will also be on display. The latest addition to the Neve household is the 8078 console, a comprehensive 40 channel, 32 track mixing desk incorporating a separate 32 track monitor / mixdown section with horizontal faders and routing to 4 track outputs. Useful features include separate mic and line inputs equipped with 31105 equalisation amplifiers of which eight can be switched for use as reverb returns.

Also being exhibited for the first time is the 8066 console, featuring 20 channel, 16 track facilities designed with the medium sized professional studio in mind. Amongst other features, the 8066 can be supplied with a wide range of options such as up to 6 correction units, phase meter and quad

panoramic pots and may initially be fitted for 16 input, 8 group 8 track if required.

OTARI

The Otari exhibit includes the MX5050 Series tape machines, including a 1/4in 2 track 2 channel, a 1/4in 4 track 4 channel and a 1/2in 8 track 8 channel. Showing for the first time is the new 8 track 1in MX7800 which provides a DC Capstan servo motor, tension servo control for both supply and take up reel, digital tape timer, variable tape speed control, and remote control for electronics and tape transport. Otari claim this machine to be the most advanced unit acceptable where there are strict budget considerations.

Otari will also be exhibiting two duplicator systems, the



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STAND No 6
APRS. 78.

LOCKWOOD

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DP1010, suitable for most medium size productions, and the DP6000 developed for large size production. UK representatives for Otari are C. E. Hammond and I.T.A.

PYRAL MAGNETICS LTD.

Manufacturers of cassettes, master lacquer discs, studio tape, cassette tape and magnetic sound film, Pyral will be introducing a number of new products at this year's APRS. There's an audio spectral analyser range, incorporating three models, a new Super-ferrite cassette, a new studio quality tape (C187HR) and a new microferric duplicating cassette tape.

Harry Hutchings, the Managing Director will be on hand with other members of his staff at their stand, and adds that the new British factory opened only three years ago, now supplies more than £2 million worth of magnetic products every year.

SHURE ELECTRONICS

Stand 49 will see the display of the mighty range of respected and successful Shure microphones and associated circuitry. Chris Gilbert and Richard Hobbs will be on hand to answer all the likely queries that are

bound to be coming their way, while explaining the workings of the latest addition to the range, the SM81

SOUNDCRAFT ELECTRONICS LTD.

Seemingly in keeping with many manufacturers this year, Soundcraft are yet another company introducing a significant number of new products for this year's exhibition. Included in this new selection of equipment is the Series 1S Stereo and 4-group Mixers (from £1150), the Series 3 16/24 track consoles (from £10,700) and the EX4S 4-way stereo crossover (priced at £425).

On hand to counter queries will be a force consisting of Phil Dudderidge, Graham Blyth, Matt Dobson, Shiela Britten and Maria Manning who between them should be able to cope with information demands for the new products and the established lines manufactured by Soundcraft.

TELEDYNE ACOUSTIC RESEARCH

Perhaps more firmly established than any other manufacturer as the leading supplier of equipment for small studios, the full range of TEAC's Tascam series will be on display at this year's

exhibition. Amongst the new products to be displayed are the DX-8, DBX Noise reduction system mixing consoles 3 and 5, the TEAC 90-16 (1in sixteen track recorder), the Model 15 (24 in, 8 out, 16 monitor console), plus some new studio accessories including a meter bridge, a monitor mix-down unit, and a patch-bay. As well as that staggering range of new products, Teledyne's stand (number 93) will be the resting place for the still-magnificent A3340 4-track recorder, the Model 2 mixer, and the smaller A-2340 recorder.

TRIDENT AUDIO DEVELOPMENTS

Trident, well-known manufacturers of professional sound mixing consoles and peripheral studio equipment, are introducing the TSM series mixing console at this year's exhibition. The series represents a significant advance in recording console design (according to Trident) and we're looking forward to our chance to have a closer look. Also new will be a low distortion audio oscillator / frequency counter, and a stereo limiter / compressor.


Naturally, the Trident stand would not be complete without the established, popular and

successful Fleximix system, and that too will be on display. Malcolm Toft, Managing Director, plus a team including Mike Rogers, Derek Fox and Steve Gunn will be on the stand, and Trident inform us that they hope to have at least one of the mixing consoles operational throughout the duration of the exhibition.

VITAVOX

Vitavox are using the APRS as the launching pad for their brand new ORACLE high efficiency all horn loaded monitor transducer. Due to horn loading of bass and high frequency sections, Vitavox say the Oracle is capable of handling the most severe signal transients, giving low distortion natural and lively reproduction over the whole dynamic range, both if fed by tape or direct from the studio. Maximum achieved output is around 130dBA at 1 meter with full rated input power. The price, with American walnut finish, is around the £700 mark plus VAT.

Vitavox will also be exhibiting their established ranges of pressure drivers, dividing networks, loudspeakers, multicell and dispersive horns, and the excellent Thunderbolt speaker system. □



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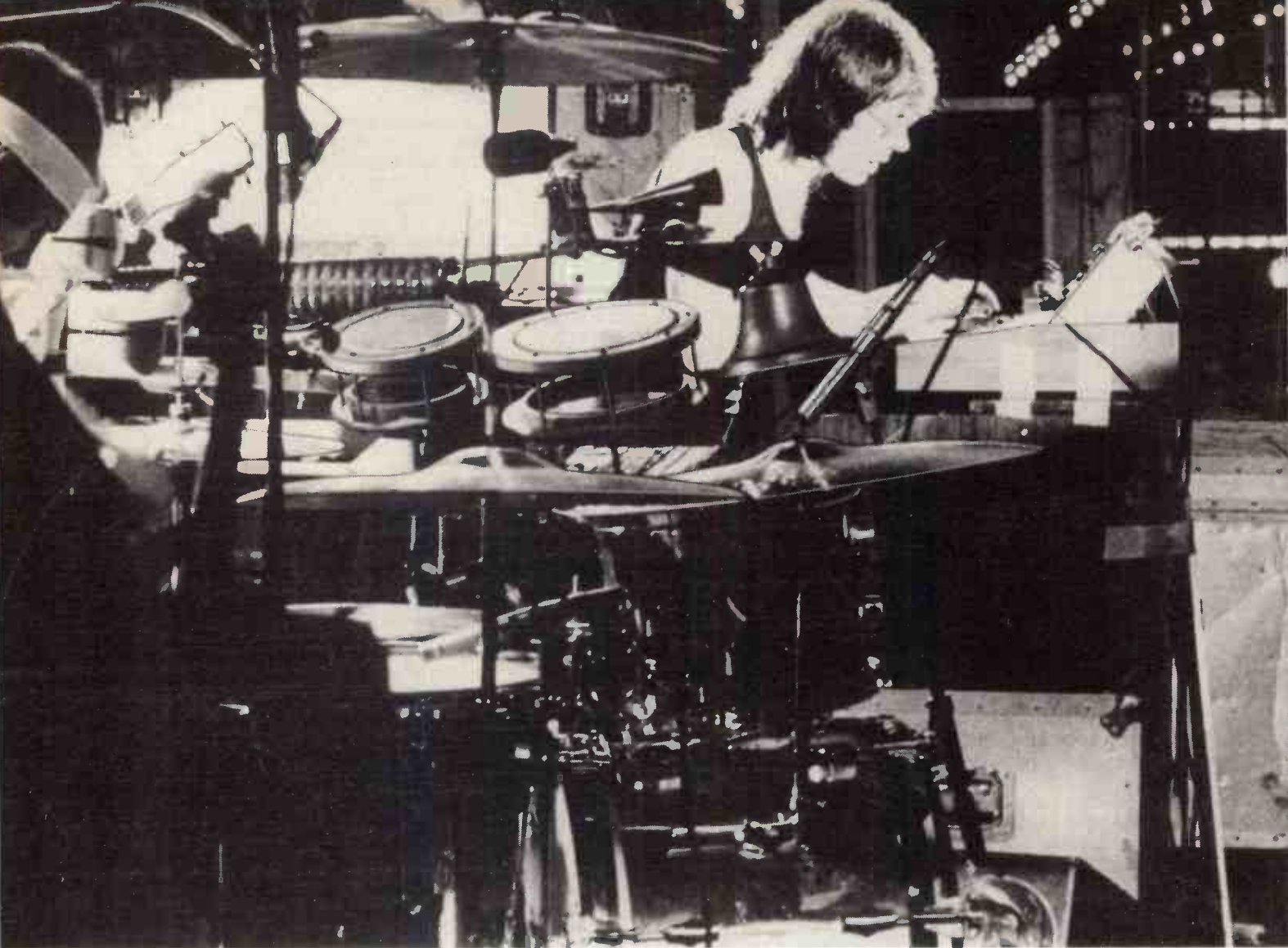
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COMPETITION PRESENTATION



John Logan, the lucky winner of BEAT's March competition receives a congratulatory handshake from Dave Greenslade before loading up his newly acquired Hohner pianet for the journey back to his home in Clydebank. "I'm looking forward to using it," he smiled — and which competition winner wouldn't?



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For bass stacks: AKG D 202 E

In addition to the direct inject the microphone on the bin gives the depth.

For kick drum: AKG D 12

This mike gives a good fat sound and takes plenty of stick.



For lo floor tom, hi floor tom, rack tom and snare: AKG D 224 E

The lack of the proximity-effect on these two-way cardioid microphones suit Chris Slade's drum tuning, giving a hard solid sound.

For hi hat: AKG C 451/CK 1

This condenser microphone provides super clear definition of the super highs.

The A 51 swivel joint between the capsule and the preamplifier makes for easy positioning.

For keyboards: AKG 100 K

My Moog, the Hammond C 3, the Rhodes and the omni-string synth run through the new AKG 100 K keyboard mixer which is very flexible and has great e.q. for those instruments.



DRUM SURVEY

A brief company round-up

GRETSCH

There are those who swear by Gretsch drums, Phil Collins amongst them, and they certainly keep 'em coming, via Baldwin who import them to England. They are on the pricey side, but such considerations as cost don't come into it when you're after the best, do they?

The most basic kit, a four-drum outfit, consists of 14" x 20" bass drum, 8" x 12" tom tom, 14" x 14" floor tom, 5" x 14" 8-lug snare, plus tom-tom holder, cymbal stand, cymbal holder, snare drum stand, floating action bass drum pedal, "direct pull" hi-hat pedal and various spurs and anchors. These days, when so many drum companies are producing high quality instruments, it's often the hardware that makes all the difference. This kit, the Progressive Jazz, shares the features of roadworthiness with its companions the Studio and the Broadcaster II, both of which have an additional rack tom-tom and a slightly superior snare — an aluminium 8-lug and chrome 10-lug respectively. Indeed, Gretsch manufacture no less than thirteen different snare drums alone.

LUDWIG

One of the genuine big boys in the percussion stakes, Ludwig have been played by just about every drummer at one time or another. They are available in Britain from

Rose Morris, and distinguished themselves at last year's trade show by the Tivoli kit, complete with fairy lights. However, it was not by such gimmicks that the reputation of these American drums was established. The chief factor in their original success was the fabled "big sound" that remains to this day.

The kits come in wood, stainless steel and vialite finishes, and the stainless steel ones in particular have found favour for their crisp, precise tone. Perhaps it is the snares, however, which have come in for the most unqualified praise; some drummers who use other makes of drum for the rest of their kit often resort to a Ludwig snare. Amongst these are the Supra-phonics 400, which comes as 14" x 5" or 14" x 6 1/2", and the Super Sensitive.

New from Ludwig is the Sound Projector principle. This involves attaching scoop-shaped shields to the ends of the drums by means of Velcro, and the Sound Projectors are thus useable on any kit. The Ludwig kit has of course single headed tom-toms, and the drums are slightly deeper than usual.

Additionally, all the drums which were formally made with 4-ply maple wood shells will from now on be in 6-ply. By means of a new bonding process, the drums will have invisible seams.

NORTH

North drums, which created a storm

of interest when they first appeared in this country at last year's trade fair, are available from Cleartone of Milton Keynes. They differ from the general run of drums by having forward projecting flares from the bottom of each, thus allowing the manufacturers to claim — possibly with justification — that North are the loudest drums ever made. They are made from 1/4" fibreglass, and originate in New York. The drawback would seem to be in price, but Cleartone will supply details on that score.

PEARL/MAXWIN

More from Japan: Pearl and Maxwin drums are imported by Norlin, and whilst Maxwin are amongst the cheapest and most competitive drums on the market with kits beginning at less than £200, Pearl are increasingly popular as the fully professional alternative. Among recent converts to Pearl is Steve Williams, drummer with Budgie, which ought to say something about the volume and durability of the whole range. Within this there are six different types of shell available: wood, wood and fibreglass, fibreglass, phenolic, maple and acrylic. Latin percussion is also not neglected by Pearl, and by this we mean congas, timbales and bongos.

Maxwin, though they come under the Norlin umbrella, are apparently the only drums in the world produced entirely by automated processes. The four basic kits are the Stage 705 and 704 and the Studio 504 and 503.

PREMIER/OLYMPIC

The only British percussion firm who are continuing to resist the relentless Oriental invasion is Premier. The signs look good, however, since Premier have the biggest premises in Europe. The B808 outfit consists of six mounted tom-toms, two floor toms, a snare and a bass. The toms are single headed, in accordance with the tastes of an increasing number of players; the snare has ten lugs and the Lokfast stands have flush bases to aid both positioning

and strength. The last price we heard for this one was £781.88. The B606 is a double bass drum outfit with two 22" bass drums, 13" x 9" and 14" x 10" mounted toms, 16" x 16" and 16" x 18" floor toms and 14" x 5 1/2" snare.

Olympic have long been in demand as the less expensive version of Premier, though their quality is comparable with many drums which boast of fully professional features. The 1031 outfit, for instance, is the basic four-drum set-up that most modern drummers will want to start with. It has a bass drum of 20" x 14" with folding spurs, 14" x 5 1/2" snares, a mounted 12" x 8" tom-tom and a 16" x 16" floor tom-tom. The B1033 is similar, but with the addition of a 13" x 8" mounted tom, and a slightly larger bass drum.

Last year's BMITF saw the unveiling of the Tri-Lok kit, with its extra heavy duty hardware — so necessary for drummers who want a kit to last the course. For the very latest in Premier information, turn to the two drum reviews in this issue, noting in particular the new drum heads, which go under the names Gold (similar to the old Everplay heads), Blue and Black. The latter two are entirely new.

SONOR

Distributed in this country by Hohner, Sonor drums are German-made. They begin with a modest 4-drum outfit, the XK984 featuring a small 18" x 14" bass drum, 14" x 5" snare, 12" x 8" tom-tom, and 14" x 14" floor dtom, plus the usual stands and pedals. There follow the 5- and 6-drum outfits — XK925 and XK946 — and two 7-drum. The XK947 has a pair of 24" x 14" bass drums, a 14" x 6 1/2" snare, two rack tom-toms — 13" x 9" and 14" x 10" — and two floor toms of 16" x 16" and 18" x 16"; the other 7-drum kit is the XK9207, or Sound Machine, with four concert toms of 13" x 9", 14" x 10", 15" x 12" and 16" x 14", plus a hefty 18" x 16" floor toms, 22" x 14" bass and 14" x 6 1/2" snare. There are two even bigger kits in the

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Sound Machine group: the 9-drum and 12-drum version, the latter featuring two bass drums.

All Sonor drums feature 9-ply wood shells with floating heads; self-aligning spring-loaded inserts are provided for adjusting head tension, and foam ensures that unwelcome rattle is kept at bay. The snare drums are all seamless ferromanganese steel sheels with specially angled edges. More details will be gladly forwarded by Hohner.

TAMA

These Japanese made drums now come in three ranges. In addition to the established Imperial Star series, in a choice of eight finishes, we are now presented with the Fibrestar (made, as the name suggests, from fibreglass) and Superstar ranges.

The latter's shells are constructed from selected hard birch which undergoes what they call a "heat compression" process in order to produce the distinctive tone, characterised as "warm and fat".

If, on the other hand, you prefer your drums to have a "powerful and brilliant" tone, try the Fibrestar, made from layers of "black fibre", allegedly the strongest there is. Drummers will already be familiar with Imperial Star, with their 9-ply heat compressed shells and reinforcement rims.

YAMAHA

They do everything in style, and in the last few months they've been doing it with drums. Predictably, they also have a kit bigger than anyone else has dared to put

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together. We can't find a name for it, but it is made up of two 14" x 24" bass drums, 6½" x 14" snare, mounted tom-toms of 10" x 14", 9" x 13" and 8" x 12", floor toms of 16" x 18" and 16" x 16" and concert toms of 5½" x 6", 5½" x 8", 6½" x 10", 8" x 12", 9" x 13", 10" x 14", 12" x 15" and 14" x 16". The finish in this case is natural wood, which looks better than any number of pink glitter or day-glo green kits that most manufacturers seem to favour, though silky red, silky blue, silky purple, chrome and black are offered as alternatives.

Needless to say, any number of drums can be used in any combination, and with Yamaha the emphasis seems to be on choosing the drums individually. The beginner

will probably find a simple 4-drum line-up a bargain.

There are two basic drum series available — the 7000 is characterized by its heavy, deep sound, obtained through a special combination of two kinds of wood, whilst the 9000 series have all birch laminated shells for a crisp, quick response. The shells are formed into a perfect circle on all drums thanks to an air-seal process in which pressurized air is forced in during the lamination process. Additionally the high tension lug in the 9000 series bass drums and tom-toms will not damage the drum even when tuned to a high pitch, whilst in the 7000 series the tuning lug is without springs, thus avoiding that irritating buzz that often crops up on inferior instruments.

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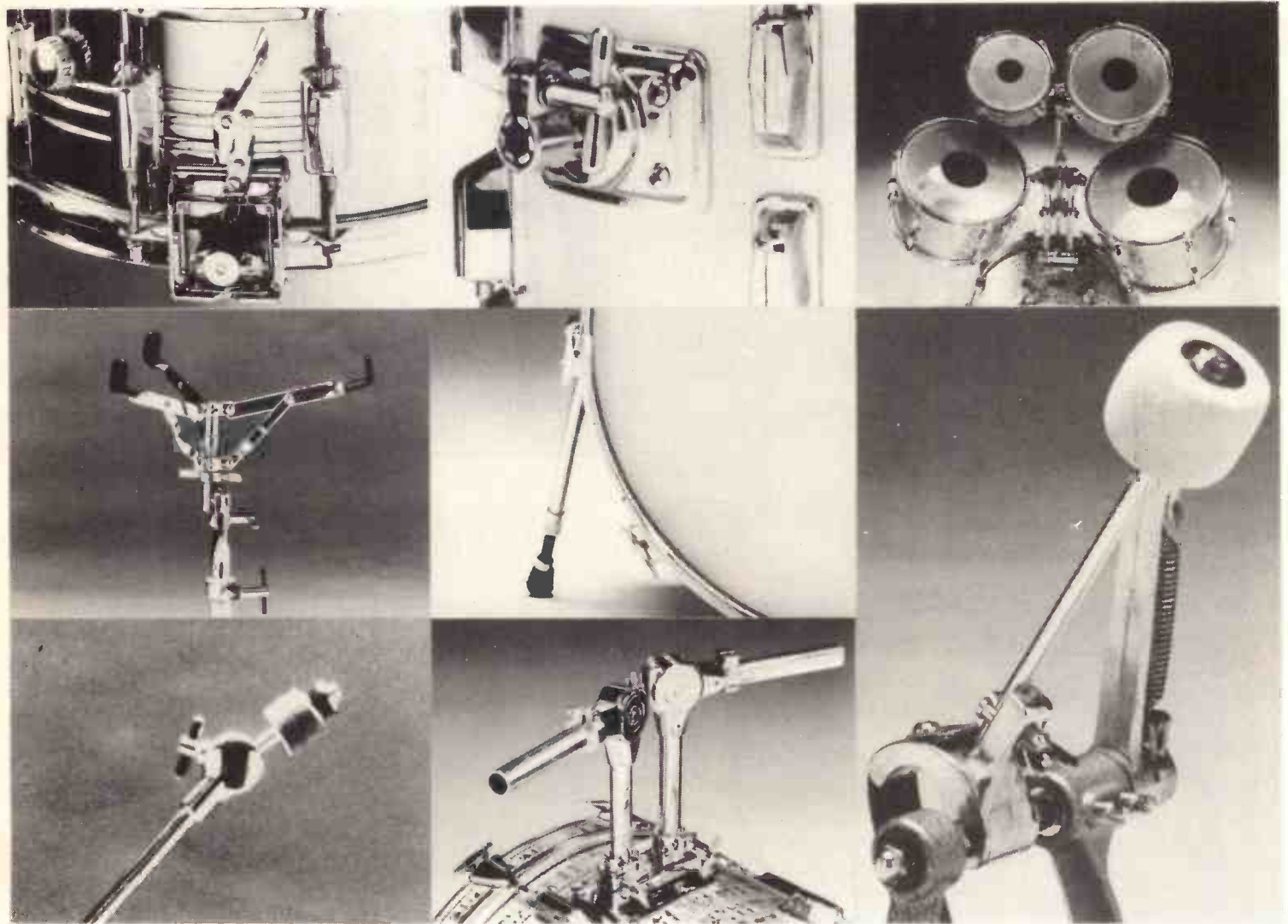
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Just what the world needs, goes the saying, another record label! Well, maybe the same could be said of music shops. And especially of music shops in London. But Chase Musicians have something just a little different to offer. The brand new **London Amplification Centre** which has opened at 88 Chalton Street, London NW1, (off Euston Road) is the answer to those musicians who have been looking for a shop that takes amplification seriously — seriously enough to devote itself to amplification alone.

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First and foremost it means that if you're in the market for any kind of amplification, be it backline, P.A. or monitoring, the obvious place to look is the place with the most in stock. The **London Amplification Centre** is that place. They have amplifiers by Marshall, MM Electronics, Maine, Carlsbro, Custom Sound, Orange, Fender, Bose, Music Man, Roland, Darburn, Yamaha, Lab Series and Peavey . . . and that's only the beginning.

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Service doesn't just mean sales either. They offer a fully comprehensive back-up operation — repairs, demonstration facilities, part exchange, cash discounts and hire purchase. Credit cards — Access and Barclaycard — are no problem. They got their reputation at the Synthesiser Centre by making it easy for the customer — easy to pay, easy to get advice, and easy to walk out feeling satisfied.



Mr Armik Singh-Luther, director of the London Amplification Centre



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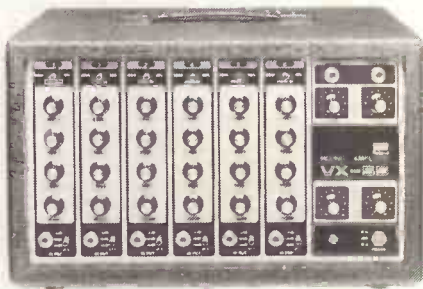


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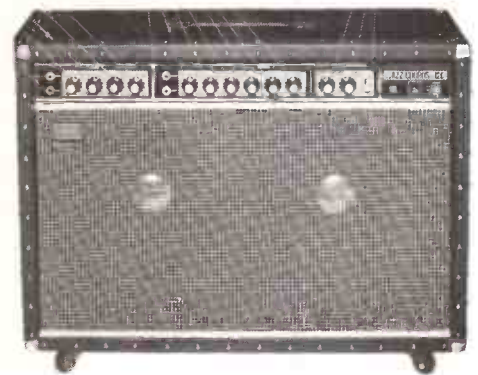


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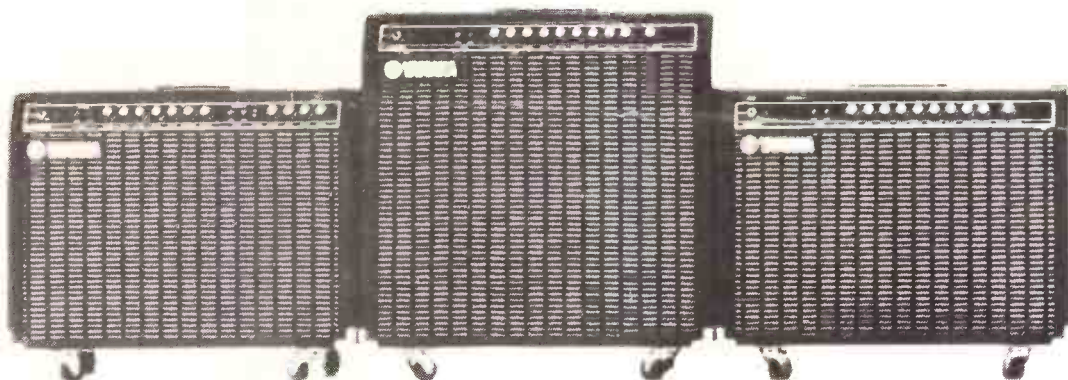


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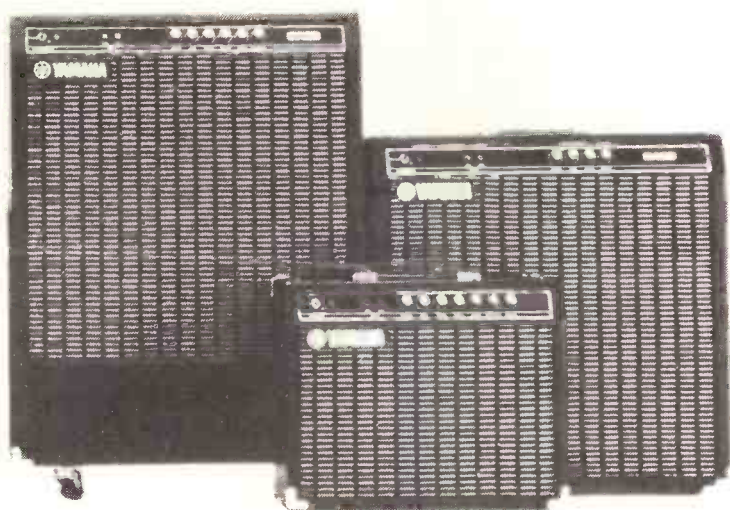
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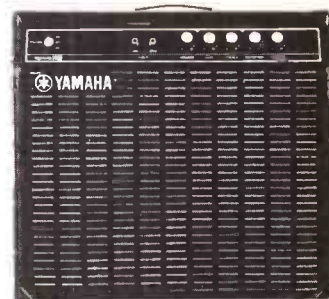
Left to right:
G100B-212 100W 2×12" combo
G100-410 100W 4×10" combo
G100-115 100W 1×15" combo



B100-115 (bass) 100W 1×15" combo
G50-112 50W 1×12" combo
B50-115 50W 1×15" combo

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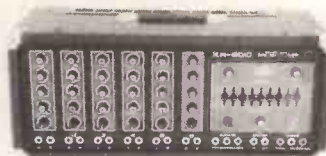
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BUT CHASE MUSICIANS HAVE A SYNTHESISER CENTRE TOO

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Yamaha CS80

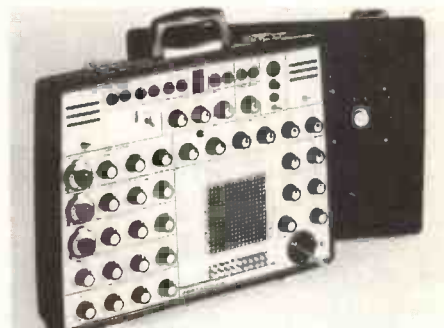
The concept of "everything under one roof" began here. Just take a look at this list of stock: from ARP we have the AXXE, Odyssey, 2600, Omni, and Little Brother; from Roland we have the System 100, SH2000, SH5, System 700, G500 guitar synthesiser, the new VK6 and



ARP AXXE synthesiser

VK9 electronic organs; from Korg, the M-500, PS-3300, PS3100 Polyphonic, the Hohner K2 Strings, Pianet T and Clavinet D6, the new Kitten synthesiser from PKD, the Yamaha CS range of synthesisers, their CP30 electric pianos . . . and that's by no means all. We also have organs, string machines and pianos by Elka Orla, Crumar and Logan, and of course the entire range of Moog and EMS synthesisers.

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EMS Synthi A

The Centre houses a lot of activity behind the scenes. Did you know, for example, that Chase Musicians have organized in the past numerous demonstration evenings to enable those interested in synthesisers to see and hear an entire range of products from any individual manufacturer? They have also organized lecture courses on the subject of synthesiser technology.

Typical of this deep involvement in the cause of electronic keyboards is the way that the London Synthesiser



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Centre has consistently been first in with the brand new products. The magnificent Roland G500 Guitar Synthesiser made a very early appearance there, as did the ARP Avatar and the Synare Drum synthesiser. No wonder Chase Musicians so often find themselves in the position of educators as well as salesmen!

Dear Chase Musicians: London Amplification Centre, 88 Chalton Street OR London Synthesiser Centre, 22 Chalton Street, London NW1.

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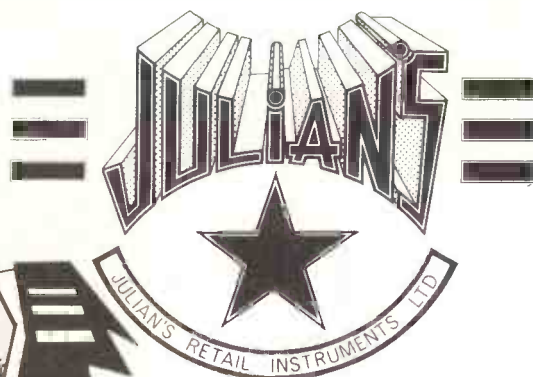
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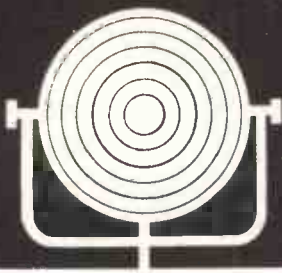
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STUDIO



SPOTLIGHT

PLUTO STUDIOS

From the brash pop-success of Herman's Hermits to the basement of a semi-derelict Victorian textile factory in Manchester may not seem much like a logical progress, but a few minutes spent in the company of a certain Mr. Keith Hopwood may go some of the way to convincing you of the error of your preconceived ideas.

Keith spent several years with the toothed-one, touring the stadia of the Western hemisphere, playing piano and guitar as the cash came rolling in (not in the legendary amounts that some of the popular press of the time would have had us believe) until he realised that a life on the road ad infinitum was not exactly up his street.

Keith started the Pluto enterprise while he was still a member of the band, in a room above the now-famous Strawberry set-up in Stockport. "At that time," he told us, over a pint of creamy Marstons, "Strawberry were a four track outfit, and we were 2-track." It does, you're right, seem like another era! At the outset, Pluto was very much a personal vehicle for Keith, where he laid down ideas for the band, and began on what was to become a very successful sideline in recording tracks for advertising purposes — writing and laying down jingles for television commercials, radio stations, company promotion films, and other enterprises of a similar ilk.

The studio moved through the usual progression up the scal of equipment — from two, to four, to eight track (much of it culled from respectable throw-aways as Strawberry's parallel expansion on the floor below produced a surfeit of excellent but unwanted equipment) until Keith realised that the premises could no longer contain either

the aspirations nor the gear. "I'd left Hermans Hermits by this time," he continued, "and longed to expand the basis on which the studio was operating. While it was all very self-pleasing to be able to use it at whatever time of day or night I needed to, I felt that we ought to be getting into the commercial field in a much bigger way."

The search for a new building began — but Manchester, probably in keeping with every major city in the country, isn't an easy place in which to find the right sort of premises. City centre rents are prohibitive, to say nothing of the complications of agreeing a lease in a building where the doors are locked sharp as the last commuter wends his weary way back to the suburbs of Oldham or Cheadle Hume, and eventually he looked at an area only a few minutes walk from Piccadilly station and St. Peter's Square where whole blocks of streets seem empty. There he found the present premises in the basement of a gargantuan factory/office building. "We were only looking for 3,000 square feet but the deal was 5,000 or nothing — so we went for five thousand."

The result of this decision is, naturally enough, space — and masses of it. The entrance hall is as large as most studio complexes alone, and one gets the feeling, wandering through the area, that there's plenty of space to do just about anything (*within reason* . . . Ed.) There's a small studio and recording booth which Keith will be using virtually exclusively for his overdubs and recordings of commercial jingles (although it is linked through to the main studio in case some of the main control rooms facilities ever become needed) and then the

control room (massive), the main studio (reasonable) offices, a lounge (nearing completion) and then another enormous room which Keith hopes to be able to use eventually as a self-contained rehearsal studio — something, he says, Manchester is desperately short of.

The control room is a masterpiece of self-enterprise, and a sort of mixture of all the best studios in the country. Keith and his partner designed the layout which includes several small recesses where the equipment is housed thereby leaving the central area around the desk uncluttered by the barrage of technical gear that nearly always gets in the way. The centrepiece, at present, is a very highly modified 20 into 16 Sound Techniques mixing console. There are four echo sends, and 4 foldbacks per channel, and the desk has generally been uprated way beyond its original specification — for example, the entire routing system has been altered and tailored to suit the requirements of the studio and its engineers. Over in one recess beneath the monitors is the 16 track MCI recorder which at one time graced 10cc's productions at Strawberry. "We know where it's been, we know it's been looked after, and it's reliable," were Keith's comments on the MCI, and one can hardly blame him for not lashing out all those extra sponds that a new machine would require.

Monitors, bi-amped by Crown and HH, are massive JBL's horizontally loaded into the walls with a pair of equally massive horns jutting out above them. Of volume, there is plenty and the control room's acoustics appeared pleasantly relaxed and 'live' after a cursory listening to some demo tapes. At present there is a minimum of ancillary gear because, as Keith puts it, "the priority was moving in the first place — the rest has to wait until we've got the environment straight." Having said that, however, there are limiters and compressors and the like sufficient for most requirements. Mixdown machines are 2 Studer 2-tracks

fitted with new heads and electronics making them virtually brand new.

The window through to the studio is comparatively narrow due to the fact that the building is supported on massive pillars which unfortunately came in the wrong place for the projected layout of the basement. The window on studio side is flared to give the engineer the maximum view, and in all honesty, it is a satisfactory arrangement.

The studio is strangely shaped, but large, and capable of accommodating a fair number of musicians. At the far end is a large 'live' area with hard walls and wooden floor, while the remainder of the studio is very flat indeed, with acoustic traps situated at strategic places all around the room. Although at the time of our visit there was no 'finished' appearance to the studio because the carpet delivers had not in fact delivered, the remainder of the decor created a pleasant, laid-back, atmosphere which we're certain the finished article will only accentuate.

Going over to the small studio we found a 16 channel Soundcraft desk complete with flight-case nestling in a newly finished custom-built console. Why the flight case? "We're anticipating doing some mobile work as well," Keith explained, "and yet a third desk would have been totally superfluous to our wishes. This way we can simply unplug the Soundcraft and get out on the road with it — end of problem!" Also in the smaller studio were a couple of Revoxes and some tape copying machinery which Keith uses for his essentially private work of producing ad. jingles.

Even though the studio has only been operative (at the time of our visit) for a couple of weeks, that No 1 single, Matchstick Men is the first record to attest to the studio's facilities and abilities. Plans for the future include going 24 track by the end of the year . . . "As I said the priority was to get in here, and then consolidate the operation," as Keith puts it.

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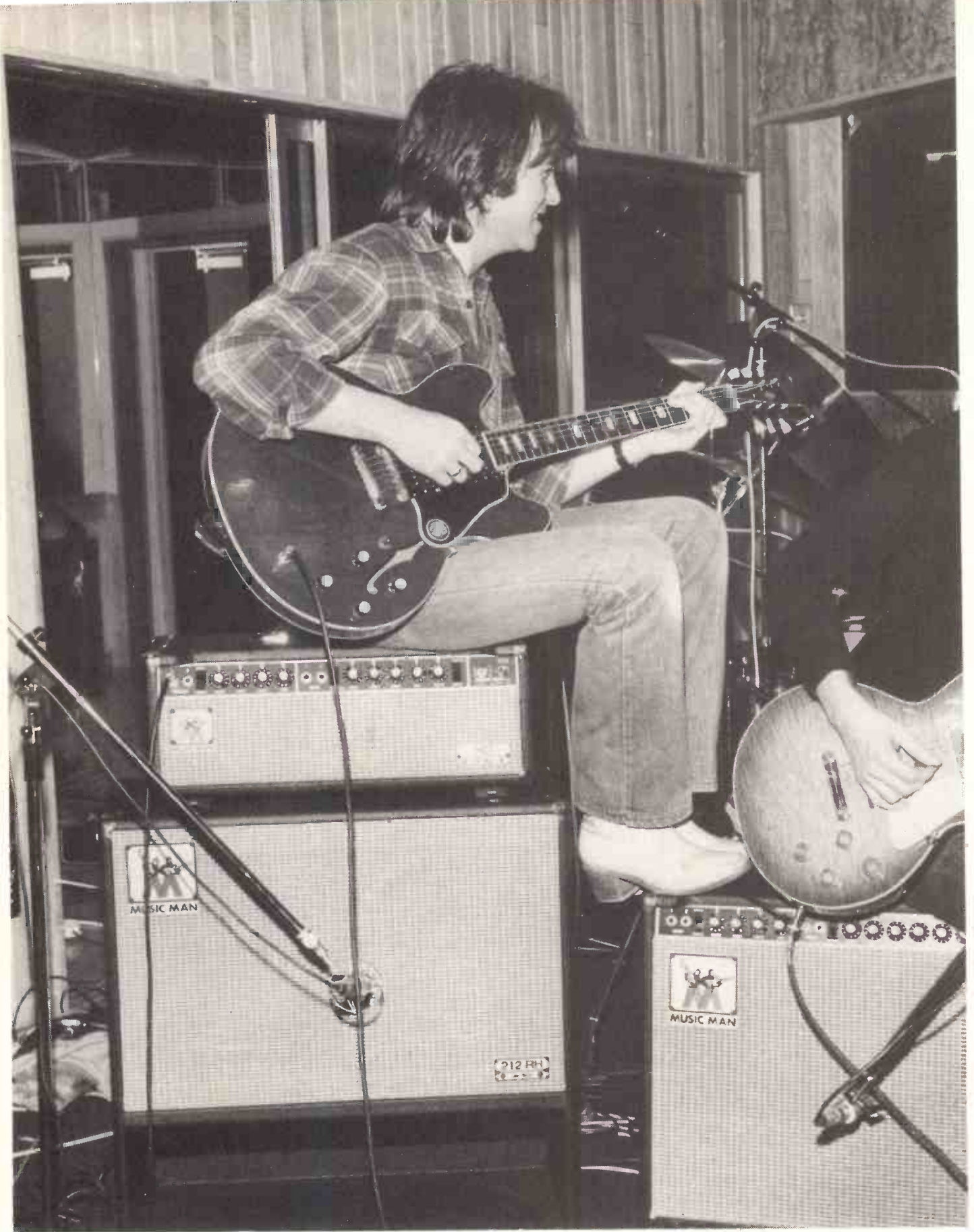
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TELECOMMS PORTSMOUTH

Portsmouth, in contrast to Norwich, which we visited a couple of months back, is one of those cities which have failed miserably to combine the old and the new. Once the hang-out of sailors and their disreputable female companions — and thus possessing at least a sort of saucy charm — it has had its guts ripped out by developers, and is now a grey concrete wasteland of shopping precincts, one-way systems and gruesome housing estates. There are compensations, however, in the form of Gales Ales. The Beatmobile was accordingly left behind in the Smoke for our visit to the city's best music shop, Telecomms in London Road.

A curious name, perhaps, for a music shop. The reason for it is that Telecomms was originally set up as an electrical components store by its proprietor Mike Debro. After taking a degree in electronics his first job was making cups of tea for people with Ph.D's. This shattered his illusions about a career of this nature, and in 1969 Telecomms Mk. 1 opened its doors. By 1975 Mike had come to the conclusion that music was more fun. At school he learned flute and keyboards, but never actually played in a band. He's currently learning to play guitar.

Nonetheless, Telecomms remains biased toward amplification rather than instruments. Sensibly, instead of attempting to cover every corner of the market, the shop leans heavily toward PA and backline amplification, plus a nifty selection of guitars. But there aren't any drums, and only half a dozen keyboards.

"It would be daft for us to do those — mainly because there's a drum specialist shop in Portsmouth already," says Mike. "And these synthesizers here are mainly for hiring out."

Which brings us to the second string of the Telecomms bow. Telecomms do a complete tour service, courtesy of a 3Kw Bose PA rig plus 1Kw of foldback and a Soundcraft 16/2 desk. This particular rig, Mike stresses, is not recommended to bands, since it handles best the smoother frequencies of vocals and orchestras. Consequently it finds work with cabaret entertainment stars like Max Bygraves and Bruce Forsyth. It has been used to amplify a 38-piece orchestra, and in fact at the time of Beat's visit was out on the road with no lesser idol than Clodagh Rogers, plus two of the Telecomms crew. The shop employs a nucleus of six sound engineers, any number of whom may be hired out with the rig. They are also qualified to install disco's (more of that later). All in all, then, a very flexible bunch of chaps.

Adverts

There was more to come. Not content with offering an extensive retail service and hire facilities, Telecomms have a complete 8-track recording studio upstairs! Bearing this in mind, perhaps our report should be called either Top Spotlight or Studio Shop, since Mike regards the studio as one of the keys to their success.

"We do a lot of adverts for local radio here," Mike said. "It provides us with good regular work, and it also gives local bands an opportunity to do backing tracks. Ever since we opened the studio, it's been solidly booked six days a week. It's a part

of the operation that we'd really like to expand, since there isn't anything comparable in this area."

The desk is by Allen and Heath, and the tape machine is a Brennel. Curiously enough, this is precisely the equipment recommended by Beat's Nigel Jopson for an 8-track studio! In addition, there is a pair of Tannoy monitors, powered by a Bose amplifier. There is no window connecting control room and recording area, but visual monitoring is by means of closed circuit TV.

Plans

"This can actually work out as an advantage," Mike explained, forestalling the obvious question, "because a band can often feel more relaxed if there isn't some bloke staring at them from the other side of a sheet of glass." The recording area is small, but comfortable — ideal in fact for a band, but pushing it a bit should the Royal Philharmonic drop by to record a bassoon solo. Plans are afoot for constructing another larger studio in a room just off the relaxation area. This room is currently the home of several cardboard boxes and little else, so there is plenty of scope for expansion. Yet another room off the central area is reserved for tape storage.

Back in the shop we took a look at the gear on sale. There's plenty of room to wander around the stacks of amplification, unlike many premises in which crossing from one side to the other requires some skill in mountaineering. There are electric guitars from Fender, Gibson, Shergold (of which they sell more than any other brand), Hagstrom, Travis Bean and Guild, and an equal number of acoustics. Amps bearing the names of HH, Marshall, FAL, Peavey, Roland and Carlsbro, desks by MM and a firm called Oval, and PA by Soundout, amongst others, make for a good and varied display. At the front of the shop is a section devoted to disco gear, which concerns us little here, save to say that Telecomms have carried out every disco installation in Portsmouth bar one. Another nice touch comes in the form of several hundred music books featuring all the chords played by your favourite bands (the Status Quo book is only two pages long *Now now... ed*). Under the counter is a solid array of effects pedals by Bell, MXR, Coloursound, Electro-Harmonix and Ibanez, and along one shelf is a variety of echo units and practice amps. The Japanese-made Melos echo works by means of a cassette tape and costs just £60; the Vox practice amp is a snip at £40.

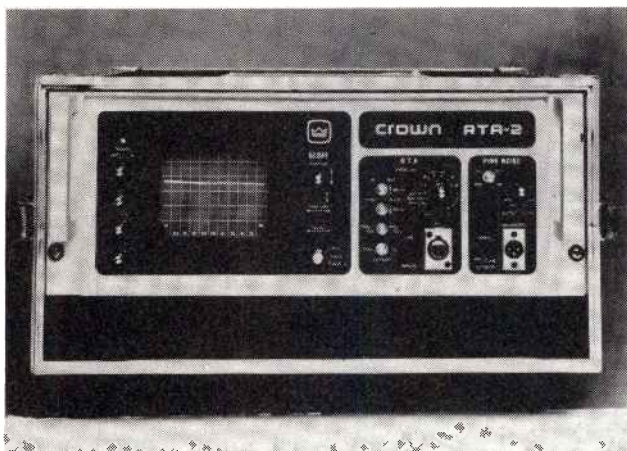
Exchange

So there you have it. There's plenty we've left out, but then we've got to leave something for you to discover for yourselves, and besides there simply isn't room. Telecomms is not just a shop, and it's not just a studio. Like all good music shops, it is a centre for its area where musicians can meet to exchange views, band members, chords or whatever. The success of the studio — open a mere ten months past the way for the future. We would wish them luck, but somehow we don't think they really need it.



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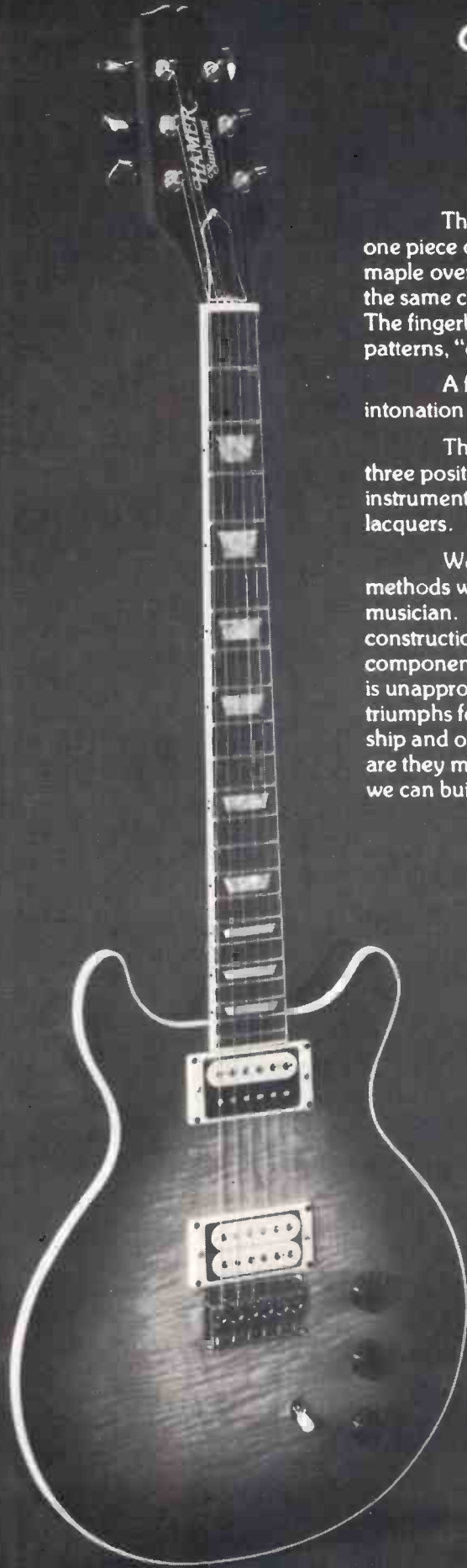
The Ultimate

The Hamer guitar is handbuilt to exacting specifications. The body is one piece of select British Honduras mahogany accented by a one piece curly maple overlay which is trimmed with creme binding. The neck is carved from the same choice mahogany and is reinforced with a fully adjustable truss rod. The fingerboard is constructed of rosewood and is offered in two different inlay patterns, "dot" and "crown". 22 wide arched frets are used on a 24-3/4" scale.

A fully adjustable, 6 ounce, solid brass bridge provides rock-stable intonation as well as endless sustain.

The electronics consist of two specially designed Di Marzio pickups, a three position toggle switch, two volume and one master tone controls. The instrument is hand finished in a striking cherry sunburst using only natural lacquers.

We believe that by using only the finest materials and construction methods we have constructed an instrument that is special for the serious musician. It is set apart from mass produced instruments in design as well as construction. It feels right, it balances well both physically and visually. The components, neck and body design give the guitar a sound and playability that is unapproachable. The Hamer guitar does not rely on its name or past triumphs for its appeal. With each instrument comes our pride of workmanship and our attention to detail. These guitars are not built to schedules nor are they marketing compromises. They are simply the finest instruments we can build.



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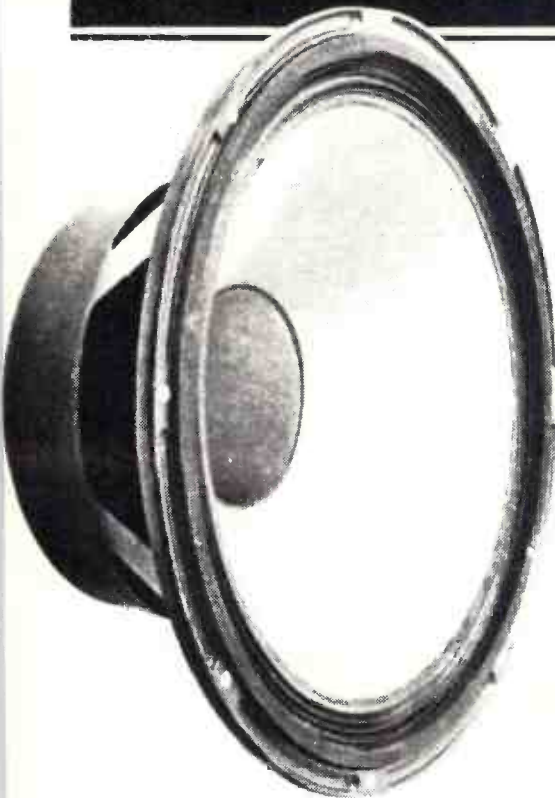
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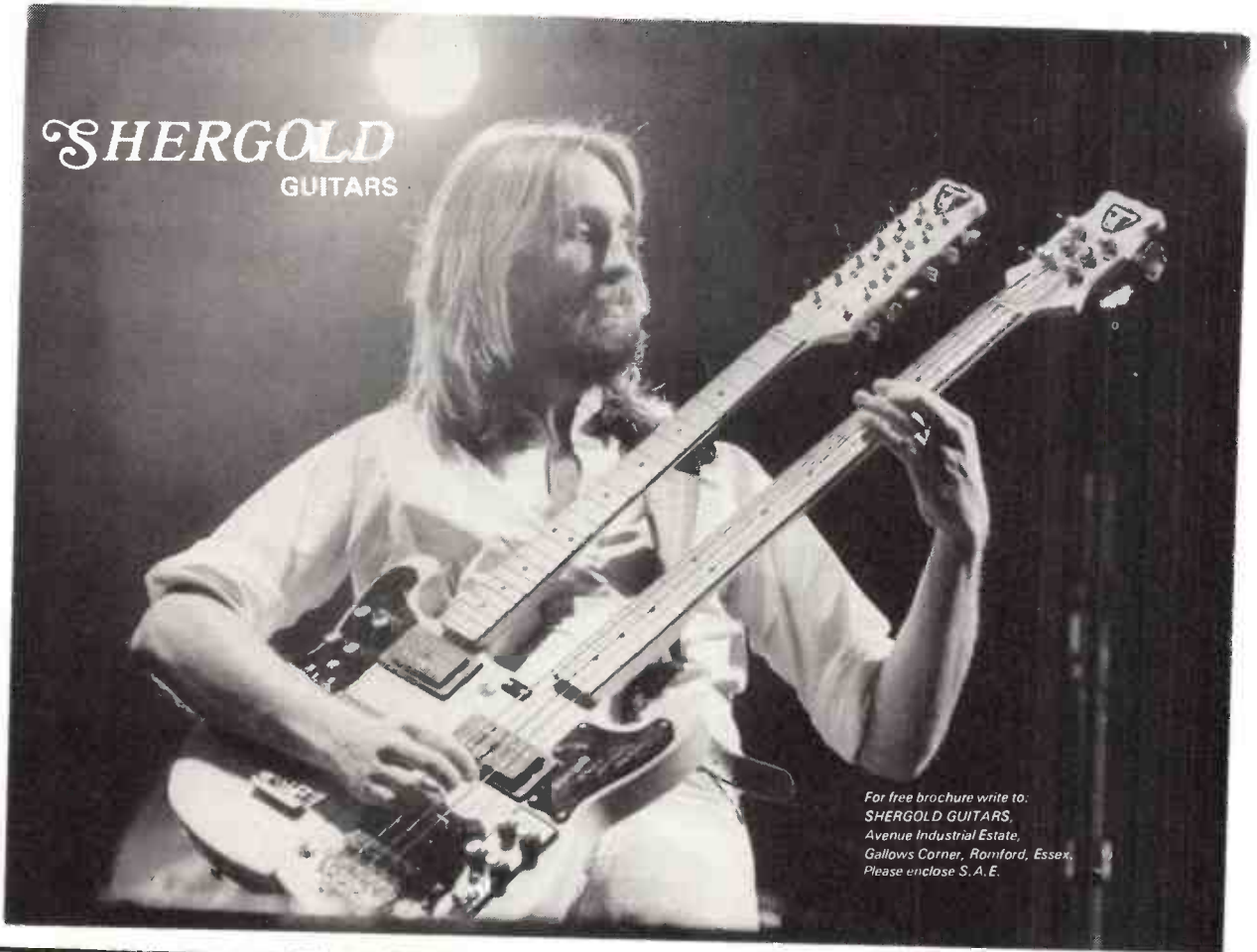
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BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

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

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

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Mustang L/H...	206-62
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3560S...	225-00
3558S...	218-00
3561S...	212-00
3566...	198-00
3565...	185-00
3555S...	157-00
3557/12...	214-00
3560/12...	236-00
3550S Classical...	163-00
3551 Classical...	230-00
3570...	202-00

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36...	285-00
33D...	250-00
33HS...	250-00
60SS...	205-00
60S...	205-00
Dobro Mandolin...	200-00

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2390 Guitar only...	38-50
2391 Outfit...	117-00

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0111/M Swede, Blk...	325-00
0112/P Swede, Chry...	325-00
0136/L Swede, White	
0127/J Swede, Bs, Nat	
0128/M Swede, Bs, Blk	
0129/P Swede, Bs, Chy	
0133/S Scandi, Nat...	299-00
0114/V Scandi, S'brst	
0115/Y Scandbass, Sbrt	
0116/B Scandbass, Nat...	325-00
0126/G Scandbass, Chy	
0137/O Scandbass, Fret-	
less Natural...	325-00
0138/R Scandbass, Fret-	
less Cherry...	325-00
0121/R Special, S'brst	
0122/U Special, Chry	
0118/H Viking, S'brst	
0119/K Viking, Chry	
0120/O Viking, Nat...	285-00
0131/VW Viking, Bub-	
inga...	315-00
0117/E Jimmy, Oval	
Hole, Natural...	365-00
0123/H Jimmy, Oval	
Hole, Sunburst...	365-00
0124/A Jimmy, 'F	
Hole, Natural...	365-00
0125/D Jimmy, 'F	
Hole, Sunburst...	365-00
0130/T Patch 2000,	
Natural...	1295-00
0132/Z Patch 2000,	
Cherry...	1295-00
0140/Y Patch 2000,	
Bass, Natural...	1295-00
0141/B Patch 2000	
Bass, Cherry...	1295-00
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Western 6-st...	265-00
0143/H Hagstrom	
Western 12-str...	320-00
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0038/N Classical...	25-50
0039/O Jumbo...	34-95
0040/U Jumbo...	39-95
0041/X Jumbo...	37-65
LORENZO GUITARS	
0016/G Classical...	21-50
0027/F Classical...	23-95
0017/A Classical...	28-95

0018/D Classical...	34-65
0099/U Classical...	29-95
0053/I Classical...	44-50
0026/C Folk...	24-50
0019/G Folk...	34-95
0191/A Jumbo, Black	
0054/L Jumbo...	49-95
0055/O 12-string...	48-75
0192/D Jumbo...	53-25
0193/G 12-string...	55-75
0192/G 12-string...	59-95

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0198/Y Spanish...	47-95
0199/Y Spanish...	68-95
0200/I Spanish...	89-95

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0062/K Jumbo...	63-75
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 UL77 Rock & Roll 2-69
 XL77 Super light 2-51
 77 light 2-69
 P750 med. gauge, elec. 2-99
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 738L Bass, flat wnd 6-95
 76 'Gold', Classic 2-07

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 X-175 S-Ac 2 p/u. 517-61
 CE-100D S-Ac 2 p/u. 446-21
 SF-6 Starfire Six. 671-12
 SF-4 Starfire Four. 410-52
 SFB-2 Starfire Two Bs 374-85
 S300 Solid 2 p/u. 310-57
 S100-S Standard Solid 2 p/u. 310-57
 S100SC Hand-carved S-90 Solid Double p/u. 235-62
 M-75CS Solid 2 p/u l c/way. 392-66
 M75GS Gold hardware. 424-82
 M-80CS Solid 2 p/u 2 c/way. 399-81
 B302 Long scale. 314-15
 B301 As above 1 p/u. 257-04
 JSB2. 299-88
 JSB2C Carved. 342-71

MK4 Padouk. 355-99
 MK3 Mahogany. 269-67
 MK2 Mahogany. 212-16

Hohner

MORIDAIRA

842 Classic. 57-95
 845 Classic. 70-45
 843 Classic. 59-85
 846 Classic. 83-05
 847 Jumbo. 77-25
 848 Jumbo. 98-70
 850 Western. 121-10
 855/F301 Folk. 72-65
 856/F303 Folk. 82-10
 851/WV613 Western T.B.A
 852/WVE1030 Jumbo with pick-up 104-58
 B704 12 str. 127-40
 B702 12 str. 95-50
 BW650 9 str. 192-00
 W621S. 245-95
 W611. 312-30
 W610. 199-75
 W620. 179-05
 G212. 103-60
 G214. 131-15

MUSIMA

1612N Acoustic. 19-95
 1612S Acoustic. 19-95
 730 Classic. 25-95
 731 Classic. 27-75
 732 Classic. 32-50
 736 Classic. 63-55
 737 Classic. 78-50
 738 Classic. 96-50
 500. 12-95

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FB 1R 4-String. 60-95
 FB 2R 5-String. 60-95
 GB 1 6-String. 62-85
 C-7D Banjo case. 28-35

MORIDAIRA MANDOLINS

MD 20. 41-50
 MD 30. 41-50
 MD 100. 49-05

CONCERTE

SK612N. 17-90
 CK100N. 25-85
 SK 614N Concert. 23-70
 GK 200 Concert. 32-80
 WK599SH Jbo. 47-80
 WK 599 Jbo. 44-45
 WK 588. 31-65
 FK288. 31-05
 WK0030. 50-80
 FK 299 Folk. 42-45

HORNBY-SKEWES

HAMER inc. case

HDS1. 650-00
 HCS1. 700-00
 HSI. 1300-00

PALMA ACOUSTICS

300N. 17-50
 400F. 19-00
 580. 21-00
 500. 14-95

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 437. 86-50
 342N. 109-50
 410. 129-50

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G100L. 54-00
 G200. 69-00
 F140. 68-00
 D200. 71-00
 T250 (12-str). 81-00
 D350. 106-00
 HC40. 155-00
 HC600. 207-00

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 LE380B. 174-00
 SE480S. 179-00
 EB750S. 235-00
 LG480S. 181-00
 SE600N. 199-00
 SA600. 199-00
 PB420. 179-00

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ENCI. 115-00

JHS ELECTRICS

LP62B. 89-00
 MR26. 109-00
 JHS1. 263-00
 JHS2. 196-00

HONDO ACOUSTICS

H90N. 22-00
 H308A. 26-50
 H310A. 34-00
 H316A. 39-00
 H330A. 44-00
 H330A. 36-00
 H155A. 39-95
 H155B. 44-00
 H156A. 52-00
 H180A. 44-00
 H160A. 49-00
 HJ1200N. 72-00
 H330C. 45-00
 H340A. 47-00

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.

H118A. 29-00
 H119A. 33-00
 HJ200A. 66-00

HONDO ELECTRICS

EG502. 43-00
 HSG2. 55-00
 HES5000. 59-00
 HLP2B. 69-00
 HLP2N. 75-00
 HES11. 36-00
 HEP5002. 55-00
 H1B2S. 77-00
 HRB2S. 105-00
 HFS3N. 63-00
 HLPJ2. 45-00
 HFP2N. 75-00
 HRB2B. 105-00

B.50. 205-00
 B.30. 150-00
 Spec Edition. 120-00
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 B.55-12. 310-00
 B.50-12. 255-00
 B.20-12. 120-00

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All 6 str. from. 320-00
 All basses from. 340-00
 Twin necks from. 600-00
 Cases from. 45-00

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 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
 FG365s. 121-00
 FG375s. 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

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 Byrdland. 1263-00
 L5CES. 1386-00
 Johnny Smith DN 2 p/u, Nat. 1453-00
 Johnny Smith D, S/b. 1453-00
 Johnny Smith N, 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
 L-5C, Single Cut-away Acoustic Nat. 1078-00
 Super 400 C Outfit, Single Cutaway Acoustic, Nat. 1215-00
 ES-175D. 613-00
 ES-345 TD, Cherry. 673-00
 ES-345 TD, S/b. 698-00
 ES-345 TD, Walnut. 673-00
 ES-355 TD-SV. 875-00
 ES-335 TD, Cherry. 529-00
 ES-335 TD, S/b. 555-00
 ES-325 TD. 446-00
 Les Paul Recording White. 612-00
 Les Paul Recording Nat. 590-00
 Les Paul Triumph Bs White. 598-00
 Les Paul Triumph Bs

Nat. 572-00
 Les Paul Custom, Ebony. 622-00
 Les Paul Custom, White. 679-00
 Les Paul Custom, Cherry. 644-00
 Les Paul Custom, Wine. 622-00
 Les Paul De Luxe, Gold. 505-00
 Les Paul De Luxe, Cherry. 529-00
 Les Paul Signature, Gold. 546-00
 Les Paul Signature Bs, Gold. 529-00
 Citation outfit. 3789-00
 Les Paul Signature, tobacco brown s/b. 573-00
 Les Paul Signature bs, tobacco brown s/b. 555-00
 Les Paul d/l tobacco brown s/b. 529-00
 Les Paul d/l wine red. 505-00
 Les Paul ctm tobacco brown s/b. 644-00
 SG Custom, White. 613-00
 SG Custom, Walnut. 589-00
 SG Std., Cherry. 402-00
 SG Custom, wine red. 589-00
 SG Custom w Bigsby, walnut. 597-00
 SG Custom w Bigsby, white. 625-00
 SG Custom w Bigsby, wine red. 597-00
 SG Standard, s/b. 429-00
 SG Standard, white. 429-00
 S-1 nat. satin. 337-00
 SG Std., Walnut. 402-00
 SG Std. Bigsby, Cherry. 412-00
 SGStd. Bigsby, Walnut. 412-00
 SG Std. Bigsby, Sunburst. 439-00
 L6-S Custom, Black. 425-00
 L6-S Custom, Nat. 425-00
 L6-S De Luxe, Wine. 334-00
 L6-S De Luxe, Nat. Satin. 302-00
 Marauder, Nat. Satin. 293-00
 Marauder, Wine. 335-00

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Orange custom guitar. To order
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3414 Sunburst. 199-95
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 3399 2 p/u bass. 175-00

Ovation

Breadwinner. 425-00
 Deacon. 515-00
 Deacon 12. 599-95
 Viper. 435-00
 Preacher. 520-00
 Electric Artist. 539-95
 Electric Country Artist. 539-95
 Electric Folklore. 549-95
 Electric Legend. 625-00
 Electric Pacemaker. 649-95
 Electric Classic. 639-95
 Electric Glen Campbell. 599-95
 Electric Custom Legend. 999-95
 Electric Custom Balladeer. 499-95

TOP TWENTY

1971 bs. 58-95
 1970 6-str. 49-45

AVON

3403. 86-95
 3404. 69-50
 3405. 65-50
 3407. 76-95
 3430. 79-95
 3431. 79-95

TRAVIS BEAN

3441 Scd + case. 765-00
 3442 Bass + case. 650-00
 3443 Artist + case. 850-00

ACOUSTICS

Ovation

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 Classic Balladeer. 349-95
 Custom Balladeer. 389-95
 Glen Campbell 6-str. 449-95
 Glen Campbell 12-str. 449-95
 Pacemaker 12-str. 495-00
 Folklore. 399-95
 Classic. 485-00
 Concert Classic. 380-00
 Legend. 475-00
 Artist. 389-95
 Country Artist. 389-95
 Patriot. 533-00
 Custom Legend. 865-00
 Matrix. 239-95
 Matrix Artist. 239-95

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3131 Rio Bravo 6-str. 79-00
 3132 Rio Bravo 12. 84-00
 1780 Ranger 6. 54-00
 1793 Ranger 12. 64-95
 3140 Navajo 12. 47-30
 3141 Navajo 6. 54-90
 3151 Sombrero 6. 72-95
 3152 Sombrero 12. 78-65
 3153 Eldorado 6. 106-00
 3154 Eldorado 12. 116-00
 3143 El Paso. 95-00
 813. 129-00
 814. 46-00
 815. 59-00
 816. 65-00

Folk Range

817. 46-00
 818. 55-50

Jumbo Range

819. 55-50
 820. 60-00

BANJOS & MANDOLINS

AA Tenor. 3816-00
 AA S String. 3816-00
 Tenor. 3816-00
 S 5cr. 3816-00

3181 Dreadnought	96-00
3184 Dreadnought I2	96-00
3182 Dreadnought	110-00
3186 Folk	129-95
3067 Matt Finish	59-50
3068	68-50
3069	84-50
3070 Handmade	135-00
3071 Handmade	218-00

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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

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P.765	335-00
P.745	249-00
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FT146	99-95
FT133	89-95
FT145 Jumbo	89-95
FT165 12/s	129-95
EC20 Classic	69-95
EC15	49-95
FT130 Folk	79-95
FT135 Folk	92-50
FT140	84-95
FT150	129-95
FT160	104-95
FT120 Folk	69-95
CO60 Classic	189-00
EC25 Classic	129-95
EC20 Classic	69-95
EC15 Classic	59-95

Electric:	
S350 Scroll	175-00
S450 Scroll	245-00
S450N Scroll	255-00
S550 Scroll	265-00
S550N Scroll	275-00
ET285 Bass	149-95
N180 Nova	129-95
N245 Nova	169-95
N295 Nova	159-95
N390 Nova	199-95

EROS	
9352	59-95
9357	64-95
9353 Folk	49-95
9356 12/s Folk	54-95
9350 Folk	29-95
9351 Folk	39-95

KISO-SUZUKI	
9502 Classic	53-95
9503 Classic	69-95
9504 Classic	64-95
9505 Classic	67-95
9583 H/made Classic	99-00
9651 Folk	60-95
9582 Folk	59-95
9653 12/s Folk	72-95
9507 Folk	64-95

TATRA	
9198 Classic	25-25
9225 Classic	29-75
Hi-Spot Nylon	18-50
Hi-Spot Steel	17-50

ROSETTI ELECTRICS	
Colt 45	366-00
9660 Lynx	44-95
9661 Lynx bass	44-95

RAIMUNDO CLASSICS	
R106	39-95
R112	46-50
R123	67-50
R128	85-50
R140	109-50
R155 + case	440-00
R150 + case	350-00

SUMMERFIELD

STUDENT CLASSIC	
730	23-50
S106	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*	
IOP1500	585-00
IOP2000	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
369	67-50
370/12	65-95
371	61-25
393	77-50
371BK	64-50
355	59-50
355/12	67-95
655BS	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
642SID	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

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*T50	250-00
*T60	275-00

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2350DX	210-00
FG360S	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	268-50
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

SUMRO 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/FB	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.M.1	42-50

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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

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

W.M.I.	
G101 Std. Flik	10-95
K200 Folk	16-95
K320 Concert Folk	20-95
KD28 Jbo Western	33-50
KD28-12 12s Jbo	39-50
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K.442 Auditorium Folk	23-95
K.550 Jbo pce back	33-95
KDG 70 D/1 Jbo	39-50
K.475 J.L. Seagull	23-95

Classics:	
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

Model 2	
Model 4	25-92
Model 12	27-54
Model 14	32-40
Model 21	34-02
Model 24	25-92
Model 28	71-28
Model 26	85-86
Model 28 Flamenco	48-60
Mandoline	25-92
Model Lady 1/2 size	25-92
Model 21 W	45-36

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 1/2 size	25-92
Model 21 W	45-36

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 II	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/Arctic	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

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

B.M.S.

Phoenix	
PHA 1	199-00
PHS 1	108-00
PHS 2	112-00

BOOSEY & HAWKES (ELECTRONICS)

LESLIE	
60	528-00
110	277-00
122	706-00
122RV	852-00
130	473-00
145	666-00

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

CLEAR TONE

CM1	
1037, 50W L&B.....	119-23
1038, 100W L&B.....	138-70
1039, 2 x 5 cab., 120W, ld.....	122-21
1040, 2 x 15 cab., 120W, bass.....	118-62
1050, 2 x 12 cab., 50W, ld.....	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 or.....	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.....	159-03
CS 700 CV.....	116-25
CS 700 DB.....	259-47
CS Trucker.....	104-17
CS Trucker bass.....	125-55
CS Trucker duo.....	125-55
CS Trucker rrvb.....	155-68
CS 700A.....	209-25
CS 700B.....	174-10
CS 700C.....	117-18
CS 700D.....	234-36
CS 700DX.....	267-84
CS 700K.....	242-73
CS 700PPA I.....	334-80
CS 700PPA II.....	251-10
Mixers:	
CS 700MXR 12 ch.....	428-54
Monitoring:	
CS 7WM.....	58-59
CS 7WMH.....	83-70
CS 7112.....	58-59
CS 7112H.....	75-33
Enclosures:	
Sigma.....	200-88
Moon Bin.....	167-40
CS 7212.....	100-40
CS 7212H.....	117-18
CS 7212ST.....	133-92
CS 7215.....	150-66
CS 7412.....	167-40
CS 7215B.....	209-25

DARBURN

EX. VAT	
Reverb.....	75-50
SRV-50/80.....	196-30
SRV-100.....	259-20
KGP-50/80.....	201-80

KGP-100.....	259-20
KGP-100 1 x 15.....	276-80
Piezo hn. 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
8HD 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.....	239-32
6102 Universal Amp.....	269-42
6103 Universal Amp.....	437-38
6104 Reverb Ill.....	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
I20, 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

R5C 350 Rotating sound cabinet, 160-watt amp.....	588-60
R5C 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
2 x 12" 100W P.A./disco.....	82-00
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
Bass Bin 125W 1 x 15" Bass Guitar.....	157-36
Single High Hn 50W.....	32-48

To avoid unnecessary repetitions, certain abbreviations are frequently used in our listings: electric - elec; custom - ctm; semi-acoustic - s/ac; organ - org; professional - pro; standard - std; acoustic - ac; folk - fk; bass - bs; string - str; de luxe - d/l; jumbo - jbo; piano - pno; left hand - l/h; scale - sc; case - cs; banjo - bjo; monitor - mt.

Twin High Hn 100W Horn Unit 2 x 25W Upper Mid Range (small).....	52-74
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

G.M.S.

P&N microphone stands:	
CT 1025, floor.....	15-64
GM167, floor.....	8-10
GM119F, boom stand.....	20-70
GM139, boom stand.....	16-18
GM115, boom.....	7-83
GM120, boom.....	9-41
GM121, boom.....	10-42
GM137, boom.....	6-86
GM109, table top.....	8-06
GM111, table top.....	9-27
GM148, low level.....	9-43
GM149, low level.....	10-61

C. E. HAMMOND

EX. VAT	
CERWIN VEGA	
Vocal Systems	170-00
V20 100 Watts.....	170-00
V30 150 Watts.....	260-00
V32 300 Watts.....	380-00
V33 300 Watts.....	410-00
V35 300 Watts.....	560-00
VH.36 400 Watts.....	710-00
Instrument Systems	
G.32 200 Watts.....	285-00
B.36A 300 Watts.....	395-00
B.36MF 300 Watts.....	475-00
B.48 300 Watts.....	580-00
B.48MF 400 Watts.....	650-00
B.118C 300 Watts.....	280-00
Stage Monitors	
SM12-2 150 Watts.....	16-00
SM15-2 200 Watts.....	276-00
SM18-2 300 Watts.....	406-00
BM4-4 100 Watts.....	146-00
Speaker Components	
MLT-1 Horn only, medium throw.....	65-00
MLT-4 Horn only, long throw.....	260-00
MF40 Drivers for above.....	55-00
MF50 Drivers 8 ohms.....	185-00
RMH-1 Horn, radial +2 MF40+6 PZ1 UHF.....	345-00
L48CF Folded Horn 500 Watts.....	595-00
L48SE Folded Horn 500 Watts.....	835-00
Electronics	
GE2 Graphic Eqlzr.....	385-00
A3001 Stereo Power Amplifier 365W.....	835-00
A1800HF Stereo Power Amplifier.....	555-00
A1800 Commercial Power Amp 225W.....	625-00
A1800M Stereo Power amp w. meters 225W.....	595-00
DM1 Disco Mixer.....	455-00
DB10 Bass excavator.....	35-00

HH ELECTRONIC (EX. VAT)

AMPLIFIERS	
VS Musician 100W rrvb.....	150-97

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

INSTRUMENT LOUDSPEAKERS

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

HIWATT (EX. VAT)

DR504 50W.....	115-00
DR103 100W.....	149-00
DR201 200W.....	189-00
DR112 PA 100W.....	158-00
DR300 PA 200W.....	214-00
STA100 slave 100W.....	118-00
STA200 slave 200W.....	174-00
SE4121 50W cab 4 x 12".....	123-00
SE4123 100W cab 4 x 12".....	135-00
SE4122 150W cab 4 x 12".....	152-00
SE4129 200W cab 4 x 12".....	189-00
SE4124 50W col 4 x 12".....	118-00
SE4125 100W col 4 x 12".....	141-00
SE4126 150W col 4 x 12".....	158-00
SE2123 30W mon.....	71-00
SE2124 75W mon.....	90-00
SE2125 100W mon.....	116-00
SE2120 100W mini bn.....	143-00
SE320 200W horn bn.....	189-00
SE2150 150W bass bn.....	155-00
Type B stereo mixer 16/4.....	1200-00
NCA108 200W solid state amp.....	178-00
SA212 50W combo.....	168-00
SA212R 100W combo w reverb/vibrato.....	217-00
DRD001 Sound Desk.....	253-00

HOHNER

Schaller Solo Uni.....	94-25
Orgaphon 60 Amp.....	434-80
Orgaphon 130 Amp.....	416-75
OTS 130 Speaker.....	316-70
Orgaphon Box 80 Spk.....	185-55
Dynamite.....	41-15
Leslie B30.....	887-90

HORNBY-SKEWES

JHS Z3.....	29-50
CD6SD.....	42-50

CD1ST.....	65-00
CD50T.....	95-00

Reverb units

ZE3 battery.....	49-50
ZE3M mains.....	57-50

Echo unit

SS100.....	99-00
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KEMBLE

YAMAHA	
P.A. and Ensemble:	
PM200B.....	292-00
P575B pr.....	498-00
YPA150B.....	790-00
PS100.....	515-00
YPA200.....	807-00
PS100B.....	599-00
YPA200B.....	891-00
PM300.....	430-00
PM400.....	535-00
PS400 pr.....	1188-00
YFA800.....	1723-00
EM70A.....	130-00
ES90A pr.....	65-00
YES700A.....	195-00
EM90A.....	149-00
YES900A.....	214-00

Lead stacks:

PE200A.....	185-00
TS100.....	269-00
YTA100A.....	454-00
TS200.....	431-00
YTA200A.....	616-00

Bass stacks:

BE200.....	151-00
BS100.....	359-00
YBA100.....	510-00
Horn speaker:	
YHS100.....	251-00

Combos:

G25112.....	159-00
G50112.....	239-00
G100B212.....	329-00
G100I15.....	369-00
G100410.....	435-00
B50115.....	283-00
B100115.....	381-00

KINGFISHER

ACOUSTIC

Combos:	
134 125W 4 x 10" 2 chn rev.....	366-66
135 125W 2 x 12" 2 chn rev.....	366-66
Bass Combos:	
136 125W 1 x 15" 2 chn.....	338-40

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

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

Cabinets:	
104 6 x 10".....	211-30
105 4 x 12".....	211-30
201 Alect 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

LOUDSPEAKERS	
MA 112	107-25
MA 412	131-25
MA 115 D60	113-25
MA 115 G60	110-25
MA 115 D100	142-50
MA 115 G100	139-50

MM ELECTRONICS EX. (VAT)

Mixing consoles:	
MP 175 12 chn	250-00
MP175 8 chn	204-00
MP175 16 chn	310-00
MP185 Super 16	490-00
MP175 B/4	350-00
MP175 12/4	390-00
MP275 12 chn in flight case	390-00
MP285 Super 16 in flight case	630-00
Amplifiers:	
PA150 Slave	90-00
WA600 Mixer/Amp	187-00
AP360 100W	180-00
19" Rack Mounting Equipment:	
EP127 2-way elec. cross	49-00
EP123 3-way elec. cross	65-00
EP127 7-way graphic EQ	65-00
EP130 st. bs. binfilter	76-00
EP141 st. comp. limiter	42-00
EP161 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
412GS	342-04

NORLIN

SELMER SOLID STATE	
7980 15 SS Combo	46-00
30 Combo	139-00
7982 Lead 100	129-00
7983 Bass 100	109-00
7984 Slave 100	85-00
7610 Futurama 3	26-50
7985 PA 100	175-00
VALVE	
7404 Treble "N"	145-00
Bass 100 SV	129-00
7402 Treble "N"	149-00
Bass 50 SV	189-00
7403 Treble "N"	159-00
Bass 50 SV Rev	189-00
7408 PA100/16 SV Rev	159-00
7407 PA100/4 SV	159-00
SPEAKERS	
7990 5412 3 x 12"	169-00
7991 5212H 2 x 12" hn	129-00
7992 5115 1 x 15"	135-00
7993 52H Add on dbl hn	81-00
7994 5115A 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 100W	350-00
U 100W	460-00
RG 30	235-00
RG 50	285-00
RG 80	360-00

RG 100W	470-00
B 35	220-00
B 70	310-00
B 100W	450-00
G70 Wildcat	299-00
OPS 70	450-00
OPS 120	550-00
WA44/S100	35-00

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	179-00
M 61	230-00
M 41	180-00
X 41	155-00
M 62	390-00
M 82	470-00
M83S	555-00
M123S	755-00
M163S	955-00
M 122	630-00
M 162	790-00
M123S	755-00
M163S	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	
P112 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 spkr	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 unt w. Eq	410-75

Instrument Speaker Enclosures

115 1 x 15"	127-87
212 2 x 12"	147-25
412S 4 x 12" Stackable	209-25
412M 4 x 12"	228-86
412F 4 x 12"	228-86
215 2 x 15"	197-62
215H 2 x 15" Hyper-bolic Hn	248-00
610 6 x 10"	201-50
612H 6 x 12" Hyper-bolic 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 inpts SPA Standard 130W 8 inpts	224-75
PA400 200W 12 inpts 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 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 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" + 1 x 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" Hyper-bolic 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 T12 Radial Bank of 12 Tweeters each	166-62

Ancillary Public Address Equipment

MO 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
A1 Adaptor for above A2 ditto	11-63
A3 ditto	13-95
PMH Peavey Microphone High Imp.	56-58
PML Peavey Microphone 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
UDI-H Cardioid mic	28-00
UDI-M Cardioid mic	28-00
RG71 Super Cardioid mic	24-00
ECON Omni-direct. 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 1/p	56-00
4820 25W	65-50
4820/T 25W	32-25
SU25 Driver 25W	32-25
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 chann + overdrive fac.	160-42
150W 2 chann + 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/stage monitors pr. 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 cab + tweeters	225-99
100W ported cab + 2 hn.	102-53
Radial Flare add on hn. 50W	131-73
As above but 100W. Prices ex covers	155-68

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
1992 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 12	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 120W Artist	173-85
7052 125W Powercel	228-75
2056 250W Powercel	386-50
2196 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 x 12	299-95
2047 pr 1 x 10 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

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

SOUNDCRAFT

16/2 mixer	1000-00
12/4 mixer	1500-00
16/4 mixer	1800-00
Soundcraft/Court Acoustic PA's prices on application.	
Options arranged	
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 Pwrd 12" spkr unit.	326-43
1602 Pwrd 15" spkr unit.	351-54
1603 Pwrd 2 x 12 spkr unit.	368-28

THEATRE PROJECTS (EX. VAT)

STUDIO MONITORS	
9844A 30W	400-00
9845A 50W	470-00
9846-8A 100W	495-00
9849A 60W	330-00

CROSSOVERS AND MIXERS

1650 2B band equalizer	530-00
729A 2 chan. 24 freq. equalizer	668-00
N500F 250V X-over	120-00
N501-8A 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 8" 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 8" 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)

Compos:	
YGM-3 30W rvb	126-00
YGM-4 40W rvb	147-00
YRM-15C	231-00
YGL-3 Twin rvb 90W	276-00
YBA-2B Bs mate 30W	126-00
YBA-4 50W 15" spkr Amplifiers:	195-00
YBA-1 50W, bs.	120-00
YRM-1 50W ld w/rvb	147-00
YBA-1A 100W bs.	150-00
YGL-3A 100W head-rvb/trem	186-00
YBA-3.	171-00
Speaker Systems:	
YS-15P 15" ported bs	108-00
YT-15 2 x 15" ld/bs.	132-00
YF-10 4 x 10" ld/bs.	132-00
YC-810 8 x 10" bs.	165-00
Y212 2 x 12" ld.	120-00
YF-12 4 x 12" ld.	165-00

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.

YB-18 1 x 18"	147-00
YCV-212 2 x 12"	9-50
Vega cab 200W	192-00
P.A. Amps:	
YVM-3 P.A. rvb 30W	108-00
YVM-4 4-chn w/rvb.	165-00
YVM-6 6-chn w/rvb.	258-00
YPM-1 100W slave	108-00
P.A. Speaker Systems:	
YSC-2 4 x 12" cols	162-00
YSC-3 4 x 8" cols	126-00
YSC-6 6 x 8" cols	198-00
YSC-9 15 x 12" x hn cabs (pr)	480-00
YM-1 Mtr cabs (ea)	69-00
YSC-7A Cols (pr)	240-00
YSP-1 Sibalance Projector.	63-00
YM-2 100W mon.	114-00
4200 mixer-amp.	165-00
BW4 cab (pr)	144-00
6400 mixer-amp.	237-00
BW3 cab (pr)	186-00
BW2 cab (pr)	324-00
PM300 slave.	174-00
PS600 stereo slave.	345-00
BW1 cab (pr)	402-00
TSL-400.	9-00
6401 6-chn mixer.	165-00

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. + VHF Tweets.	300-00
Wedge 12" ATC + Hn.	220-00
Wedge 12" ATC + Diff Hn.	320-00

BOOSEY & HAWKES

BEVERLEY COMPLETE OUTFITS

8001 5-drum	336-50
8002 4-drum	291-30
8003 6-drum	421-85
8004 5-drum	346-50
8005 14-drum	837-00

AVEDIS ZILDJIAN CYMBALS

(Prices for all types except Swish and Pang as stated) (Available in Types and Weights as Catalogue)

Wedge 12" Gauss + Diff Hn.	400-00
Hexagonal Mt. A200 Ster. power amp.	245-00
B300 Pro. Power amp	260-00
A300 Pro. Power amp	350-00
A500 Pro. Power amp	480-00
TPS 12/2 mixer.	1740-00
TPS 16/2 mixer.	2145-50
TPS 24/2 mixer.	2500-00
TPS 24/2 mixer.	2875-00
TPM 10/2 mixer.	1931-25
TPM 16/2 mixer.	2562-00
TPM 20/2 mixer.	2981-25
TPM 24/2 mixer.	3400-00
Belden Multiway Cables.	on app
Cannon Pigs—5tg. Boxes.	"
Gauss Spkrs.	"
JBL Spkrs.	"

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
4Kk 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"	53-00
1 x 12" w/vol control	66-00
Club System.	97-00
Club 2 x 12"	79-50
Band System.	115-50
Band 2 x 12"	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 15" 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. hrsns 100W	174-21
S200 4 x 12" 240W	157-65

C.B.S. ARBITER (EX. VAT)

Outfits:	
Studio X.	1035-89
Londoner V.	619-43
Ultrapower VII.	918-76

ROGERS

Outfits:	
Studio X.	1035-89
Londoner V.	619-43
Ultrapower VII.	918-76

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
O 36" 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"	
D24 St 24 ch.	1275-00
Multi wedge 200W	184-98
Mon Horn "A" Mid/H.F.	12-78
Mon Horn "B" Ext.	58-68

MIXING DESKS

DB Mono 8 ch.	185-79
DB D-L 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 2 x 15" bin.	"
FB 5 mon. 75W.	"
FB 6 mon. 150W.	"
MB 1 2 x 12" ATC.	"
MB 2 2 x 12" Gauss.	"
HUB driver+hn.	"
ST203 Super drivers.	"
CB15 1 x 15" bass enc	"
SD18 1 x 18" bass enc	"
SFI 4-way PA cab.	"
Modular custom mixers.	"
Electronic crossovers	"
Studio consoles.	"

PERCUSSION INSTRUMENTS

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
Snaps	
14 x 5 wood.	128-01
14 x 5 metal.	128-01
14 x 6.	136-28

Stands	
Snare.	31-50
Conga/Bongo	
Tumbador.	118-55
Quinto.	102-40
Bongos.	48-17
Metal bongos.	36-62

D. H. BALDWIN

GRETSCH

Outfits:	
4023 Black Hawk.	814-00
4016 Name Band.	649-00
4026 Progressive Jazz	649-00
4019 Broadcaster.	882-00
4017 Big Band.	810-00
4021 Grand Prix.	859-00
4036 Monster II.	1046-00
4031 Rock Concert.	1543-00
4032 Jazz Rock.	1190-00
4033 Disco Rock.	1028-00

4034 Monster Plus.	1294-00
4038 Nighthawk.	867-00
4042 Recording.	604-00
4043 Studio.	710-00

BOOSEY & HAWKES

7386 8"	24-51
7387 10"	29-00
7389 12"	35-00
7390 14"	39-01
7391 13"	51-06
7391 14" Hihat pr.	102-12
7392 15"	56-15
7392 15" Hihat pr.	112-36
7393 16"	58-10
7394 17"	61-10
7395 18"	68-40
7395S 18" Swish.	75-55
7399 19"	75-55
7396 20"	81-71
7396P 20" Pang.	85-76

Powertone, 16 x 18	
t.c.	110-89
Powertone, 18 x 20	
t.c.	154-02
Accusonic timpani	
20 inch	504-86
Accusonic timpani	
23 inch	533-20
Accusonic timpani	
26 inch	643-17
Accusonic timpani	
29 inch	666-50
Concert Tom-Toms:	
8"	39-08
10"	42-84
12"	45-40
13"	47-91
14"	54-22
15"	62-43

Paisite Cymbals and Gongs:	
2002:	
13" Hi-Hat Sound	
Edge	96-91
14" Hi-Hat Sound	
Edge	105-69
15" Hi-Hat Sound	
Edge	112-34
13" Hi-Hat	59-23
14" Hi-Hat	63-07
15" Hi-Hat	70-49
16" Crash, Med/Ride	40-25
18" Crash, Med/Ride	48-48
20" Crash, Med/Ride	60-11
22" Crash, Med/Ride	76-90
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	59-23
14" Hi-Hat	63-07
15" Hi-Hat	70-49
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
20" China type	70-10
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

FLETCHER, COPPOCK & NEWMAN	
KENT	
N5201 Apollo 5	229-00
N2501 Superstar	295-00
N2501 Apollo 4	156-00

HOHNER	
SONOR	
Outfits	
XK984	541-85
XK925	650-00
XK926	717-05
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)	
T706 6" x 5 1/2"	55-50
T708 8" x 5 1/2"	51-65
T710 10" x 6 1/2"	54-90
T712 12" x 8"	54-90
T713 13" x 9"	63-55
T714 14" x 10"	85-30
T715 15" x 12"	86-30
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
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
Z685 18" sizzle	15-75
Z80 20"	16-90
Z695 20" sizzle	17-30
Z82 22"	20-25

HORNBY-SKEWES	
TFL102	75-00
TFL104 snare	19-95
HOSHINO	
HSD500	389-00
HCT8	295-00
HJ300	159-00
HJ10 snare	43-00
H480 Snare stand	26-00
H280 Hi-hat stand	33-50
T360 Drum stool	33-00
C580B Boom stand	33-00

NORLIN	
PEARL DRUM OUTFITS	
6300/PFW 22" Bs.	873-00
6300/SFW 22" Bs.	952-00
6301/PFW 24" Bs.	907-00
6301/SFW 24" Bs.	984-00
6302/PFW 22" Bs.	623-00
6302/SFW 22" Bs.	678-00
6302/PF 22" Bs.	688-00
6302/SF 22" Bs.	742-00
6302/PNP 22" Bs.	653-00
6302/SNP 22" Bs.	708-00
6304/PFW 24" Bs.	638-00
6304/SFW 25" Bs.	693-00
6304/SFW 25" Bs.	704-00
6304/SF 24" Bs.	759-00
6304/PNP 24" Bs.	666-00
6304/SNP 24" Bs.	722-00
6312/PFW 24" Bs.	557-00
6312/SFW 22" Bs.	546-00
6312/PF 22" Bs.	633-00
6312/SF 22" Bs.	671-00
6312/PNP 22" Bs.	603-00
6312/SNP 22" Bs.	643-00
6314/PFW 24" Bs.	591-00
6314/SFW 24" Bs.	642-00
6314/PF 24" Bs.	677-00
6314/SF 24" Bs.	728-00
6314/PNP 24" Bs.	642-00
6314/SNP 24" Bs.	642-00
6324/PW 24" Bs.	529-00
6324/SW 24" Bs.	571-00
6324/PFW 24" Bs.	529-00
6324/S W 24" Bs.	571-00
6324/PF 24" Bs.	603-00
6324/SF 24" Bs.	633-00
6324/PNP 24" Bs.	568-00
6324/SNP 24" Bs.	610-00
6332/PFW 22" Bs.	494-00
6332/SFW 22" Bs.	525-00
6332/PF 22" Bs.	557-00
6332/SF 22" Bs.	589-00
6332/PNP 22" Bs.	531-00
6332/SNP 22" Bs.	562-00
6342/PW 22" Bs.	440-00
6342/SW 22" Bs.	468-00
6342/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	
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With all this, you get the micro-powered preamp which gives you separate bass and treble controls as well as a bright switch and low impedance output. This means you can run the volume control at one or two and the tone doesn't change—no treble loss. And you can run a 50-foot cord if need be—still no treble loss.

Yes, those old originals may have been the best thing around for a long time, but take a look at some of the other things we've done. . . .

We had our tuning keys manufactured to our specifications by H. Schaller under our Patent Number 4046050. A tapered string post design forces the strings to lie flat against the head, improving the string tension over the nut. And the nut, itself, is rock-hard Melamine for long wear and precise notching.

To make sure you're comfortable with our new axe, it comes with a choice of necks. If you like jumbo frets and a flat finger board for easy string bending, try the SABRE I™. If you prefer an oval finger board (7½" radius) for comfortable, untiring, country-style fingering, play the SABRE II™.

If we don't have your attention by now, keep looking for one of those old originals. . . with half the performance at twice the price! And, yes, we almost forgot—SABRES™ are made in the U.S.A. by the people most experienced when it comes to building originals!



MUSIC MAN, INC.

The experience people.

P.O. Box 4589

Anaheim, CA 92803

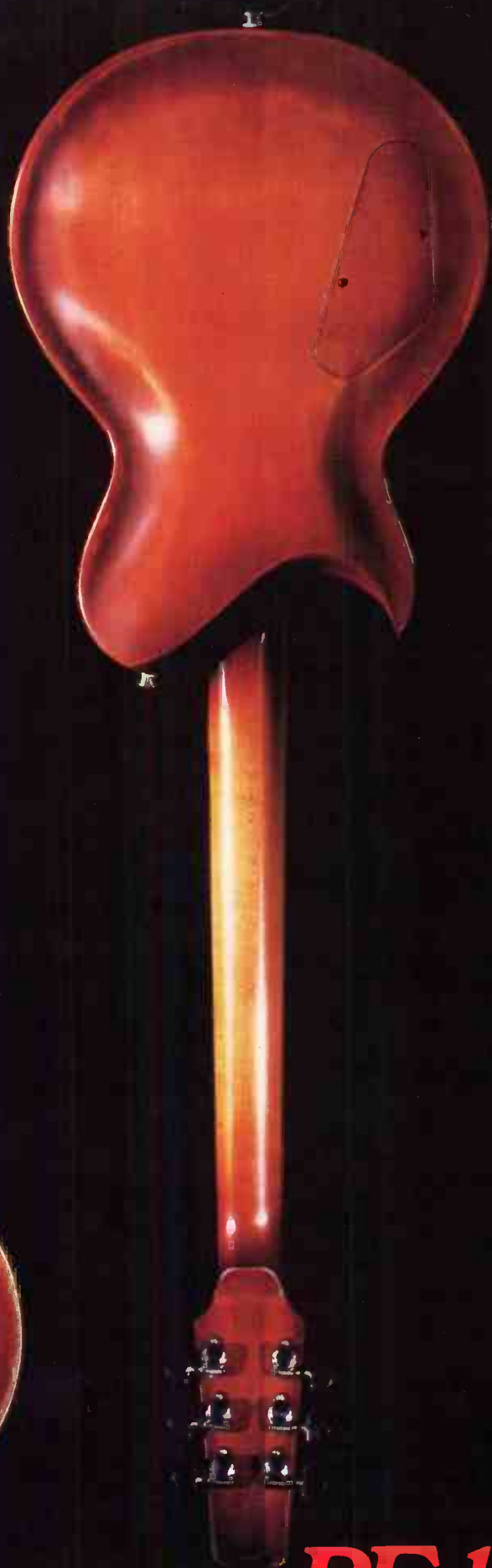
UK and Eire Distributors

Music Man Division

STRINGS & THINGS Ltd. 20 Chartwell Road

Churchill Industrial Estate

Lancing, W. Sussex BN15 8TU



Aria Pro II **PROTOTYPE SERIES** *PE-1000*

USA distributor : Music Distributors, Inc., 3400 Darby Avenue, Charlotte, N.C. 28216. Phone 704-394-4154

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Canada Music Supply Limited, 8660 Jeanne-Mance, Montreal, Quebec. Phone 387-7331

UK distributor : Gigsville Limited, NMT House, Phoenix Way, Cranford Lane, Heston, Middlesex. Phone 01-897-3792