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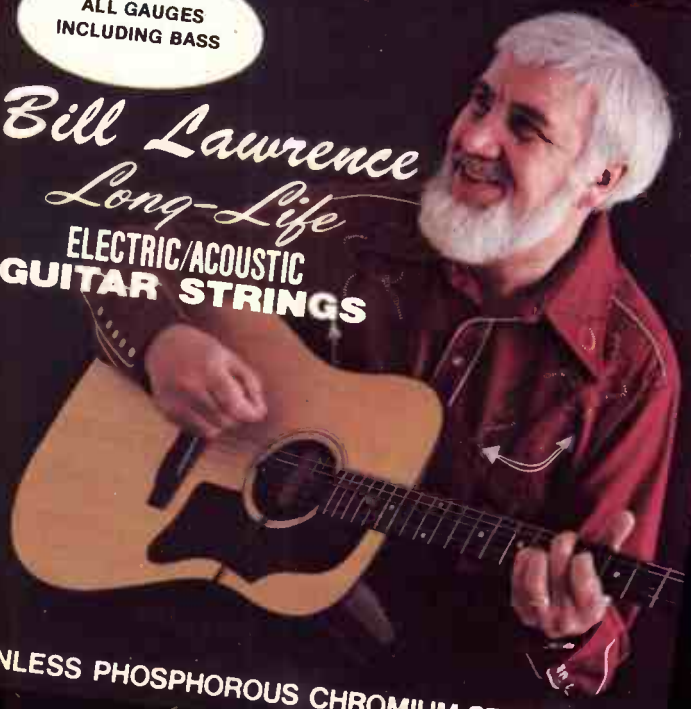
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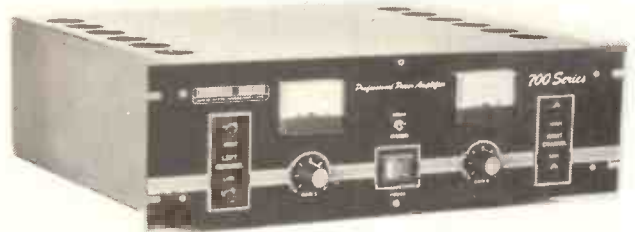
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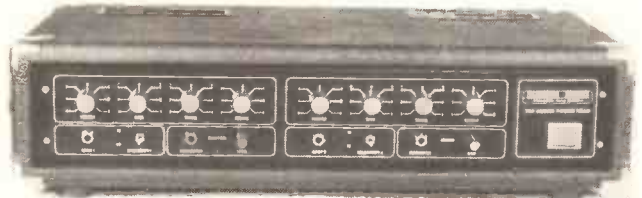
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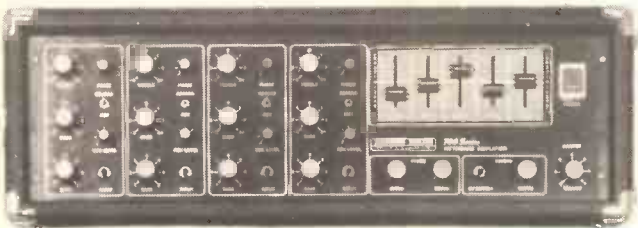
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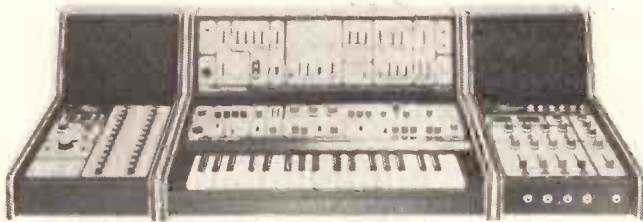
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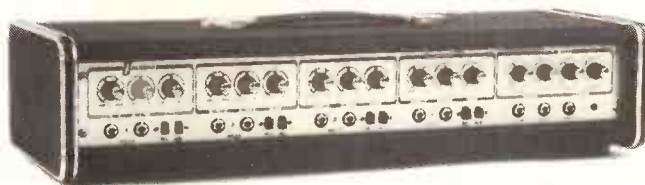
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KISS

... Can Gene Simmons really be human? ...

A Beat investigation



Have you ever tried to comprehend the mere prospect of interviewing a man who spits fire from his mouth? On stage Gene Simmons wears exotic costumes and monster make-up while pounding out a vicious bass guitar. He looks and acts like something out of a nightmare. Kiss are a fantasy band — rock n' roll with all the trimmings — and I mean *all*.

So, donning an asbestos suit and a fire helmet, there I was outside room 223 of a small, yet proper, London hotel. I knocked nervously on the door and heard heavy footsteps making their way to the inside handle. The wood before me swung quickly open, and there he was . . . or was he? Surely the man that stood before me was not the man that conjured up demons while blood spewed from his mouth. What stood before me was a tall, reserved American, smartly dressed, with his hand stretched warmly towards me.

Introductions over, the interview began. Gene, at the time of the interview, is putting the finishing touches to his first solo album. All four members of Kiss are presently working on solo albums and all four are to be released on the same day in late September. In America on that day their TV film special will be shown (it will also be at cinemas in Britain) and Marvel Comics will

be releasing the second edition of the Kiss comics. In America Kiss are big, very big. Gene tells me of a converted aircraft hangar which is now used as a place where all manner of Kiss accessories are sold. From underwear to masks, in true American form every product bears the name Kiss. With such astounding success in America I wondered what went wrong in England.

'It's so funny in this country. Without the English bands we wouldn't have been around at all. Without Sabbath, Arthur Brown and people like the Who we would never had wanted to pick up a guitar in the first place.'

I asked if he felt that maybe the vast stage show distracts one from the music.

'No I don't. I think that when you buy a record you're buying the pure music. You have to understand that when you buy a Kiss album you do not get a 'flash pot' with it. There are obviously millions and millions of people buying the albums just because they like the music.'

Getting down to business, we started to talk about the solo album, which he tells me, obviously, he's very proud of. I think, for starters, I should just list the major guest stars that are appearing on the album, because I think you may be surprised.

There's the New York and Los Angeles

Philharmonic Orchestras, Bob Seger, Joe Perry from Aerosmith, Janis Ian, Lassie (yes, the dog from the films), Donna Summer, Skunk. Baxter from the Doobie Brothers, Rick Nielson from Cheap Trick, Cher (from Sonny and Cher), Gracie Slick, the two guys that play John and Paul in America's Beatlemania, Helen Reddy and the Radio City Music Hall Rocketts, some famous dancehall girls, he says. Oh yes, he's also got this group of 40 singers whose name I didn't quite catch who, as he puts it, are 'forty silky high harmony people who sing like angels, so we quickly disembowled them and now they sing like devils.'

As he says, there are a lot of surprises and he adds 'All the people who have pre-conceived notions of what Gene Simmons from the band is like are going to be in store for some rude awakenings.'

At this stage it seemed valid to ask him about his own role on the album.

'I'm the bass player in Kiss, but on the album itself I'm not playing bass at all. I'm playing electric and acoustic guitars.'

Which ones?

'The acoustic guitars are Martin D140s, very old ones, because of the wood, and just the care of the way the acoustic guitars are made. You just can't beat guitars that somebody's worked on by hand.'

I mentioned briefly a part in Ian Hunter's book 'Diary of a Rock n' Roll Star' where Ian visited the Martin factory when he was touring America with Mott the Hoople. It seems that Gene's also read that book and if anyone wants an honest first hand account of that factory it's a good book to read. It's a great book anyway, but back to Gene . . .

'You just don't find a big guitar company with the one-to-one relationship between the instrument and the person that makes it. The problem with most musical instruments is that they're handed down. One person puts on the strings, and the next person does this, etc, and if there's a fault in the wood for instance the next person may not know it and the fault goes on to the end.'

What strings?

'D'Angelico strings. They're rounder and have more edge. Often people that play acoustic guitar on records lose a lot of the clarity and it just becomes kind of strummy because a lot of guitar strings are dead. They don't have any kind of sustain. Sometimes when you hit a big acoustic guitar with an open G chord, what'll happen is that the chord will die down quickly. With a Martin the wood acts as the natural amplifier for the strings.'

What about electric guitars?

'They were everything from the obvious Les Paul to the Japanese Ibanez. It's a marvellous little guitar. What they do is copy the best features of American guitars and combine them into these Japanese guitars. It's got the neck of an old Strat — a long neck, double octave, totally exposed — and the pick-ups are Di Marzio.'

He had rather an interesting story to tell about Di Marzio pick-ups. It seems that he went to school with Larry De Marzio, the inventor.

'I remember at the time I kept telling him about the band I was going to form and we were going to be big stars, and he'd say 'Ah you're full of it, I'm going to start designing pick-ups' and I'm saying 'Ah you're full of it!'

And here they are, X number of years later, and Gene's using Di Marzio's pick-ups. I do like a nice story. Getting back to what we were saying, I asked him about amplification.

'We're amped through two different amps at the same time. Marshall 100 series cranked up to the top, with treble cranked up to the top, bass at about 6 level, and the mid is about ¾. That's to get the train effect, the graunching where the speakers are just crying for their life.'

He'd told me earlier that the album contained three outright rockers, and I presumed that this 'train effect' would be used solely on them.

'No, it's on some of the lighter tracks as well further back in the mix. It could be underneath an acoustic guitar and the acoustic guitar will sound just ten feet tall. You don't actually hear the electric guitar but it doubles what the acoustic guitar's doing and gives it a kind of ambience that it doesn't have naturally. It has overtones way down in the bottom that wouldn't naturally happen.'

And the other amp?

'At the same time I plug into an old Fender Reverb amp. They stopped making this

type around the early '60s and they have two twelves in them. The wonderful thing about them is that when you go to Nashville and hear those clean crisp country licks on guitars they're all done with this amp. It's perfectly designed so that the amp can't overdrive the speakers. The wattage of the amp is designed to go into one twelve inch speaker but it has two. They later improved it and turned it into a twin reverb using JBL Lansing speakers, but this was before then, when they were using Jensen speakers.'

To me it seemed strange that a man so obviously into guitars plays bass. It seems that his personality couldn't cope with the 'guitar hero's' image, he didn't want to get stuck behind drums (he plays them too) and to him, the bass seemed the obvious answer. As he put it, it was the instrument he could move around with the most. For Kiss he designed his own bass made in New York by a man named Spectre.

'Again he's taken the best pieces from all the basses — Fender Precision neck with an old Melody Maker kind of body with two horns, two octave range neck completely exposed so I can reach the highest note, and the bridge is set in a way where I can just hit an open string like an A and it will sustain itself forever. It's only got one pick-up that's hot-wired so I've only got one volume, one treble control, and that's it.'

A problem that a lot of bass players may have experienced is the neck overweighing the body. Gene had said that the bass was the instrument he could move around with the most, so how did he overcome the problem?

'The bass is perfectly balanced so that I can put my arms out and do whatever I do visually and the bass won't fall neck first, which is a problem with a lot of basses.'

As for bass strings, he uses extra long round-wound Rotosound.

'The round-wound are more metallic and give you a bulldozer effect.'

With a lot of bands, especially heavy metal ones, the problem of getting the bass heard is immense. Volume without boom is harder to achieve than you may think. So what does the man who has everything use?

'I turn the bass up to ten and use ten Ampeg SVT amps. Each one pushes 360W RMS and they run into 15 to 20 of these long throw horn enclosures that are used for PA systems. What they are is 15 inch speakers mounted in the middle and there's a horn coming out of both sides, and there's small horns — tweeters and things. It's designed to push out the mids and the highs as opposed to the lows, and that again is designed for American audiences.'

Why for American audiences?

'Playing in a huge concert hall — Madison Square Gardens and the like — you have a very high ceiling and so even if you have a low bass frequency it's not going to travel very far at all. As any acoustic expert will tell you you need a low ceiling and/or something for the bass to travel on like ground. I decided five years ago at least that if Kiss is going to be playing these huge concert halls, and especially outdoor stadiums, if I wanted to be heard in the first place I couldn't use . . . Acoustic amplifiers, for instance. You'd



"You bet yer ass!!"

need a closer sound to Jack Bruce, Cream days, you need the edge and the high to even hear the instrument.'

Nuff said, and it was downstairs for a meal in the hotel restaurant. No-one knows who he is, and he likes it that way. After dinner it was into a car and off to Trident Studios to hear some tracks.

The album was recorded at The Manor in Oxford, sweetened in LA, and mixed at Trident. It's going to be finally mastered in New York. The engineer is Mike Stone. Gene said that the albums Mike has worked on previously which really fascinated and impressed him were with Queen. Co-producer with Gene himself is Sean Delany who started out as road manager for Kiss. From what Gene said, he's just started to come into his own as a producer. About the album Gene said:

'I wanted to do a fun album. There's not one song that sort of just starts. Everything just leads into the next thing and there's talking between tracks and it's that kind of album.'

I got to hear most of the album, and I think most people will be surprised. It's not like the Kiss albums at all. There are three out of the 11 tracks with a similar feel to Kiss, but the rest are a world apart. Even the guest stars are performing totally out of character. You should just hear Helen Reddy and Donna Summer singing their balls off (*Their what?!?! . . . Ed.*)

The last track on the album is a total surprise. It's going to set a lot of people wondering, mainly in America, but there is a reason. I'm sorry to be vague, but I'll let you draw your own conclusions. I think it's beautiful.

One of the last things that Gene said to me was 'These albums are to prove that we are anyone we want to be and that we can break all the rules'.

Gene Simmons is the classic Jekyll and Hyde of rock. On stage he's a monster, at home he's a man. With Kiss he's predictable, on his own he's a surprise.



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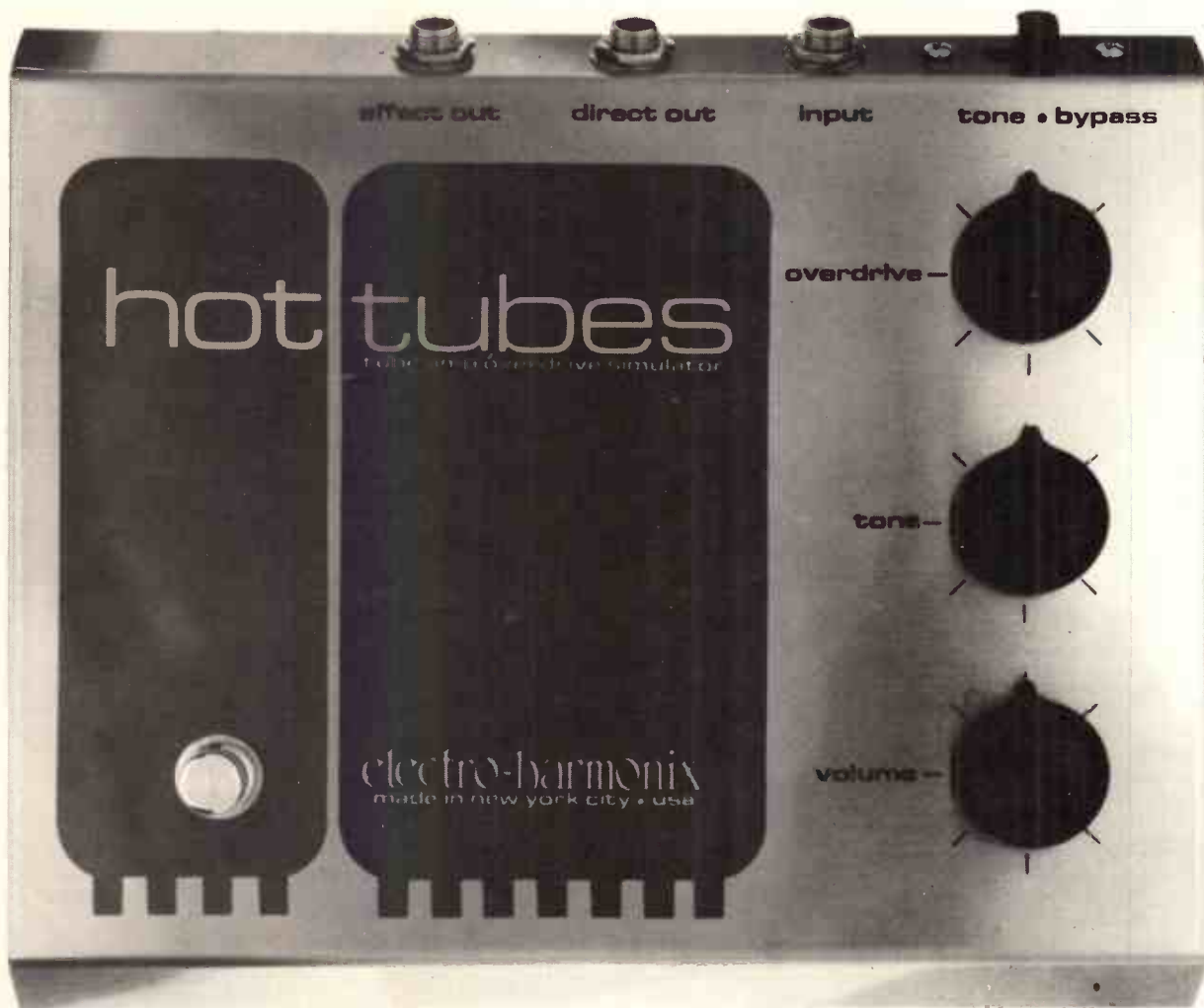
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Dear Sir,

I would be grateful if you could advise me on several points about my equipment which have bothered me for quite some time.

I own a Fender Stratocaster and would like to know if after one and a half years of use my guitar would need re-fretting; if so, how much would it cost and how long would the operation take?

I also own a 100W Marshall transistorised amp and a cabinet, and would like to know if this set-up is more favourable than a 100W VS Musician amp (HH) with reverb, plus a similar cabinet to mine. My equipment is in constant use and is subjected to temperature changes now and again due to the climate here.

Thanks for a fantastic mag — keep it up!

Christopher Cavilla,
Gibraltar.

P.S. Would you perhaps know how much it would cost to record five straightforward songs at a good recording studio in London (including tape copying, mixing, etc.) of a quality to submit as a demo?

If you bought your guitar new, it is highly unlikely that it will need re-fretting already. Have a look



at it — are the frets actually worn down at any point? Are you experiencing any degree of rattle or buzz from the neck? Any guitar ought to stand up to considerably more than eighteen months of constant use. Nevertheless, we contacted Sam Li — regarded as one of London's best guitar repairers (218 Great Portland Street, London W1) and were given a very guarded quote of £40-50 for a complete re-fretting job, which would take about seven days. There are cheaper alternatives: Roger Giffin, formerly of Roka Acoustic Services, will re-fret a Strat with a rosewood fingerboard for £16 — maple costs a little extra at £22 — and again the job will take about a week. You can contact him at 25 Stanton Road, Raynes Park, London SW20. Finally, Chris Eccleshaw, who nowadays concentrates mainly on building custom-order guitars for the stars, still does the odd bit of repair work: re-fretting by him costs between £22 and £26, and the address is 17c Station Parade, Ealing Common, London W5.

On the question of amp combinations, what on earth do you mean by "favourable"? Every set-up is a matter of personal choice, and all we can do is advise you on whether a product gives value for money, plus offer a couple of options on quality. We have always preferred valve amps for electric guitar, in which case we wouldn't really recommend the Marshall or the HH. Of the two, Marshall have our casting vote, but if you're

getting some new gear anyway, think again about transistors. They rarely give as good a sound as valves.

Studio time costs as little or as much as you can afford. You can lay down a good demo (ideally with no more than three songs) in a day using 8-track facilities. Beat runs two Studio Surveys a year to keep you up to date with prices and other details, and you would be advised to check our last which we ran in July.

Vox-pop

Dear Sir,

I recently purchased a Vox AC30 combo, serial number 15568B, and although it is in very good condition I believe it may be fairly old as it has the old blue backed Vox label speakers. Could you please tell me the year of manufacture, and also whether mine is the bass model of the amplifier, as I would surmise from the 'B' in the serial number. If it is, how exactly does it differ from the normal version of the AC30?

Tony Jackson,
Leicester.

P.S. I did buy a similar "normal" model in November 1964 and its serial number was 16748. Both amps have the later dark cabinet covering.

Vox gear has gone through so many changes over the years, and so many slightly different versions of the AC30 have appeared that more details would be required before anyone could tell you anything about yours. CBS Arbiter, who are currently responsible for distributing both Vox and Fender amplification, tell us that the blue back to the speakers indicates a vintage of around six years. If there are no treble and bass controls on the bright channel, this makes your model some ten years old. A fur-

ther indication is the number of valves. All AC30s have four output valves, but the earlier ones had five amplifying valves, whilst the later had six. It seems unlikely, however, that yours is a bass version.

CBS Arbiter also tell us that queries concerning Fender gear are less difficult; the records about Vox are somewhat inaccessible to say the least.

Practice pig

Dear Beat,

Could you please tell me of any bass practice amps other than the WEM Westminster and Dominator amplifiers. Thanks for your help.

A. Storey,
Liverpool.

July's issue of Beat featured a review of the Pignose — not strictly a practice amp, admittedly, but worth looking at. We've seen prices on this item at anything between £67 and £87.50. Then there is the Fender Musicmaster bass combo — 12 watts with a 12" speaker, and this retails at £126+VAT officially, though you could probably pick one up for around about £100. Apart from these, we're at a bit of a loss, and would welcome any information from readers or manufacturers which might help Mr Storey in his search. If no-one is making bass practice amps, maybe some enterprising souls ought to take the hint and start producing a combo which will corner the market.



Bin plans

Dear Beat,

We are a northern rock band who are in the process of building a P.A. of about 1-1½K in power. Due to the high cost of cabinets for such systems, could you please supply us with some addresses from which we could obtain plans for bass bins, mid-units, etc.

"Backwater",
Cleckheaton,
W. Yorks.

A common request: here are a few for starters — ATC Ltd., Pier House Laundry, Strand On The Green, Chiswick, London W4; Cetec, 16 Uxbridge Road, Ealing, London W5 2BP; then from the States you could try Altec Sound Projects Division, 1515 South Manchester Avenue, Anaheim, California 92803, U.S.A. They are apparently prepared to mail you a book free of charge. Finally, there is a book published by Howard W. Sams and Co. called "How To Build Speaker Enclosures". The authors are Alex Badmaieff and Don Davis. If any readers know of books which have helped them with speaker construction in the past, we would be interested to hear about them.

Melody mark

Dear Beat,

I have just purchased a 12-string guitar of unknown origin. It is completely unmarked for identification, but is very similar in colour to the Eko. This particular guitar is fitted with a plain-looking pick-up by the sound-hole and has a volume/tone control.

I am very pleased with this instrument but am dying to find out the name of the manufacturer. The one clue I have is an inlaid motif on the head. Hope you can assist.

John McGuckian,
Warminster.

Your guitar is from Italy and goes under the brand name of Melody. By coincidence, a member of Beat's staff has the acoustic version of this instrument, and agrees with your opinion of its quality. The Melody company is run by a fellow who formerly occupied a prominent position with Eko — hence the similarity in design. At the moment they are imported by Richard Brown Distribution of Northants, who also handle the Japanese Richmond acoustics and Rikmann electrics, as well as the Finnish

WLM organs. Your particular guitar retails at a bargain £62.



Basic search

Dear Beat,

I am interested in the Alembic basses used by Entwistle, McVie, Clarke, etc., and would appreciate it very much if you could tell me how to get hold of some leaflets and price lists.

Gary Parker,
Ayrshire.

A bit of an old chestnut, this one. First and foremost, Alembics are all hand-built at a small works in California, which means that they are horrendously expensive even before they've stuffed one in a box for a trip across the Atlantic. Secondly, their reputation has now reached such proportions that there is probably a backlog of orders outstanding, and it would be a long time before you actually got your hands on one. Thirdly, they are rated by many bass players (those you mention among them) as the best basses money can buy. Thus we part with the address once more: P.O. Box 759, Sabastopol, California 95472, U.S.A.

Do you have a query or do you merely wish to air your views? Either way, keep the mail coming!

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MICHAEL CHAPMAN'S CRIMINAL RECORD —

*An undercover
report by P. C. Douglas*

Michael Chapman has a Criminal record. So have I, for that matter — it's his. The explanation is simple: Criminal Records is a new label run by Michael's manager and Camel's manager. Michael's new album, 'Playing Guitar The Easy Way' is the label's first release.

But first a few words about Chapman himself. He has been around for a number of years, but first came to prominence about ten years ago, making regular appearances on John Peel shows and accompanied on many occasions by Rick Kemp (who later joined Steeleye Span) on bass and Richie Dharmas on drums. A series of albums with Harvest — perhaps the best known of which was the excellent 'Fully Qualified Survivor' — was followed by several more with the Decca-run label Gama Records. So why the new label?

"Decca kept sticking their finger in too much, so we thought, Well, we'll run the risk and go completely independent so that we've got total control of the product — which is what everybody wants, but when you're dealing with a major company like Decca, there's always some 80-year-old there who says, No I want to do it like this. You've got to be over 50 to get a job in the office."

"Even as a secretary," added the lovely Andru, Michael's wife and personal road manager.

We were sitting armed with several bottles of wine (Chapman is legendary for his appreciation of the grape) in a draughty upstairs office belonging to his publicist. He rarely comes to London for interviews, preferring the rural tranquility of his farm near Carlisle. Curiously enough, Michael walked into this interview straight from one he himself had conducted with his old friend Ralph 'Streets of London' McTell. The idea is to publish a book on guitar playing which will consist of a series of interviews. But since this venture is in the early stages, perhaps we had better stick to the album. Michael explained how the idea first came to him.

"People would often come into the dressing room after a gig and say: I learned to play this, and they'd play something that I'd written — streaking around the guitar fingerboard like a maniac. And you don't have to do that with anything that I write. They hadn't figured out that the piece wasn't in normal tuning. They'd play something that I play in a strange sort of D minor tuning in *normal* tuning. And they've got to have hands four feet long to do it. It's not necessary at all. So I'd retune the guitar so I only had to move two or three fingers not very far.

"I've seen other people's instructional albums for teaching the guitar and they're all so academic. They all put out this idea that 'I can do this, and if you really try you can do it too.' Whereas to me guitar playing's not like that. If it's hard for me to do it I either find another way of doing it or I abandon it. I don't like difficult things. Never have done. I'm lazy. And I've never seen this guitar hero syndrome — Look,



I can confuse the fans, I can race up and down faster than you can. I went through that period — I made a living at playing acoustic guitar faster than anyone else — for about nine months! And I was the first to get bored with it."

The way his own concept works is straightforward enough: the album consists of twelve tracks, each played in a different guitar tuning. The acoustic guitar plays the basic song, and this is embellished by bits of electric and various effects. Accompanying the record is a booklet which shows the listener how to play each tune. The music is notated in tablature form which, to quote the booklet "resembles conventional written music, but is far easier to read . . ."

The traditional five-line staff is replaced by a six-line staff, each line representing a string on the guitar, starting at the top with the treble E. As Michael points out in his introduction, the big advantage this system has over the old system is that it works for all tunings, whereas traditionally, having worked out from the number of sharps or flats at the beginning what key the piece is in, you then have to adjust your playing to take into account the different chord shapes. In short, you can't really use anything but the standard EADGBE tuning without getting into a hopeless tangle of twisted fingers.

As you will see, the tablature shown here represents three strummed chords of G, A and E respectively, the numbers representing which frets are used to play each chord. The squiggle at the bottom means a strum rather than a pick, and there are other details of notation for timing, rest, and simple techniques like hammering on, pulling off, sliding and "choking". It all sounds more daunting than it actually is. The great thing about 'Playing Guitar The Easy Way' is that before you get down to playing anything yourself, you can sit down and follow the music in the book, which brings home to you exactly how each symbol works.

"It presumes that you can tune the guitar, that you can strum chords, flat-pick and claw-pick. It's made clear from the beginning that it's not for absolute beginners. And also, I didn't want it to be How To Play Like Michael Chapman By Michael Chapman. I don't want thousands of people going round playing exactly like me — I might be out of work! I

The diagrams illustrate guitar techniques and notation. The first diagram shows three chord shapes: G chord (open strings 2, 3, 2, 3, 2, 3), A chord (open strings 2, 2, 2, 0, 2, 0), and E chord (open strings 0, 2, 2, 2, 0, 2). The second diagram shows a timing diagram for a single four-beat bar, with notes placed on a staff and stems indicating the duration of each note. The notes are labeled DUM, DÜMMA, DIDDY DIDDY, and DIDDY DUM. The third diagram shows various other symbols: Hammer on (a note with a curved line above it), Pull on (a note with a curved line below it), SL Slide (a note with a curved line above it and the letters SL), and Rest (a note with a vertical line through it).

mean, sooner or later twenty of them are going to be better at it than I am. What I've tried to put down on the album is some very simple progressions: there are twelve tracks on the album and twelve different tunings, starting off with normal. It's just a question of very basic things, like how to put chord shapes together in other tunings — most people think you only use other tunings for bottleneck.

"There's also a melody line on top — there are overdubs on most of the tracks. Two guitar players could sit down and learn the same piece, taking a part each. It's to help people to start finding new things in different tunings. I want them to take this hint from me and then do it for themselves. It's just the beginning of it. I don't want to *teach* people, I just want to point them in slightly different directions . . ."

The man who pointed Michael in his particular direction was, amazingly enough, Tommy Steele. He had watched Steele miming on TV with an acoustic guitar, and assumed that you could only play six notes on it. Some months later he discovered that you had to fret the strings to raise or lower the pitch! He was flabbergasted. It seemed so hard. Later he heard Jimmy Currie in Lonnie Donegan's band, then Big Bill Broonzy, who opened his eyes to a variety of styles.

"I thought, Oh my God, somebody can do all that — play drums and bass and guitar all at the same time."

"But Ralph (McTell) was the guy who introduced you to ragtime, wasn't he?" Andru prompted.

"Well, to claw-picking," said Michael. "After I'd heard Broonzy I used to play the bass strings all the time, the 4/4 bass. Then Ralph took me aside one day and said, 'Look, there's another way to play it.' So I said, 'Yeah, but you only get half as much volume on the bass strings.' But I started playing 2/4 bass every now and again."

Chapman has always been a hard player; he likes a lot of rhythm, a lot of punch in the songs, hence the frequent use of sidemen both in the studio and on stage. He has always played electric guitar as well as acoustic, despite being better known as an acoustic player.

"Gus Dudgeon produced my first four albums, and the wouldn't let me put any electric on. I used to have to sneak in with an electric guitar when he wasn't there. But, y'know, I grew up playing both types of guitar. Having gone through Big Bill Broonzy I got into Django Reinhardt and learned to

play fast." It was at this stage that he bought an electric guitar and started playing modern jazz with his own trio in Leeds while he was still at college there.

"It was a great education. I was still at college, but I was working every night. People used to come up to his jazz club, and I'd back 'em, so I'd have to know all the chords. I mean, I used to play in dance bands — anything, to keep myself at college. The Principal used to keep throwing me out."

Chapman uses a black Fylde acoustic most of the time, and this magnificent instrument is pictured in the booklet. Recently he had had a new one made, which he amplifies with the aid of a Hot Dot pick-up, an object the size of a match-head.

"You just bore a hole straight through the bridge of the guitar and set the Hot Dot in resin. You're supposed to put two in, one on the treble side and one on the bass side. There are treble Hot Dots and bass Hot Dots. Ralph's got a Guild with two in, but he says he doesn't get anything from the middle strings. I've just got one in mine, and it's beautifully balanced. I plug it straight into a big Fender rig, a Bandmaster rig with a 15" speaker, and that makes up for what the pick-up lacks at the bass end. It sounds like a piano — beautiful. Whereas that Barcus Berry's too hard and metallic, so I'm going to take it out of that black Fylde and put a Hot Dot in."

"You've probably got one of the best-sounding Martins in the country as well and you never play it on stage," Andru chided.

"Well there's no way I'm gonna bore a hole through the bridge of my Martin," Michael explained. "I won't even clean it. It sounds so good. People look at it, and they must think, How can he let a guitar get into that condition? But if I cleaned all the beer and the wine off the front it might change the sound, so why risk it? I never clean anything — I clean the fingerboard just by playing it."

"The Fylde is a lovely acoustic — very dry. Whereas the Martin is full of overtones, because it's ten years old now and it's getting like a good Martin does. If you just mike it up through a big P.A., the bass overtones'll start wobbling the stack. I use a lot of drone tunings, and you can see the stacks start to move if you've really got the wick wound up. But using the Fylde plugged into this Fender rig I can control it on stage."

On the record, Michael used the black Fylde fitted with a Barcus Berry plus a De Armond across the sound-hole, the Martin, which is a D.18, a 1956 Gibson 175 (the fat-bodied single-cutaway semi-acoustic) and a Strat, with a Fender Deluxe Reverb amp. The effects were an MXR Phase 45, a Foxx fuzz box (" . . . that's something I bought in New York for \$25 years ago — I call it The Green Machine — it's covered in green fur — looks *horrible*, really awful. But it gives you octave fuzz . . ."), a Korg synth pedal (" . . . you can just hear it gurgling away at the bottom end . . .") and a Kingvox wah-wah.

And lastly, a word from Michael to all those of you who have tried and failed to finger-pick with all fingers: he can't do it either. "I tried and tried and I just couldn't get the hang of it. I only use my thumb and forefinger." So son't despair, there's a lot you can do with the humble claw-pick.

"John Fahey said to Michael: 'Most guitar players play like little old ladies,'" said Andru. "He told Michael, 'You play with rrrrrrump, and John Martyn plays with rrrrrrump, but most English guitarists play like little old ladies.'"

"What he meant by that," Chapman explained, "was that they're like old ladies picking a meal instead of eating it."

There's a feast of guitar playing on his new album at any rate (*Groan . . . Ed.*) and although the whole business isn't quite as easy as he makes out, Michael Chapman has at least contributed towards making it more accessible.

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HONDO II BASS

Price: £96 inc. VAT

Reviewed by:

Peter Douglas

There can't be many electric guitars with Di Marzio pick-ups which cost under a hundred quid brand new, even after the taxman has waltzed off with his slice of cake. Hondo guitars, imported by Hornby Skewes, are actually made in Korea — an interesting fact when you consider the way that Japanese axes — excellent though so many of them are — are spiralling in price. It's important not to dismiss Hondos just because they're so cheap, since an identical range of guitars made in Japan might well cost 50% more thanks to the rising yen.

OK — enough of the international economics. The Hondo II is a copy of a Fender Precision and certainly looks handsome enough. It has weight and authority and is immaculately finished. The body derives its weight from the mahogany which makes up the bulk of it, plus a heavy maple veneer. The neck and fingerboard are solid maple. Sounds good so far, dunnit! The two pick-ups are located close together half way between the end of the neck and the bridge (*Extraordinary! . . . Ed.*) and although I have heard that they are not the standard Di Marzio bass pick-ups but a cheaper version, there is no shortage of volume from them; it really isn't worthwhile chewing the fat about the differences, if any, between these and the one people use to replace the Original Fender pick-ups on their Precisions. We here at Beat are simple-minded enough to reckon that if a guitar sounds fine, it isn't world-shatteringly vital to discuss the minutiae of its internal electronics. Of course, like its original predecessor, the Hondo has a very long scale, and most bassists attribute the full, rich Precision sound to this, amongst other factors. For those like myself with rather small hands, a bass of this scale can often appear to have been made for someone with fingers a foot long. But it's worth grappling with the beast, because ultimately the superb range of tones available from it makes it well worth taming.

One design feature of the Hondo which differs from the Precision, however, is the fact that the thumb rest is below the strings rather than above. This means that, unless your hands are on the wrong way round, the thumb rest is actually a finger rest. It

would only be of use to those who play bass with their thumb rather than with their fingers. A small point? Not really. Very few players these days use anything but a pick or fingers, and the positioning of this rest inhibits the downward stroke of a plectrum. Even playing the E, A and D strings you tend to bark you knuckles on it, and the only way round this is to take the thing off. This doesn't present any problem, since it's held on with no more than a couple of screws, and purchasers might even decide to reposition it rather than do without it altogether. But it is an annoyance, especially since, in every respect, this is a fine bass guitar.

Our review model arrived with the expected metal plates over the bridge and pick-ups. Both are a drag, and both were quickly removed. I can't recall the last time I saw any professional bassist using a Precision with these useless encumbrances still adhering to it. Anyone who wants to use the full tonal potential of his instrument will want the freedom to play at all points along the strings, and there's no way you can do this with two large metal plates in the way. But in this case, it seems to be a feature of the Precision itself, and thus as much a tradition as wet English summers.



As for the rest of the hardware, the machine heads are gigantic, well-g geared (not too high, not too low) and did not stick. It is always vital that the bass player should be able to tune up quickly and accurately; there's nothing more off-putting in a band than the thumping of an out-of-tune bass. It always takes a while to twig, exactly what's wrong with the overall sound, and a bass player with nasty machine heads will usually pretend he hasn't noticed, since the hassle of twiddling stiff keys is too much, and he'd rather just get on with the more serious business of looking cool on stage.

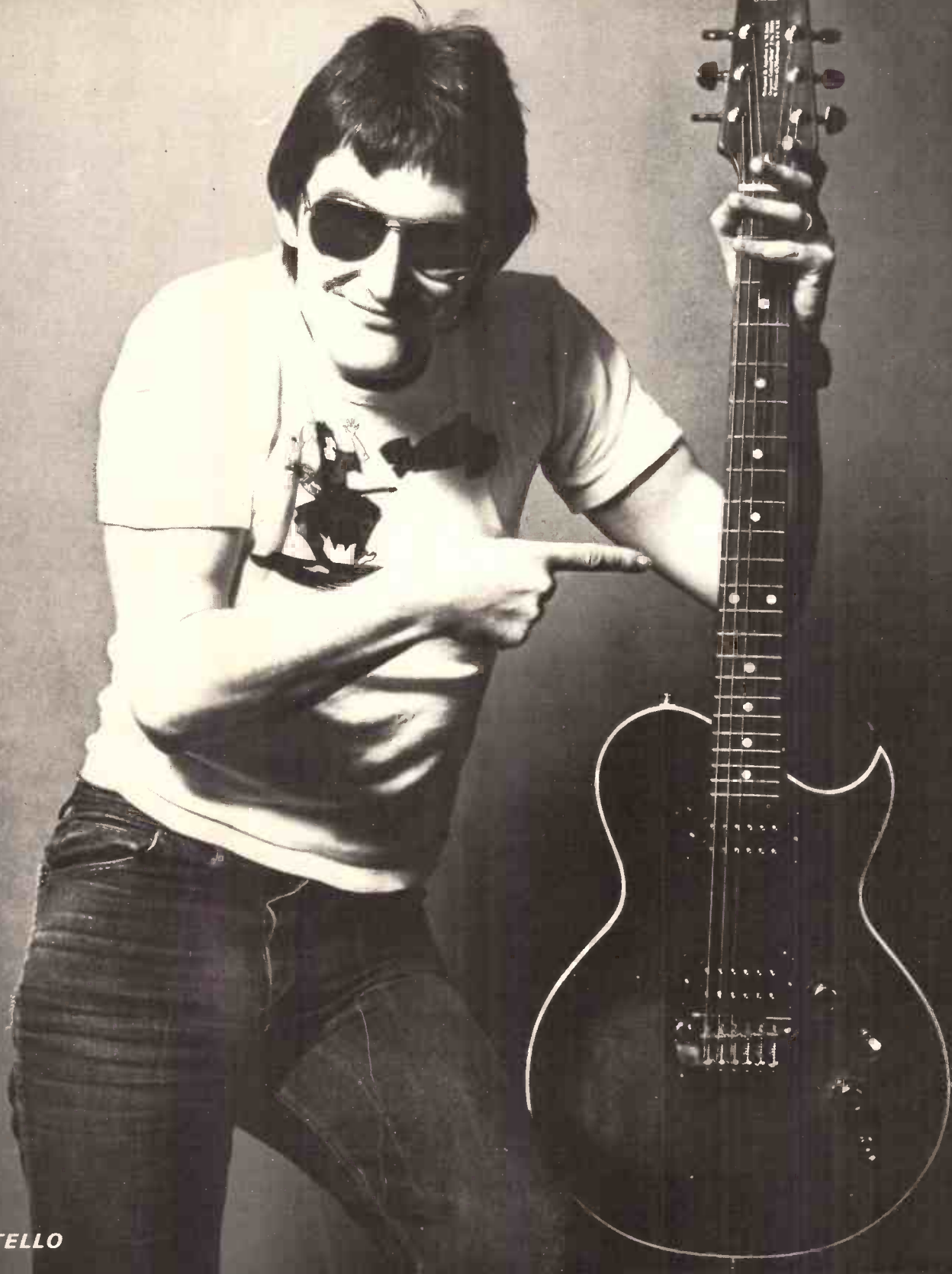
There are only two rotary controls on the Hondo — volume and tone. They proved smooth and easy to operate, though they were too easy to pull off and should be attached more firmly. Being slightly ribbed, they ensure that sweaty fingers will not grope for them in vain half way through 'Ballroom Blitz'. The jack socket is located to the right of the controls (as you look down) and this is the perfect place for it.

Whilst in this general area, the bridge is completely adjustable and looks sturdy enough, being bolted on at the back with four screws. The guitar action was fractionally too high when the guitar arrived, but it was a simple matter to get the strings to lie flatter on the neck. It was necessary first to lower the treble pick-up, however. Even before the bridge was lowered, I discovered a lot of rattle on all four strings at and above the fifteenth fret. This was due to the height of the pick-ups. There is a pair of screws at either side of each pick-up for the very purpose of lowering or raising these brutes, and two minutes with a Phillips-headed screwdriver were sufficient to lower them to a more respectable level. The treble pick-up tended to tilt forward after this operation instead of lying flat, and this meant that it had to be lowered further still.

Only one other tiny gripe: the strap buttons were too small, and could possibly allow a strap to slip off in the middle of a gig. Bass players do not look cool with their instrument round their ankles.

I've left the sound until last, because I wanted to end this review on a positive note. It's a possibility that the guitar sounded so good because it was being played through the excellent Roland Studio Bass combo, whose superb equalization facilities would ensure that any bass would sound presentable.

Well, fair enough, but the Hondo had a very pokey approach to the job, which must be due at least in part to the pick-ups. Every thing from a sharp funk attack to a resonant "booming" traditional bass sound was obtained with the twiddle of a couple of dials. No duff bass could roar out with such authority whatever the amp. As regards feel, the neck is not easy to play if you're used to a shorter scale or if you are lucky enough to had access to a real, good Precision. But since most of those who would be interested in a bass of this price are likely to be first-time buyers, they would be well advised to get this one without hesitation. The round-wound strings supplied on ours were excellent, and I have played Fender Precisions which felt and sounded a good deal worse than this.



PIC BY
FIN COSTELLO

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KIMBARA 182 Y

Price:

£375 inc. VAT & Hard Case

Reviewed by: Tom Stock

A quick glance at the price of this instrument should sober up those of you who might believe a multi-effect instrument is likely to be a bit of a joke! £375 of anybody's money is a lot of bread, so no matter what one's prejudices against guitars with built-in effects batteries, any guitar which contains such extra units must be given a fair crack of the whip.

The 182Y is basically two guitars — firstly it's a pretty good Strat imitation, and secondly it's a storehouse of various mixable effects units. Physically, the 182 has a white ash body with an oak finish and a one piece fingerboard and neck from solid maple with rosewood inlays. The frets are nickel silver, the three pick ups super-response single coil type, the bridge die-cast with individual string adjustment, chromium plated machines, and the whole guitar is finished with a matt polyester.

The switch-gear, as can be seen from the photograph, is, to say the least comprehensive. There are two pick-up selectors, each having three positions; two volume and two tone controls; a main Bypass/Effect two position switch, an LED indicator which lights immediately the jack plug is inserted; a two position switch labelled 'Bypass' switches in the Sustain/Distortion effect operated by a rotary control; two three position switches operate the Auto-Wah and Phase effects which are also influenced by rotary controls, and to crown it all there's an easy screw-in tremelo arm. Phew!

Individual

So where to start? Firstly, I'll treat it as an ordinary Strat copy. In this respect, bar one very important problem, it comes out very well indeed. The two 3 position p/u selector switches undertake the same operations that the standard modification Strat does with one five position switch. With the lower switch indicating 'normal' the upper switch operates each individual p/u separately. 1 is bass, 2 middle, and 3 treble. All p/u's work well, although throughout I was a little disappointed at the lack of treble bite. The Kimbara fell a little way short of the trade-mark biting treble that is the Strat's forte. Switch the second selector to 1/2, or 2/3 and you get the two

mixed — plus, if you like, a second mixing by using the first p/u selector — if you see what I mean (if you don't, try working it out because things are going to get more complicated from here on in!)

In other words, you can mix all three p/uses at the same time which can be quite desirable. Of all the different combinations available, the one which I was most happy with turned out to be treble on the normal selector, plus 2/3 on the mixing selector which provided a really satisfying chunky sound with bags of attack.

Now, however, there come a couple of serious problems. The first one is the proximity of the top E string to the edge of the neck — it's so close, the further up the neck you travel, as to be quite absurdly unusable. Any hint of a pull-on or off finds your index finger scrabbling down the side of the neck and off the guitar altogether. I sincerely hope this is a problem only with this particular example of the guitar: if it's typical of all of them, it's disastrous. The



second, less serious problem, concerns the switches themselves — something I'll have to say more about later as the hassle compounds itself later on. Two switches, small as they are, so close together, lead to mistakes. From a normal standing position you can hardly see the lower selector switch and it's quite easy to inadvertently rearrange the top one while searching for the lower one. Still, the guitar sounds and plays well — the action was well set on this example, the machines admirable, and notwithstanding my comments about the top string, the neck fast and smooth.

So, move to position 2, and switch the main BYPASS down to EFFECTS position . . . Neeeeeeeeeeeeeeeeeeeeeks! This is a rough translation on the screams of pain from the amplifier, because, you see, if one leaves the second of the two volume controls turned up full, and the Sustain rotary fully clockwise, the tame little guitar suddenly becomes a raving beast, chucking out at least twice as much power as it does in its normal mode, howling feedback like a demented gargantuan belcher in full-blast. So, start again methinks.

It is, however, equally possible to switch to Effects to find the guitar goes completely mute, leaving you strumming embarrassed while you frantically search the body for the problem — and unfortunately the problem is inherent in the guitar's design. If one sets out to provide 3 pick ups, two volume, two tone, three position switches for two complex effects plus three rotary controls plus another two position switch for one of these rotaries you end up with the sum total of 16 different switch positions (and therefore any combination of those 16) and 7 different rotary control positions — this is too much (literally) and the complexity of the effects section must be undesirable to the gigging musician. I was assured, during the course of a phone call to FCN's technical man, that he had managed to master the guitar after an hour's playing on stage. He must be a clever geezer . . . say no more!

Mechanical

Right then. To obtain simply the 'Sustain/Distortion effect you follow the following process: achieve the sound you want from the guitar in normal mode and switch to EFFECTS on the master switch. Then switch the Phaser and Autowah three position switches to their upper-most position which is *not* OFF, but rather BYPASS or 'before'. Then switch the Bypass switch above the Sustain rotary control down and you've got your desired aim. In actual fact, the process comes a little easier than this mechanical regurgitation may sound, but all the same it is a little on the complex side.

The Sustain is good, and the distortion very good — backs of sustain and when the distortion is on maximum you can get the guitar almost shaking in sympathy with the string vibration.

But, now you want just the phaser to operate. This means you have to switch the 'Sustain' to BYPASS, the phaser down to 'after' and the Auto-wah down to Off. The phase is OK, but the sweep is a little limited and it doesn't provide that really, long slow phase that I particularly indulge

in — on the other hand it will produce a very good doppler effect when the rotary is turned fully clockwise to flat out.

So, now you want just the Auto-Wah. Leave the BYPASS (Sustain) off, switch Phaser to off and Auto-Wah to 'On'. Nothing happens. Panic. What's a matter? Well, of course (no instruction book came with this model although I'm assured one will be provided in future) the Auto-wah is an envelope follower and requires quite a voltage to trigger it — which means turning up the volume on the upper volume control to 5½ or more. Then you get your Auto-Wah. I personally hate the sound, (of any Auto-wah) but as far as it goes it seemed OK. although whether it's musical or not is a different matter.

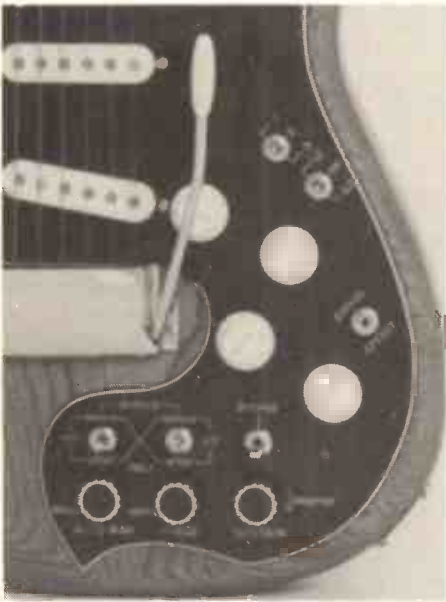
Potential

All the effects can be mixed, but in all honesty it's pointless here to go on about describing how to achieve the various mixes: doubtless after some experimentation one can reach pleasantly acceptable sounds. Phase and distortion mixed together is very pleasing, and I found I could generate some pretty ethereal noises when the Auto-wah was added as well — hardly sounds like a guitar though at times!

The effects are powered by six small pen torch batteries — and when all are on maximum there's a fair amount of noise generated but I guess the addition of a noise gate as well would have just tipped the balance of switches so the potential player leant forward permanently at a 30

degree angle.

At this point its essential to differentiate the sounds from the ease/difficulty of achieving them. The guitar, both as a guitar and as an effect conglomeration, is very good — very good indeed. The ergonomics are something else. All the switch gear and controls are concentrated in one single area of the guitar, and the switches are small (although strong) and damn fiddly to use even in test conditions. I personally wouldn't dream of attempting to play this guitar regularly on a stage — I



might have it set up to a certain point and change guitars mid-set for effect and then replace it again.

A final general observation is whether it's necessary — why, for example, not buy a good quality Strat copy, three effects pedals with footswitches, and play like that? I don't really know what a satisfactory answer to that would be.

This particular guitar might also work with the effects units built-in as they are, but with the on/off and mixing facilities on a comprehensive footswitch; this would undoubtedly reduce the physical problem on the guitar body and still only necessitate carting one pedal around instead of three or four.

Design

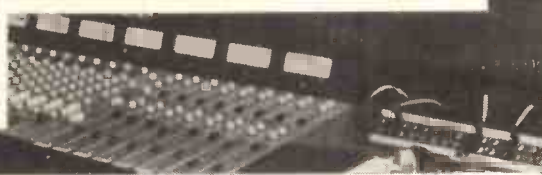
In other words, I'm not sure about the guitar at all. I'm split between liking it because it breaks ground in design, and hating it because it seems to go out of its way to make it difficult to use the effects that break the ground. At £375 it's both expensive because you can buy a Strat for considerably less, or it's cheap because buying the units separately would bump the price up considerably as well as cause more transportation and setting up hassles.

In all, I feel it's under-developed. The ideas are right, but the designer ought to try and find some other way of operating them. I'd dearly love to have a go on the Mark 2 model if there ever is one — and I hope they give it a name as well as a number!

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KIMBARA S180
12 String acoustic
Price: £89.95 inc. VAT
Reviewed by: Tom Stock

In this age of rapidly spiralling prices when it's possible to pay over half a bar for a watery, dripping ice cream cornet in the Marylebone Road, the prospect of purchasing an attractive looking 12 string acoustic guitar for just under £90 is a relatively appealing one — even if it's not a lot to do with ice-creams! Kimbara, distributed in the United Kingdom by Fletcher, Coppock and Newman, have recently re-vamped their entire acoustic model range, although the subject of this review (the S 180) is a new addition slotting in nearer the bottom end of the price scale.

The S180 comes complete with a red and black soft carrying case which I presume to be included in the overall price — I found it a bit tacky, but I guess that it's difficult to throw in a case for £90 all-in! The provision of the soft case does, however, mean the owner can put off purchasing proper protection for his instrument until such time as the case has become soiled and ripped — by when it'll hardly be worth protecting the similarly scratched guitar inside!

So, what do you get for your money? Like I said at the beginning, the S180 is an attractive instrument to look at. Basically all blonde — neck, top, back and sides, the jet-black head, and contrasting browns of bridge, neck and scratch plate, plus the tasteful position markers and binding, all go together to give the Kimbara a pretty face. Indeed, the guitar is extremely well made-up — but is it just a pretty face? In some respects, yes.

Spruce

The back and sides are laminated maple, while the top is laminated spruce. Decorative (and protective?) binding is ivorine on the sides and a pearl-type (plastic?) material on the back and top. The neck is adjustable and made of solid maple, while the fingerboard and bridge are rosewood. Position markers are genuine mother-of-pearl, and the bridge is adjustable by means of two slot-topped large screws. The machines, I think, are Kimbara's own, and the frets are nickel silver — the overall finish being a clear polyester.

All the above-mentioned components

seem to have been assembled correctly — it does seem that glue splodges are really a thing of the past nowadays. The internal ribbing is tidy — from what I could see of it peering through the sound hole by the light of a pencil torch.

Strings

The news so far has been good, as you'll no doubt agree, and it continues, for the time being to get better. On playing the S180 several factors became clear: the instrument had been very carefully set up indeed. Action was superb for a twelve string, very light indeed making it possible to play full barre chords as far up the neck as is decent without using the sort of pressure normally required to keep 12 strings in order on a d sharp minor! No fret buzz anywhere on the neck confirmed my opinion about the setting up, and the machines proved to be ultra-smooth and easy to use — although, as with every twelve string, the heads are too close together. The strings, also, were excellent although unfortunately Fletcher, Coppock and Newman were unable to identify them other than saying 'they're American'. It

could be argued that they were a little on the light side, somewhat insubstantial, but I happen to like light strings! The fretboard is smooth and the frets sufficiently wide to let my gangrenous fingers slip around unhassled!

So far, so good then. But we now come to the main problem; what is the most important factor about a guitar? The way it looks, plays, or the way it sounds? Right, the way it sounds and it is in this area that the Kimbara falls down. The overall sound is both thin and trebly, with none of the middle/bass that one comes to associate with a good 12 string. It could be partially due to the lightweight strings, but comparing it to say a Yamaha 12 string with Rotosound lights on, the problem remains. The general impression is of an inconsequential sound emanating from a good looking body — a sort of paradox, indeed.

There is obviously something wrong, therefore, in this department. Possibly too much money has been spent on looks, mother of pearl inlays, rosewood bridges and the like, while too little has been spent on the soundbox itself. There's no way that you can get the rich mellowness of solid wood from its laminated imitators, and this must be the root of the problem. Equally, I know of a couple of laminated body guitars which can do sound distinctly richer than this Kimbara.

Improve

The problem then still remains. Do you want a good looking guitar and take the risk that it might just improve with age and with heavier strings, or go looking elsewhere. Admittedly ninety quid is damn cheap for a twelve string, but there are genuine alternatives both cheaper and slightly more expensive. It's really up to you, but the Kimbara might just be a case of 'it looks good, tastes good, but don't sound too good.' — but then, there is more than one reason for buying a guitar.



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INSTRUMENT REVIEW

Amplifiers



MAINE P.A. / AKG MICROPHONES

Price: P.A. £562.46 inc.
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Mics: total value £219.37
inc. VAT

Reviewed by: Oeter
Douglas

The feedback, if you'll pardon the expression, from dealers concerning Maine P.A. has been virtually unanimous in its praise. The Sound Centre system reviewed a couple of months back was perhaps the best ultra-cheap one we have seen recently, and for its price offered a remarkably good performance. The Maine system is in a different category, and should not be directly compared with the Sound Centre, since its facilities are greater, its power higher and its design generally more sturdy and smart. Its price, tripods included, is over £600, immediately suggesting that most interest will be shown by bands or individual performers who are making enough money at their small gigs make such an outlay worth while.

The system we tested consists of the PA 170 mixer amplifier, and a pair of 2 x 12" cabinets. But there's far more to it than that. Beginning with the amp, there are five channels, each with two inputs, and each possessing four rotary controls for bass, treble, level and reverb. The master section on the right consists of a four-band graphic equalizer, plus two more sliders for master reverb and master volume.

On the back panel are six sockets: three speaker outputs, one for linking in the Maine 170 series slave amp, plus loop in and loop out sockets. The amplifier's output varies depending on whether or not you're using any monitors. With just the two cabinets, the rated output is 200 watts rms. Maine claim that there is no way you can blow the amp by leaving it switched on without a speaker load, and short circuit, open circuit and mismatching of speakers are all hazards which have been insured against by various internal cut-out systems. A thermal trip mechanism automatically cuts off the power from the mains if any external heat source should raise the temperature of the amp beyond a certain level.

The cabinets each have a pair of 12" speakers plus a pair of piezo crystal horns to handle the high frequencies. The drive units are all front loaded, and the cabinets each have two jack units — again, one for a monitor extension.

The entire caboodle is extremely neatly laid-out, tough-looking, and has an overall elegance of design that instantly fires the impression of professional quality. Maine have taken time to make their boxes look good, and this is not something to be treated lightly.

The stands which can be supplied as optional extras with this rig (£38.50 each) were not with the one we tested, nor were any monitors, so it was a simple question of an amp and two speakers. The first thing we had to do in order to give the set-up its fairest chance was to obtain some decent microphones. AKG kindly lent us three: their D1200E (£70 + VAT), D170E (£65 + VAT) and D1200E (£60 + VAT). Maybe with inferior quality mics the P.A. would not have sounded so good, but with these there were few problems. The most immediate factor of the Maine to become apparent was its volume. At full power, and well below the feedback threshold, the P.A. was almost painfully loud — quite something for vocals, since it's instruments which normally cause one to hold one's temples and groan, as the eardrums do a rapid mambo around the inside of the head.

Tonally, there was plenty of variation — as one would expect on an amp with a graphic equalizer. Maine, in the excellent brochure which accompanies the system, recommend setting the master section flat

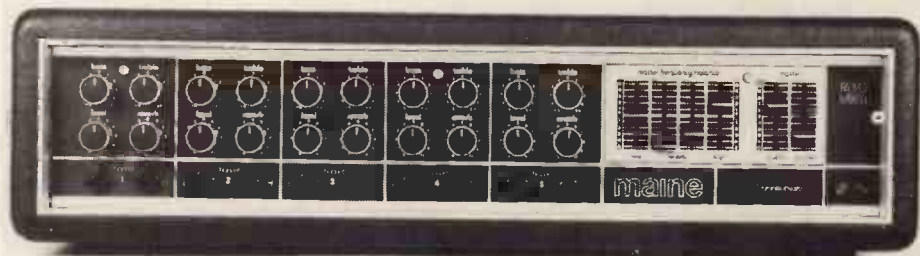
to begin with, and equalizing the individual channel controls first. The master section is then intended a) to adapt the sound for the particular venue and b) — which is actually the same thing — prevent incipient feedback. It's important to follow this rule if you aren't used to setting P.A. up, since the danger is that you will get confused by all the controls and find yourself in a hopeless tangle of feedback and rotten sound.

Microphones

Out of the three AKG's, the best vocally for use in conjunction with the Maine was the D1200E — despite the fact that it was the cheapest. The sound was sharp and penetrating — free of the wooliness you suffer from with inferior mics. The D2000E was virtually as good, but unlike the 1200 is isn't recommended specifically for vocalists — rather for miking up instruments. Nonetheless, it worked perfectly well as a vocal mic, and we could see nothing wrong with using it as such. A switch in the body of this mic adjusts the sound characteristic from medium to bass, if required. The 1200 also has a selector switch (bass, medium, sharp) and proved itself the most resistant to feedback due to its tight cardioid polar pattern. The third of these mics is also the newest — the D170E — was a little disappointing. It was found to be relatively unresponsive and dull-sounding. There wasn't much we could do about this either, since there is no switch on the mic to improve the overall dull quality of the tone. This mic is recommended by AKG for vocalists, but we would be interested to hear why it was so markedly quieter than the other models, especially since the other two were so excellent.

Back to the P.A. now, and one or two features about it that we particularly liked. First of all, the thoughtfully designed modular nature of the individual components means that monitors, slaves and other speakers may be added as and when they can be afforded. Since most users will be very happy with the set-up, it is likely that they will want to extend it. Maine give an example of the kind of system you might end up with: 2 x PA 170's, 2 x 12" cabinets, 2 x 15" bass bins and a pair of 12" monitors. They reckon that such a system gives a power "headroom" of over 400 watts — hence we are now moving out of the territory of little P.A.'s and into the medium sized pub. We were impressed with the reverb incorporated into the amp. Reverb is always welcome on a P.A. amp since it adds depth to the vocal. (I am presuming through this review that the system will be used for vocals only, although there is absolutely no reason why it should not find favour with the solo performer who might want to put his voice and his acoustic guitar through it — possibly with the aid of the pick-ups reviewed elsewhere in these pages.) The circuitry was very quiet, even with the tonal emphasis on treble — full marks for this too.

If we find something wrong the the Maine at a later date, we'll let you know; some may complain at the price. Personally, I do not regard it as excessive.

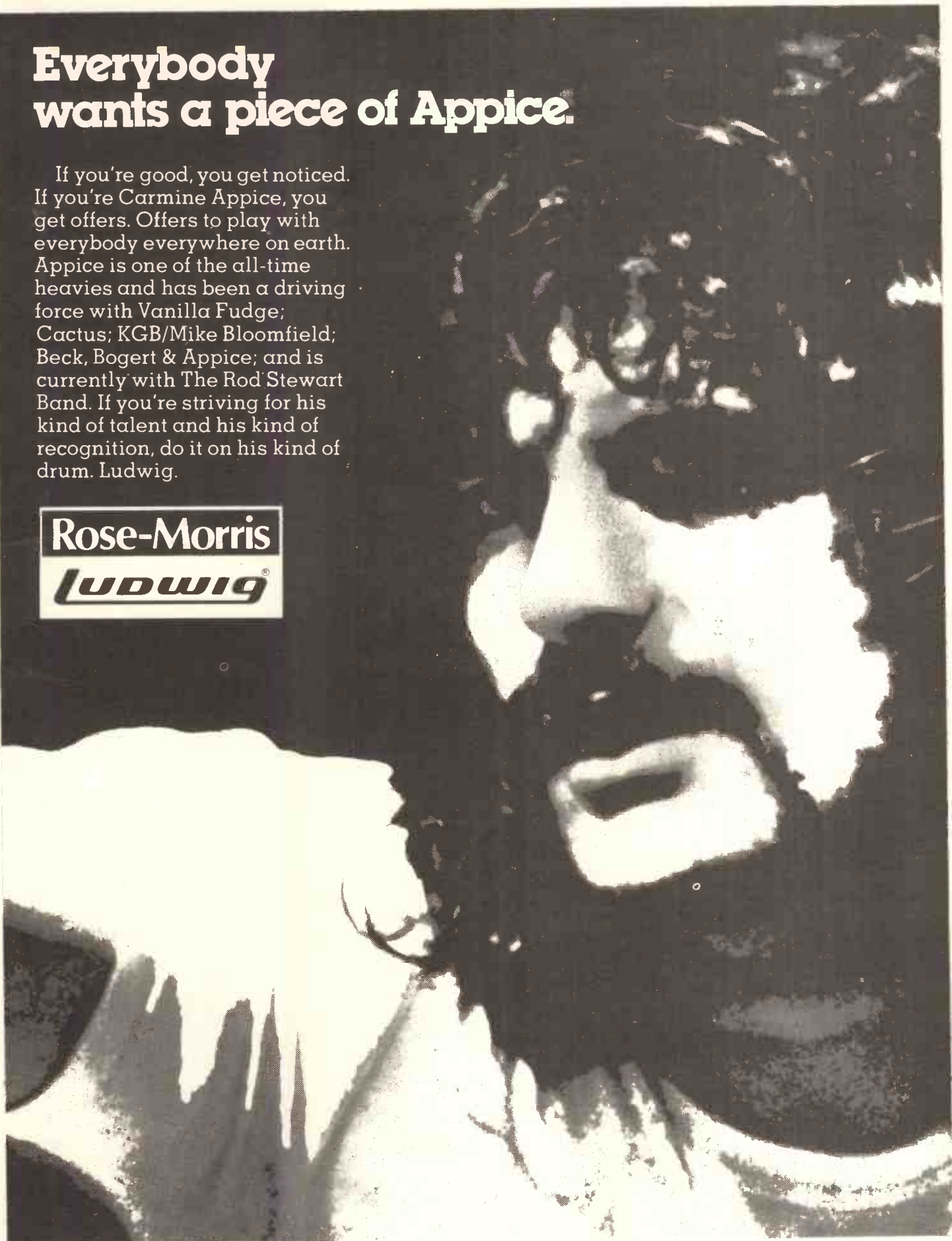


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INSTRUMENT REVIEW

Drums



LUDWIG 1004 ROCK MACHINE

Price: £845 inc. VAT
Reviewed by: David Dowle

A rock drummer, or any other kind of drummer for that matter, doesn't expect to be disappointed when he encounters a new Ludwig kit. And so it was when I came to grips with the standard five-piece outfit finished in an aggressive orange but no less impressive-sounding for that. Ludwig are one of the oldest and most respected drum manufacturers in the business, and are only likely to go off the rails once they attempt to introduce trendy modernisations for their own sake. Generally they stick to the very safe formula of following precedents set by themselves and leave the gimmicks to others: in this instance they've done the former once and the 1004 consequently has one Achilles' Heel.

Recording

However, I can't start a Ludwig review on a bad note, so I just went round drum by drum picking out the good points, deciding to leave the one gripe till everyone's converted anyway. My unusual kit's a much larger affair than this — also Ludwig, but with two bass drums, 22" and 24", and 8", 10", 12", 13", 14", 15", 16" and 18" toms, so my first job was trimming down my drumming to suit a five-piece kit. This happened gradually; to start with, bits and pieces (like the excellent snare drum) accompanied me to several recording studios as part of the larger kit where I could get used to them. We were thus already quite good mates when I actually began the review. The bass drum, 24", was bassy and classic. You run the risk of going over the top, even for heavy drumming, if you go for 26". With this drum you'd never need to consider a 26" drum. I did change the heads here as on all the drums, though. This isn't the gripe, just personal taste. I found these Weathermaster skins on the lightweight side and prone to denting when given what I would call an average beating. I always have and would still prefer Remo Black Dot. While in the skins area, many drummers would probably want to remove the lower head. Double heads are unfashionable these days when mikes are best placed inside the drums, although they would work well in smaller clubs. In



Supraphonic snare drum and bass drum pedal, two outstanding features of the Rock Machine.



my pre-Streetwalkers days with Brian Auger I used double-headed drums although I was less concerned with my sound out front then! The snare, a chrome 6½" × 14" Super-Phonic model, was the star of the show. I recently took it into the studio along with Gretsch, Hayman and Eddie Ryan alternatives, and easily found it the most suitable. Its tone was bright and authoritative, and I was able to tune it low without the lugs falling out. I have used wooden ones in the past and they didn't sound as crisp. The floor tom, 18" × 16", also had a nice Ludwig tone. The dampers were impressive (although one was bent, surely in transit ...) and it sat well on the floor. The dampers' size is convenient, and, more importantly, they don't solidify when they're tightened up. At the same time, they won't work loose either. There wasn't much to say about the other toms, 14" and 10"; they were typical Ludwig, physically and tonally strong.

Construction

Most of the hardware was excellent. The feet on the bass and floor drums were fine, the Speed King foot pedal was simple to

adjust and use (they've hardly changed it over the years) and fittings and construction generally were top class. All of which is good enough news to sugar the pill of the stands. Terrible! The stands were the new Atlas tubular models, and despite their good looks were soon loose and wobbling uncertainly on their clumsily splayed feet. One kick and they'll be over or broken. Also, the splay of the feet will make life difficult for the drummer who wants to draw the kit in closer. Count the stands as the one big minus, and depending on your style and laziness removing the lower heads and replacing the playing heads as two other minor inconveniences. Count everything else as a convincing plus; the tone, construction, playability, lugs, dampers, fittings, snare release, foot pedal, and of course the snare drum itself. A little rethink and Ludwig will be able to add another unqualified winner to the payroll.

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**WELSON
'BLACK PEARL'**
Price: £120.28 inc VAT
Reviewed by:
Peter Douglas



It must be said first and foremost that his guitar is one of the cheapest solid-bodied electrics we have ever had in the Beat offices. It is therefore necessary to be extra-kind to it in terms of assessment, since it really isn't cracked up to be much.

Welsons are made in Italy, like the keyboards bearing the same name. This particular instrument is a Les Paul copy, though the similarity becomes less apparent the closer you get to it. The type of wood used in its construction was not known by its British importers, Woods of Bolton, but they did tell us that the pickups are "genuine humbuckers" and the Black Pearl is apparently the first Welson to get this lavish treatment. Incidentally, this is one of eight electric guitars in the range. The others include three original design models, three semi-acoustics and an SG copy, and there are also three basses.

So much for the background. In detail, the first feature which actually distinguishes it from a Gibson Les Paul is the fact that the pick-up selector is a rotary switch rather than a toggle. The positions are marked B, M and T for bass/middle/treble. The metalwork is gold-plated throughout. Another interesting feature is the bridge, which at first appears to work by a different method from usual, but soon reveals itself as the standard up/down forward/backward system. As with the selector switch, perhaps the manufacturers were anxious to avoid legal proceedings from Gibson — some having been instigated last year against "copiers" of what they regard as their own designs. Hence the other rotary controls are ribbed and have a wider skirt than on the Gibson, and the machine heads are of a distinctly rounder shape.

The finish on our review model was as good as we have come to expect from modern manufacturers of "copy" guitars, apart from a couple of tiny chips in the wood of the fretboard (here again we don't know the type of wood used, and neither do the unfortunately-named in this case Woods of Bolton, though it looks like smoothly-polished rosewood):

On picking up the guitar another feature immediately came to light; the neck is exceedingly thick. One of my colleagues was moved to compare it with a tree trunk, and although I would not go quite so far I could see his point. Then again, it does make a difference when you're used to other electrics and it may well prove an off-putting factor to punters sitting in a shop trying one out. You can get used to it, and in some ways the added depth to the neck is better suited than most to the natural shape of a cupped left hand. But since guitarists are so conservative by nature they will feel suspicious, and maybe not give it a chance as a result.

Another initial drawback is the weight: the Welson certainly feels heavier than comparable Les Paul copies, and this leads us to another point: the sound from the instrument is strongly biased towards the bass end, and you can tell this even before plugging into an amplifier. Indeed, were it not for the weight you might be forgiven for thinking that it was hollow. The extra bass sounds at first like resonance within the guitar, as if there's an invisible sound-hole hidden somewhere in the body.

The strings supplied with the guitar might also have something to do with it. They really are extraordinary creatures. The windings appear to have been polished down so much that the strings vibrate as if they were all plain — unwound — right from the 1st to the 6th! Consequently the tone is too smooth for an electric guitar, so that instead of bite you get a duller, more resonant tone.

Perhaps the most unfortunate feature of the Welson (and it must be stressed that all this is before you've started playing it through an amp) is the machine heads. In shape they are more akin to those found on cheap Spanish guitars, and in operation they are much the same — impossibly stiff, so that, having applied the sort of effort you'd normally require to wrench the cap off a new jar of marmalade, when the key finally moves it jerks the note up about half a semitone instead of the slight adjustment you'd been hoping for. The keys are also too small to get a decent grip on in a hurry.

In short, the only feature which really stood up in the preliminary stages of our investigation was the playing action. The guitar was reasonably well set-up, and the smoothness of the fingerboard ensured that most licks could be accomplished without pain.

OK — reach for a jack lead, stuff one end in the guitar and the other in an amp input. Switch on. What happens? Yikes! The sound with the bass pick-up on (volume full, tone full treble) is about as crisp as a blancmange; the middle position (ditto) is not greatly different, since in the combination of both bass and treble the bass overwhelms the treble; the treble pick-up is fairly bright, but thin sounding. The sound overall is unbalanced — analogous in this respect to a rather poor Rickenbacker we once had in the office. When the bass is too bassy and the treble is too tinny, it's very hard to gain any real control over the sound. In addition, I found I was getting feedback through the amp even at moderate volume levels. Damping the strings was no solution, since the feedback was caused by the vibration of the pick-up covers. All you can do when this happens is to remove the covers, thus exposing the coils (and this assumes that the covers are only screwed on rather than soldered) and giving scope for sweat and dirt to get in the works, clogging up the sound even further.

Readers will by now be thinking that I've been unfair to the Black Pearl. It is cheap, after all, and a cheap guitar is very often all that a young buyer can afford. But there comes a point where you have to decide whether or not it might be more advisable to spend your money on a better quality second-hand guitar through small ads in Beat, Melody Maker or Exchange & Mart. Or perhaps you might wait another couple of months and save up £50 extra to spend on a new Antoria or Kasuga. You can still buy a Columbus Les Paul copy for £130, including VAT, and an old — or a new — Columbus will never let you down. I haven't been as kind to the Welson as I had originally intended to be. Usually with a cheap guitar you can find a couple of saving graces which make it worth owning; in this case, it must only be the price.



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Reviewed by: Tom Stock
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IBANEZ PHASE TONE UNIT

Price: £39.00 inc. VAT

I'm not too impressed with this particular phaser because it doesn't seem to do quite enough. What it does, however, is very good indeed. For the price it's very quiet indeed, and the sweep of the phase is very relaxed and gentle — and perhaps therein lies the problem. Phasing is a soft effect, admittedly, but some manufacturers have been able to create more than the laid-back overall effect of this particular model. The range is definitely OK, from relatively slow to relatively fast but for my liking it doesn't quite accomplish that really slow, enveloping gush of an ultra-slow phase, nor the juggling bounce of the ultra-fast one. Perhaps, though, at less than £40 including VAT, it's a deliberate middle of the road phaser. I do, however, take issue with Ibanez for their supplying of an optional soft pad for the base (as is the same with all their units on review here). If you build a unit which is likely to get scratched — as these are, then why not build in the protection rather than leave it as an option? If the new owner wants to place the unit in a pedal board then let him remove the underside protection because he's bound to be in a very small minority indeed.

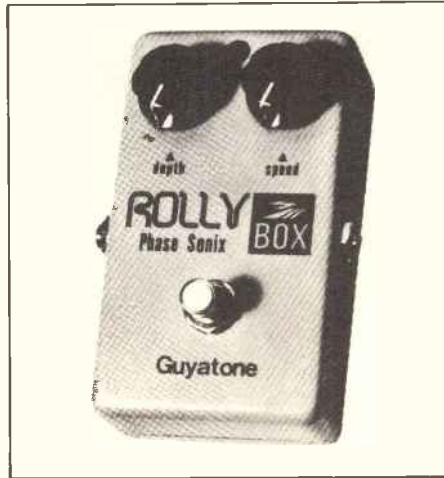
GUYATONE ROLLY PHASE SONIX PS-101

Price: £20.49

Ridiculously cheap — utterly and totally ridiculous price for this unit — even if it didn't work at all it would probably be worth the money in electronic scrap! The fact that it does its job admirably makes it even more the bargain of the year!

The Guyatone unit does boost the output slightly when switched on and the foot-switch itself is a little soft — it doesn't make it obvious by feel alone that it's switched on. The speed control is too shortly calibrated — from not slow enough to not fast enough, and the depth switch clicks. On full depth the phase actually rushes

across the frequency range pulling out, in turn, all bass, all middle and all treble — but it's an interesting effect if not strictly accurate phasing. The addition of an LED to indicate it's switched on and the extra facility of a 9 volt di makes it a star product — at £20.49 it's, well, to repeat myself, ridiculous!



IBANEZ OVERDRIVE II

Price: £30.50 inc. VAT



Shaped from the same extrusion as the Phaser (and Compressor) the Overdrive unit has three rotary controls — Distortion, Balance and Tone. The addition of the balance feature helps enormously — with careful setting you can switch in to a fuzz lead from an undistorted rhythm without any outrageous boost in volume — unless you want it. However, turn up the Distortion and you have to change the balance setting as well. I would have preferred the Balance to be either pre-set, or over-riding, so no matter how much distortion is added the balance to the original sound remains the same. However, at this price that's a small wish. The tone control is excellent. On full Distortion the tone control moves the sound from a genuine dirty, muddy, almost filthy sound to a crystal clear, attacking biting scream. The Distortion could, for my money, have got even more demented, but my tastes aren't everybody's. In all, excellent value for a sturdy unit which does precisely what it sets out to do.

IBANEZ COMPRESSOR

Price: £30.00 inc. VAT

Switch in the Compressor and suddenly the guitar goes completely mute because the level is turned right down: easily rectified but perhaps a design fault? However, there is bags of sustain here — turning a cheap Les Paul copy into a veritable Yamaha SG2000 as far as sustain goes (would that it could change the whole God-damn guitar as well!). 'Level' control can be anything but that — on full up my amp was looking for the exit stage-right, so there are no power problems here. Re-design of the indicators — i.e., something which you can read from the top of your platform boots would put cream on the icing (if it doesn't make you sick!).

IBANEZ FLANGER

Price: £86.00 inc. VAT

Now I'm a Flanger freak — doing the amount of home recording I do I know a Flanger can add interest to even the dullest guitar passages (and boy I can write them) or when used to flange the whole recording can completely transform and brighten faded endings etc. The Ibanez Flanger, at £86.00, is OK — neither brilliant nor ghastly. On full 'Width and Regen.' and minimum Speed, it takes about 14 seconds to go through the whole cycle — reasonably slow and much to my liking.

It's considerably quieter than, for example, the Electro-Harmonix which I particularly like, but on the other hand it lacks the versatility of the Matrix option which E-H provide. It will, however, perform a very ordinary but highly effective additional effect. With speed on full and width and regen on minimum the unit serves as a general tone sharpener giving real treble attack — probably not significant, but I dug it! The best Flanging effect I managed was with the speed on minimum and 'width' and 'regen' just over half-way — very pleasing and very effective. Too much width and regen brings in that awful motor-bike effect at the bottom end — but there again, some people go for that in a big way. If it's your cup of tea, then drink it. Overall a good, reliable workhorse.

IBANEZ FLYING PAN

Price: £86.00 inc. VAT

Brilliant — excellent value for money this one, but only if you believe you can use the effect. The Flying Pan is basically speaking a highly sophisticated phaser unit which has the ability to pan your sound from one amp/speaker to another at varying speeds, either phased, not phased, or phased only on one side.

Four rotary controls operate the unit. Phase speed does precisely what you would imagine; foldback depth controls the amount of information recycle to the phaser — as Width in a Flanger; Phase select is a three position rotary switch marked left, stereo and right, and the Pan speed determines the speed at which the sound is pushed from one speaker across the stereo spectrum. You can, by foot-switch, have phase, or pan only.

So, first the phaser — good, sounding

better than the Phsger unit tested on these pages but the addition of the foldback depth option implies greater sophistication.

The pan is great. We set up two combo amps in the office and had the sound bouncing sideways across the room like a ping-pong ball. Although it appears to, the sound does not actually shut off completely in the unpanned speaker — it merely drops significantly giving the impression of close-down. On full speed the pan has the effect of a demented tremelo!



Like I said at the beginning — excellent . . . only if you believe you can use the effect — and that's the crux of the matter. Mind you, it's a good phaser, and the extra money for the amazing pan option is probably worth it!

MORLEY AUTO WAH
Price: £118.80 inc. VAT

Function of the PWA (Auto Wah pedal) is threefold — to provide (1)

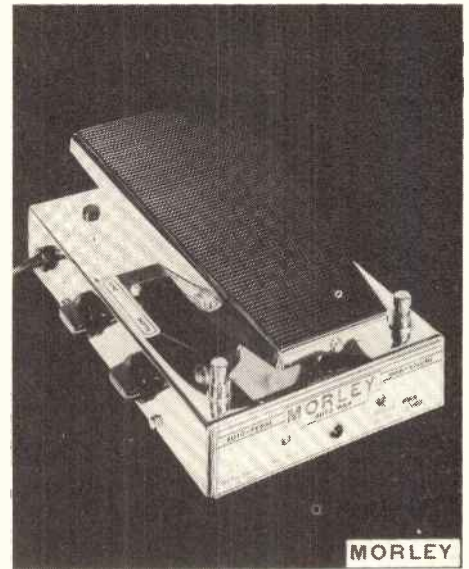
wah-wah in conventional manner with the pedal, (2) automatic wah (envelope follower) by click-in switch, (3) volume pedal.

On either side nearest player there are 2 footswitches: when these are on, this is indicated by LED allotted to each. When r/h LED on, you get function (1). When r/h and l/h both on, you get function (2). When l/h on, you get function (3). During functions (2) and (3), the l/h LED flashes to indicate (a) speed of envelope wah and (b) progress of pedal in volume mode.

Three additional switches: on/off at far side front of pedal, indicated by LED at near (playing) side; plus two rotary controls to affect 'Travel' and 'Center' (sic) which means (a) how *much* wah you want i.e. how extreme the progress from treble to bass tone, or bass to treble, both the auto and manual wah should be i.e. frequency range. And (b) what area of the sound spectrum is emphasised, i.e. Center control to the left emphasises bass wah, to the right, treble wah.

Pedal noisy in operation. Much hiss, and auto wah hisses t rate of pulsation, which is especially irritating. Otherwise, all performs well, Straight pedal wah very good and easy to control. Envelope not much use to guitarists — better for keyboard players who have other pedals to worry about. Volume function OK. Good long mains cable, sturdy construction, probably even Blidd-proof.

Ultimately, however, would like to know reason for this combination of functions. Pedal takes time to get used to and understand workings of rotary controls.



Fancy owning one of these units? Keep your wallet in your pocket and turn to page 54 . . .

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INSTRUMENT REVIEW Keyboards



MICROTEK MODEL 201 ELECTRONIC TONE CABINET

Price £375

Reviewed by: Pete Banks

Over the last few years the keyboard player's lot has become a happier one. With the advent of synthesizers and specialised transducers, he can bend notes around like a guitarist and play an acoustic piano and be heard.

The Hammond organ has always been a special beast, with many players it is still their number one instrument, but it is a problem to amplify. This is because it is usually used with a doppler shift rotary speaker cabinet, or 'Leslie', named after that well known firm of doppler shift rotary speaker cabinet manufacturers! And the problem with 'Leslies'? They're just not very loud. Various methods are used to boost the volume, like using lots and lots of them, or miking one up in a broom cup-

board away from the stage. But now it looks as though the problem can be solved.

The Microtek Electronic Tone cabinet is in fact a 'Leslie' synthesizer, and can be used with a straightforward array of amps and speaker cabinets, replacing the need for a separate 'Leslie' cabinet.

The device synthesises chorale (slow) and tremolo (fast) speeds of bass (L.F.) and treble (H.F.) rotors. These speeds are discreet for L.F. and H.F. and are fully adjustable allowing a combination of speeds which cannot be achieved using an un-doctored 'Leslie'. Also, the rates of rotor acceleration and deceleration are adjustable, along with controls to alter depth and colour on both L.F. and H.F. channels. The box is a 19" slimline (1 3/4") rack mounting unit only 8 3/4" deep overall with a sturdy steel frame. The anodised aluminium front panel features mains switch and i.e.d. indicator, rotor speed change switch, and a routing switch to facilitate remote speed changing from a keyboard or footswitch. There are also twelve holes, behind which are the presets to control the rotor parameters mentioned earlier, six each for L.F. and H.F. channels. They can only be altered with a screwdriver, and so accidental or deliberate sabotage of one's settings is impossible.

The back panel carries mains input, balanced mono internally mixed output (all XLR's) an input level attenuator, and a barrier strip terminal for rack wiring. The terminal tags give separate outputs from the L.F. and H.F. rotor circuits, and allow an unbalanced input and remote hand/footswitch to be connected. All outputs can be split at the terminal without the need of transformers to enable direct injection to mixer lines and simultaneous on stage monitoring.

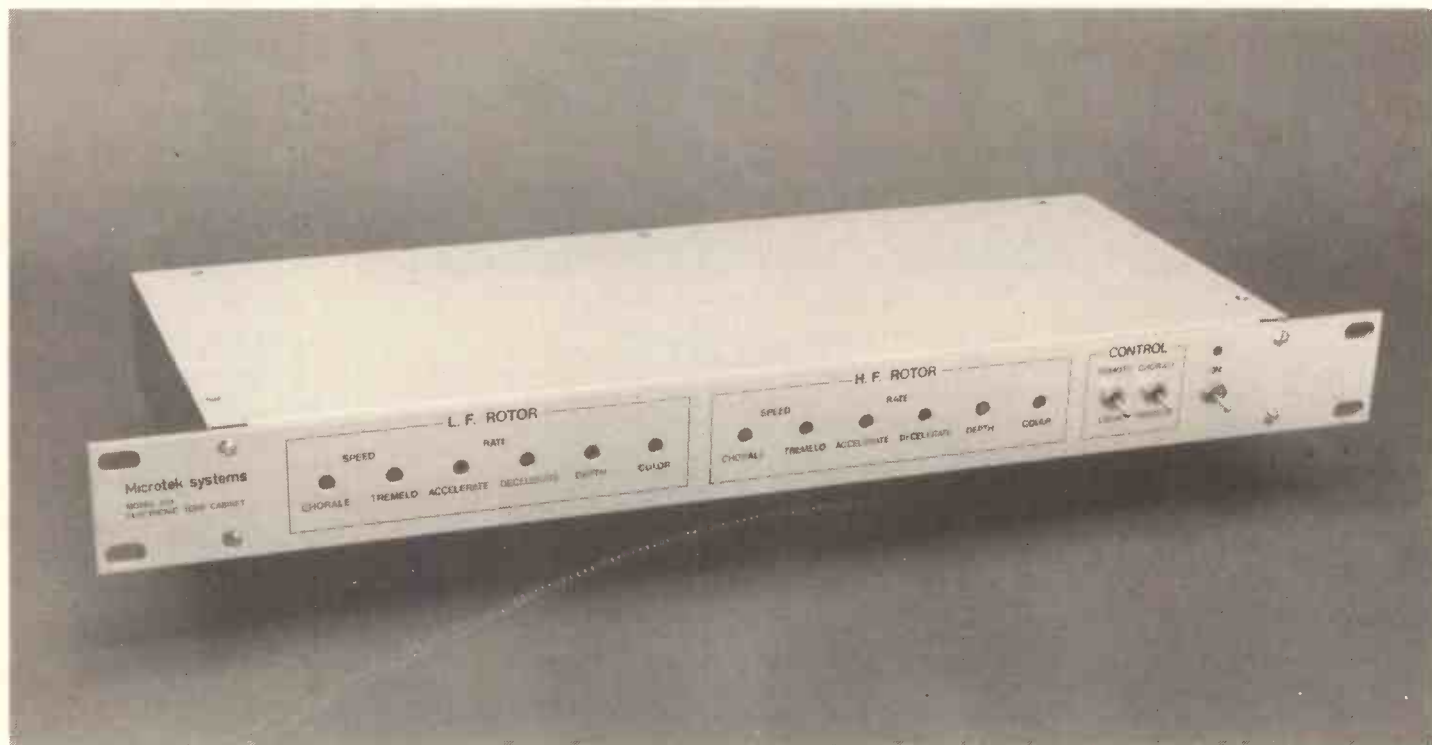
Technically, the device is of interest in that the electronically balanced input will accept ridiculous voltage levels without damage, and the mains supply unit is in-

novative in that it has no mains transformer. All components are high grade, and are mounted on sturdy fibreglass PCB's, the standard of workmanship being very good. Before we go further, if you've made it this far, let me say that having tried the unit with different keyboards, I shall confine my comments to its use with the Hammond as this is clearly for what it was designed, and also gives the best results. Hammonds are pretty individual anyway, the 'A' series type gave a quite different sound to an earlier C3.

I understand that all Hammonds have balanced output terminals (somewhere!), and a lead from this needs to be routed to the input of the Microtek unit. The rotor outputs are then fed into the amplifiers feeding respective low and higher frequency cabinets. I say higher frequency, as opposed to high, as the best results were found using mid-type cone speaker cabinets instead of high frequency horn cabinets.

The effect is uncanny, as the sound really does appear to be revolving, even though coming out of stationary speakers! Basically then, the chorale and tremolo presets are straightforward, they just need to be set at whatever speeds you want, but unusual combinations can be used, as the speed presets cover a considerable range. For example you could have two fast or two slow on the H.F. channel, while having the usual slow and fast on the L.F., or two fast on the L.F. and . . . well, you see what I mean! The acceleration and deceleration rates are also straightforward, and can be set as desired, and in true 'Leslie' fashion, can be considerably different for L.F. and the H.F. rotors. The depth and colour controls can now be adjusted, and this does take some time.

Basically, the depth presets control the amount of Doppler effect (pitch variation) on the signal while the colour presets control the number of reflections from the



theoretical cabinet sides (phase variation) These controls also interact, and do indeed give a very effective result, much more rotationally convincing than any other phasing device I've ever heard used on keyboards, and one cannot consider this unit just as a complicated phaser, it is much more.

Now, to be hypercritical, however, I did find that setting up the depth and colour controls in the chorale mode for optimum 'Leslie' imitation, when switched to tremolo sounded a little un'Leslie' like (is that a word?!) and readjustments to the controls in the fast tremolo mode lessened the 'Leslie' effect when switched back down to chorale. This listening test was in many ways possibly too subjective because my ears are so conditioned to the warm but poor frequency response of this genuine Leslie (model 760 in this case) that the ultra clean sound of the Hammond through amps and speakers brought into the open all sorts of little (and big!) noises that are usually lost in the mushy Leslie sound. So a graphic equaliser was used to tailor the response somewhat, and would probably be an essential extra. However, the big advantage that this system has over a 'Leslie' is volume, 'cos the organ can now be heard really LOUD!

This device really is most remarkable and I imagine that it will soon be used on the road by many keyboard players. I don't see it replacing the 'Leslie' altogether, as the finer nuances of the old fashioned physical/rotational effects are not quite captured, and before that is taken as a criticism, remember that string syn-

thesizers are not absolute imitators of every scrape/bow/pluck etc of the original/real thing, and they've been around quite a while now. After all, this is the FIRST device from this company.

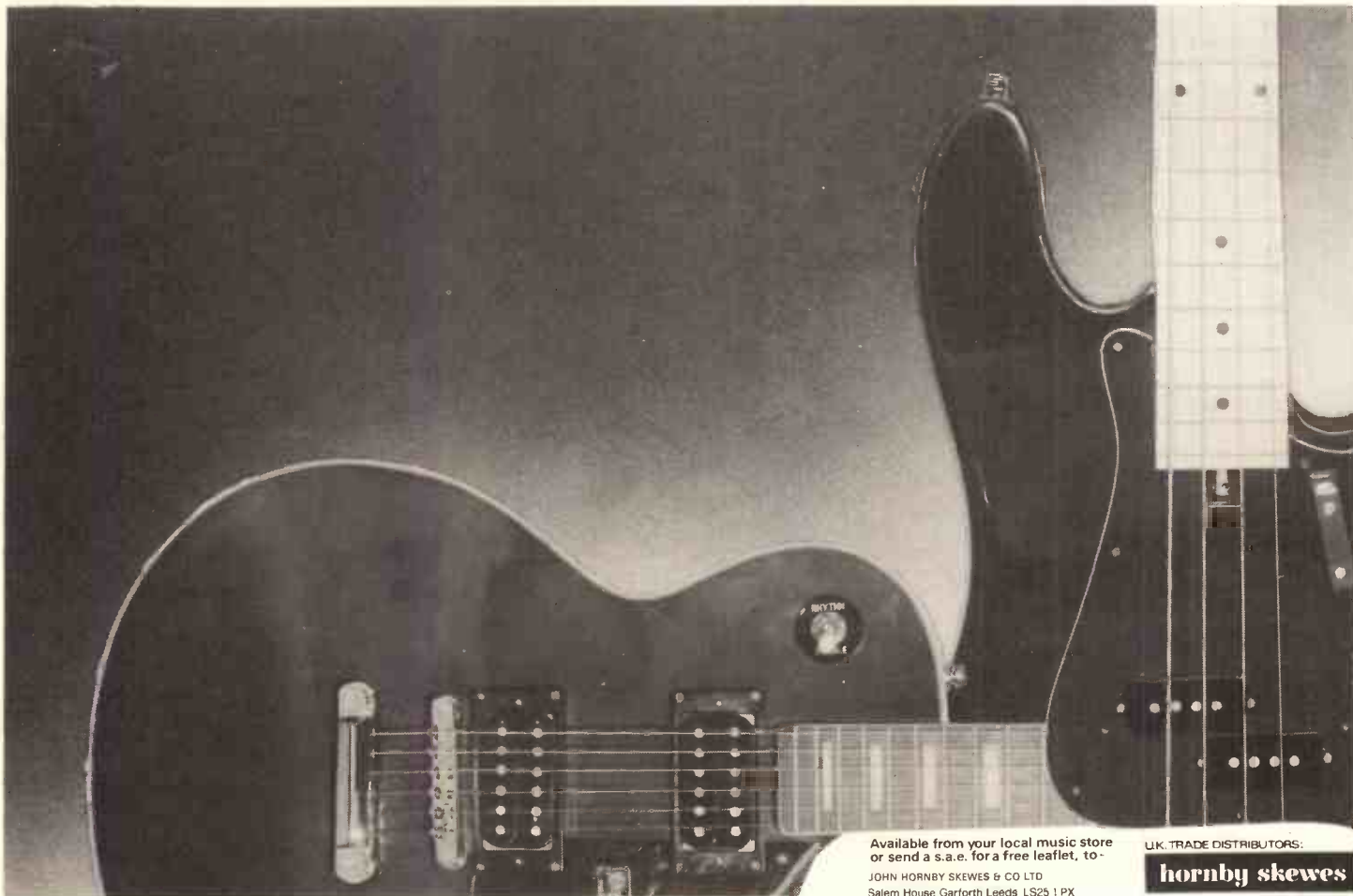
However I do have certain reservations that I wish to communicate. The model name "Electronic Tone Cabinet" I find misleading, as (here in the U.K. at least) the word cabinet usually implies speakers. Also, although the manufacturers claim a great saving in the size over an actual 'Leslie', for a keyboard player who only has a Hammond, he still has to cart about

speaker cabs and amps to strictly be equal to a 'Leslie' with its integrated amp/speaker array. But, for the keyboard player with an on stage keyboard mixer and monitor rig, the addition of this device instead of a 'Leslie' represents a very professional answer to an old problem.

This is the first product from the Microtek range, and promised are various developments of this unit and other devices, which should prove very interesting. All units are backed up with a comprehensive guarantee against faulty parts and labour.

*Once again London ground
to a standstill as visitors
piled into the B.M.I.T.F. and
back home to ponder the gear.*

Next month — a full report



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ACOUSTIC GUITAR PICK-UPS

Prices: see text
Reviewed by Tom Stock

Amplifying an acoustic guitar has long been one of the most difficult problems facing engineers and musicians alike. In the live arena things used to be so bad that a new guitar company came from nowhere to household name status in a matter of a few years with their solution to the problem — Ovation electric-acoustic guitars.

Most guitarists, however, still own particular acoustic instruments and so a plethora of 'bugs' invaded the market to aid them.

I've taken the products of five different manufacturers and put them through an identical subjective test with the same guitar and amplifier in the same room. Three are of the 'bug' variety, one an updated version of the old full-width pick-up, and one a totally new product — a microphonic pick-up.

I've given marks for 'ease of fitting' and 'feedback' levels out of ten; at the time of the test I had no idea of the prices of any of the units. Here then in alphabetical order, are my conclusions.

Ashworth Transducer

Price: £26.59

Ease of fitting: 6

Feedback level: 6

The Ashworth is a small wooden block connected to a female mini-jack socket, both of which require fitting to the body of the guitar by means of the supplied double-sided tape. The tape gives a very good contact with the guitar, but the lead from the p/u to the socket is very susceptible to movement, crackling whenever it is moved. The sound lacks treble definition, and despite the facility to move the transducer around the body of the guitar I couldn't arrive at a really satisfactory position. Placed on the top, just below the centre of the bridge, gave the truest sound but even that required maximum treble on the amplifier to produce really acceptable results — which means, of course, extra noise on anything but the most expensive amplification.

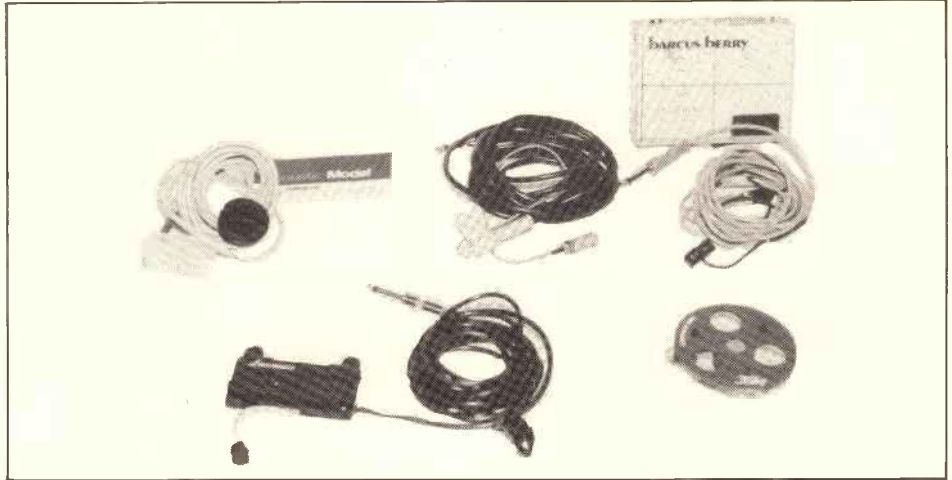
Barcus Berry Jr.

Price: £21.70

Ease of fitting: 6

Feedback level: 7

The Barcus-Berry requires a little more time in positioning — the



Clockwise from left: Di Marzio, Ashworth, Barcus Berry, Kelsey, Lawrence.

removal of the end pin is necessary to give a satisfactory result as there's a bracket which holds the mini-jack female socket to the guitar. Supplied is an adequate supply of 'plasticine' — a grey rubbery material. Instructions indicate two blobs on each end and a further blob in the middle but even this does not give a firm enough footing on the guitar. The p/u again lacked treble definition and seemed to concentrate on the middle tones no matter where on the guitar I tried to place it. With a third party holding the p/u down the volume and definition increased dramatically so I conclude that with a far more sophisticated method of attaching the BB, it would sound considerably better.

Di Marzio

Price: £19.95

Ease of fitting: 7

Feedback level: 8

The Di Marzio is a round transducer, about an inch across, and comes complete with a perspex box and this same plasticine material. The p/u has more treble accuracy than either the Ashworth or Barcus-Berry but seemed to fall down in the bass response area. Again close contact to the body was a problem — with a third party again holding the p/u onto the guitar the volume and accuracy improved dramatically — best results were obtained half an inch away from the bass end of the bridge. Smearing the top of the guitar with a very small, thin covering of the plasticine, and then severe pressure onto the pick up improved things noticeably, but I remained aware of the necessity to continue high-level contact.

Kelsey

Price: £59.00 approx.

Ease of fitting: 8

Feedback level: 5

The Kelsey is the odd-man out in the group — using a balanced line microphone balanced in the middle of a 'spaceship' module with three rubbery feet. The Kelsey arrives with a tin of vaseline to ease sliding around the body for the correct position (*gasp* ... Asst. Ed.), but once positioned — best nearer the treble end of the bridge — connection via a mini-jack into a cannon socket is easy. Results, even without the recommended di-pre-amp box were superb. The Kelsey is

by a long way the most realistic of the five available for this test, reproducing very accurately and faithfully the particular idiosyncrasies of the guitar being used. Output was comparatively low, and therefore extra loot needs to be parted with for the booster, and the instructions recommended use with a flat response system — i.e. the P.A. as opposed to a guitar amplifier, but even given these adverse conditions, the Kelsey came out on top.

Lawrence

Price: £30.00 approx.

Ease of fitting: 9

Feedback level: 9

You can fit the Lawrence more quickly than any of the others in this group — there's only one position, and the clever 'spring' design of the holding clip, with grooves to fit the edges of the soundhole gives a firm mounting. No thin lead also reduces the crackle dramatically. I had to work hard to make the Lawrence feedback at all. The sound is overwhelmingly middle — and with no facility to reposition the pick up — unlike the other four — you can only resort to the amplifier controls for any variation. With bass set low and treble full up there is an acceptable sound there, but it's not really an accurate interpretation of the acoustic properties of the guitar.

Conclusions

Having by this time learned the relative prices of the five pick ups, conclusions have to be tempered with the amount of money you might have to part with. The group can be split five ways: the Lawrence I would firmly recommend to the majority of semi-pro acoustic guitarists. It's no hassle; easy to fit, no or few problems with the feedback, and it's loud.

The Kelsey, the most expensive of the quintet (*means five*, Asst. Ed.) is also the most accurate by a large margin. Even without the recommended di box which will simply increase the output, the microphone p/u accurately reproduced the tone, sound and warmth of the acoustic guitar. Many of the country's top acoustic guitarists are now endorsing this product and I'm not surprised. However, its cost might put you off, but eventually it would be the one I would choose.



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INSTRUMENT REVIEW Keyboards



ELVIN TS55 PIANO

Price: £495 inc. VAT

Reviewed by:
Tom Stock

Since I reviewed the prototype of the TS55 piano from Elvins in April this year, Peter Elvin, the designer, has I'm happy to say incorporated all of the recommendations I made in the original review. Because of this, and because we're giving one away as the first prize in this month's competition (see page 54) I figured it would be worthwhile giving a short resumé of what is now the finished, production model.

In April I found four annoying problems with the prototype — light keyboard, low volume from top octave, semi-tone out

tuning in the transpose mode, and red lettering for all the functions. A brief re-introduction to the piano at Elvin's Hackney-based showrooms, revealed that Peter had indeed spent some more time with his protegee.

The keyboard is firmer now, although it is still an option as to how you have the response set. Heavy handed players can request heavy handed keyboards. The top octave in particular has now been sorted out and the volume remained truer all the way up the keyboard although Peter rightfully insists that real acoustic pianos have less response at the treble end of the keyboard.

The most significant improvement from the point of view of the gigging musician is that the piano will now play concert pitch in its transpose mode. This transpose mode transforms the piano from a relatively ordinary, but good piano into something a little more versatile, offering a number of interesting effects including the ability to bend piano lead lines. Now that concert pitch is available in the transpose mode, this option is more easy to use.

Lastly, the seductive red lettering has re-appeared in virgin white — not as sexy perhaps, but an awful lot more practical when you're flicking down the control



panel for the phase model in blue/pink/red/orange stage lighting. It's sad to hear that as yet there's still adverse reaction in the trade to this product, much of it based on prejudice against the fact that it's English. Remember, this piano costs less than £500 inclusive of VAT!!!

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INSTRUMENT REVIEW

Amplifiers



CHARLIE AMPLIFIER

Price: £450 approx.

Reviewed by: Tom Stock

Of the plethora of musical instruments on display at this year's Frankfurt Fair in February one in particular caught and held my attention — the Charlie amplifier. I mean, take a look at the photograph! Even in black and white it looks different from any other amplifier on the market. In the naked flesh (or wood) it's even more striking. I tried to persuade the manufacturers (Musique Industries of France) to let me have one for review at the time, but they were unable to come across with one. Then I received a phone call from Claude Joubim, the designer, saying he was on holiday in England, had managed to stuff one in the back of his car, and would I like to borrow it for a few days? Obviously I accepted his offer, and a couple of days later his Renault was heading for a wet three weeks in the Lake District considerably lighter than when it had crossed the Channel.

The Charlie is unique in two fields — firstly in appearance, and secondly in its primary function. The appearance is obvious: the primary function of the Charlie, however, is as an acoustic guitar amplifier, specifically for Ovation's, and generally for any 'bugged' acoustic guitar. The French guitarist, Marcel Dadi, had specifically requested Musique Industries to build an acoustic amplifier and they in turn put young Claude to the task. The end result is the Charlie — and not, as you might suspect, a right proper one!

The main framework of the amp is natural pine hardwood with a clear protective varnish finish. The openings on each side at the front are bass reflex tuning tunnels. The rear of the amp is enclosed by heavy three-ply in the same finish with stiffeners to prevent vibrations. The amp sits on a wooden tray which screws to the bottom of the cab, and there are four high-quality castors provided.

The amp has three inputs: 1) is the acoustic channel input featuring a very flat frequency response when the tone controls are in a neutral position. Channel 2 is recommended for electric guitars, while the third input allows simultaneous playing of both channels and instant switching



from Channel 1 to Channel 2 by use of the provided foot-pedal (incidentally, also made of natural pine!)

Rotary controls (having green fronts) control volume input, tone controls for bass, middle, and treble, equalisation (one notched to provide selectable bands between 700Hz and 7kHz, the other controlling the efficiency of boost or cut on the selected frequency) and reverb on both channels. The master volume works only on the electric guitar channel. On the right hand side of the panel are switches for 'Valve sound', master reverb on/off, and a high harmonics switch which actually switches in two Piezo high frequency transducers. There's also the mains switch and a standby switch — all the last five mentioned control have green warning lights operating when the function is switched on.

The amplifier is rated at 80 watts RMS, has a frequency range claimed at 10Hz to 40kHz, THD less than 0.5% at full power.

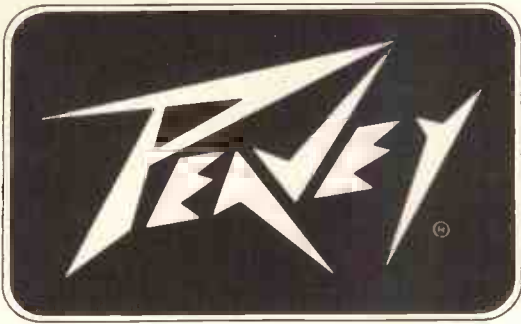
Charlie, as he had now become, proved to be an admirable companion for the Ovation. I'm not particularly keen myself on Ovation's — especially acoustically — but the guitar burst into life when aided by Charlie's circuitry. Careful low volume setting — so the amplified sound was equal in volume to the acoustic — created the impression of literally two Ovation's. Switching in the high harmonics resulted in some excess hiss which can be turned down by the treble control, ob-

viously, but in some respects it seems self-defeating to add treble by one method and turn it down again by another.

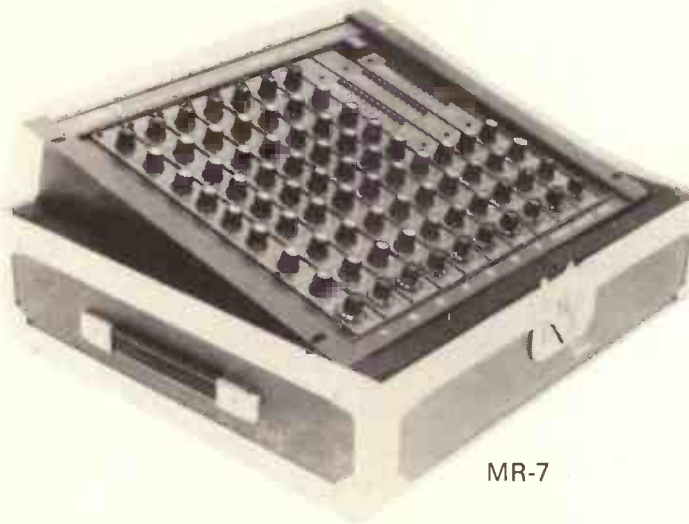
From the Ovation I moved to the excellent Guild (see review in July's issue) and tried out a number of different acoustic bugs (see reviews in this issue). Using the Kelsey microphonic p/u Charlie was able to reproduce the Guild's sound incredibly accurately. Acoustic guitars are notoriously difficult to amplify in anything other than a flat response system — i.e. a P.A. — and Charlie's flat frequency response came into its own.

With an electric guitar, however, things were not quite so rosey: the sound was fine at low volume, but it tended to distort when the tone controls moved anywhere above flat. I found it difficult to get any real treble bite without switching in the tweeters again, and again, this brought in extraneous hiss which needed to be controlled by the treble switch.

In all, though, and especially with the Ovation and Guild, Charlie performed brilliantly. The electric side of things does leave room for some improvement, but it is almost certain that the majority of purchasers will use Charlie because he does such a specialist job, one which is not done by any alternative amplifier. At present there is no British distributor for the amp — which is why our price is 'approximate' but interested parties should write to Musique Industries, 6 rue Rossignol-Dubost, 92230 Gennevilliers, France.



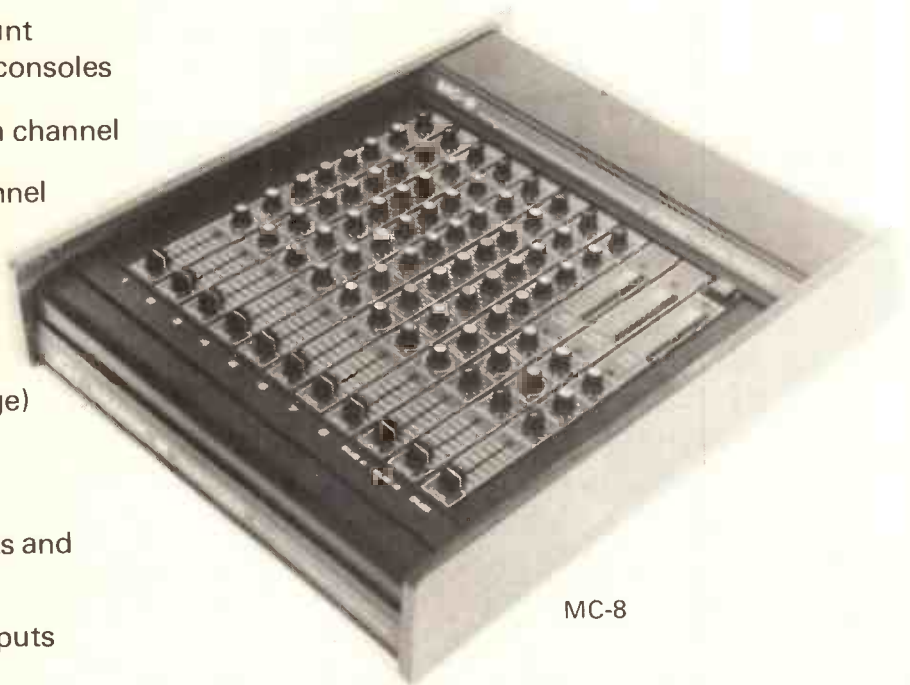
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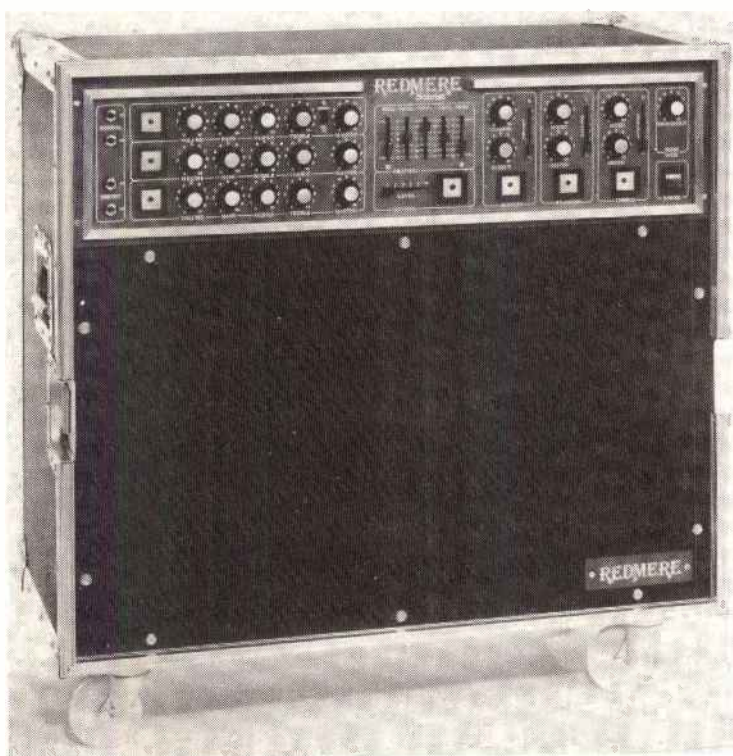
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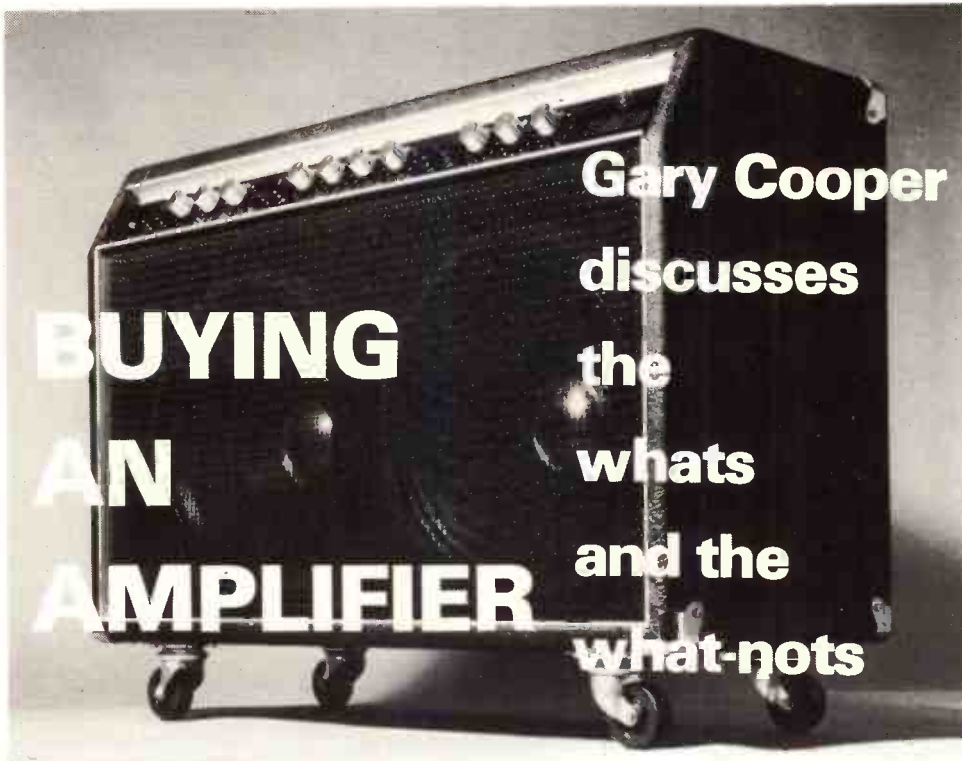
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On the face of it, buying yourself an amplifier should be pretty easy. You sort out how much money you have to spare, look around at what's available and then go ahead. Isn't it strange, though, how all the simplest ideas get complicated when they're put into practice?

To start with, buying an amp means that you're down to spending an awful lot of money and, as your bank manager will love me for saying, you should never spend a lot of money without first thinking hard about what you're spending it on.

So, am I suggesting any revolutionary ways of approaching the problem? Well, perhaps it's not revolutionary, but what I *am* saying is that you should be a bit more logical about your amplification than just buying whatever seems like the best equipment in store locally — regardless of specification.

Let's assume, for the sake of an argument, that you've already owned two amps in your brief attempt to make the grade. Let's also assume that you're a guitarist (I'll deal with bass gear separately although you should really have a look at my article on buying bass equipment in the May '78 BEAT). Let's also suppose that you're playing in a local band who don't yet put anything through their P.A. gear other than vocals and, maybe, drums. Right, does that fit the bill? If it doesn't, don't worry because I'm sure that (unless you're Jimmy Page — Hi, Jimmy!) it's going to more or less apply to you too.

Now, having said that you've already had two amps let's look at what these were. The first (that's *after* you stopped using father's tape recorder, radio or whatever!) was a battered old Woolworth's 'Audition' and the second was an equally

tatty WEM, Vox, Simms-Watts or something else of doubtful vintage and, possibly, doubtful reliability after its years on the road.

So, what you're looking for now is something of at least 50 watts, with a good sound and increased reliability. Your average gigs are 'The Sweaty Armpit Club' (holds 200 people with a fire licence for 50), 'The Rat's Nostril' (Publican, Jack, doesn't like anything that drowns out the darts team) and, one every couple of months, a local college of education's 'term dance' or the local Civic hall (backing someone of the level of Jenny Haan's Lion, Racing Cars, bands of that rank).

Probably the first thing you'll think about is volume. Now that's where you've made your initial mistake. Most professional guitarists worry about tone first and, no matter *how* loud you are, you cannot hide a lousy sound.

So, let's actually sit down and draw up a list of the requirements of a guitarist in that position and see what we can come up with.

Firstly, let's make one simple decision, size of amp. Does your band have a van? If it does then you can go for something bigger, if not and you don't have a capacious car, then we'd better think about getting a combo — and a small one at that.

So, let's say that your car or van *can* take a separate amp/speakers job. Should you go for that or a combo? Well, combo's are smaller, neater, but beyond that they have no advantage (other than, maybe, price) over separate (what the Yanks call 'piggy back') amps. One disadvantage which is sometimes claimed for this type of amp is that, because the amp section and speakers are integral, the continuous

vibration causes deterioration of the electronic components and soldered joints. Despite this claim, there is not doubt that, whilst this *may* have been a problem in early units, it is not significantly one today. If transportation means that you need a combo then fine, buy one. If you can, however, try and get one which will also take a second speaker cab. The sound of a good 50 watt combo can be frequently boosted out of all recognition by using an extension 2 x 12" or 4 x 12" cab.

Having decided on the physical size of amp you require, what about its output? Here you do have to be careful. One of the many advantageous properties of valve amps is that, watt for watt, they actually sound louder than transistor units. Try, for example, putting a Marshall 50 solid state combo next to a Marshall valve combo and see for yourself how much louder the valve amp really is. Again a good amp will often sound louder than a bad one (I'm talking about good and bad in terms of sound and tonal quality here, of course).

Probably, if you are doing the sort of gigs we've talked about here, you will need a bare minimum of 50 watts, though probably more like 100. The disadvantage with a 100, though, is its requirements as regards obtaining a true overload sound. If you are into the Gibson/Fender/Marshall sustain and feedback sound then a standard 100 watt Marshall will have to be driven flat-out to deliver it. When you go down to the 'Rat's Nostril' and try to pull off your favourite licks at full overload you're quite likely to find a rapid series of reasons for the cancellation of all your gigs there.

On the other hand, a 50 watt (even miked up and with foldback) may not provide sufficient body behind you when you do the local Civic hall or college. You see, even *if* you do manage to borrow the main band's PA, you are used to having a loud sound behind you, and nothing can make you feel more naked on stage than only having half the meat behind you that you are used to — and it's just no good relying on foldback.

There really is, of course, only one answer here. You *could* buy the smaller amp and borrow a bigger one for the larger gigs but this would mean you facing new gigs with new equipment. This is likely to make your already fraught nerves even worse while you try to cope with an alien amp at the biggest gig you've ever played.

No, the only sensible answer is to buy an amp with a low volume overload facility. Most makers offer these and they are ideal for guitarists who play gigs of widely differing sizes. Judging by the many that I've looked at, I don't believe you get exactly the sound from even a valve 'master volume' system that you do from full overload, but it's still the only viable suggestion.

So, let's assume that you've decided that you need 100 watts and you've managed to narrow it down to a choice between two or three models. The next logical question to ask yourself concerns sound. Now I said earlier that too many guitarists consider volume their first priority. If they can get 100 watt (rated) output amp at a good price then they'll buy it. What you should consider (as all the

pro's do, of course) is whether the amp in question delivers the *sound* you want first of all. People are very impressed by a guitarist's sound; it's a subject which you will inevitably hear professionals talking about when they meet. 'Yeah, Blackmore has this fantastic *sound*' — that sort of comment abounds. The reason is that, apart from the notes you play, your sound *is* you, it's a vital expression of your personality and style. Listen to Jeff Beck, Ritchie Blackmore, Eric Clapton, they all have distinctive sounds which enable you to identify them within the first few notes. That's what you too must strive for.

Now this can cause problems. Suppose your sound comes only from a small combo amp which you've had for several years. You've spent hours building your playing around the overload, tone qualities or whatever this amp offers and now your drummer and bass player say they can't hear you and have started to insist that you buy a bigger amp. Now it could be that you can't find this distinctive sound of yours in any other amp. There are ways round this one and it's something that you should consider very seriously before abandoning something which could end up making your name for you.

Brian May is one example of a guitarist who does this. Wishbone Ash's Andy Powell is another. What they've done is to base their styles around the sound of AC30's and small Fender combos respectively. To get that sound over on large stages they simply rely on miking them up and duplicating their amps several times over to increase the stage volume. This can, of course, prove expensive and there is a cheaper way.

Overdrive

Several years ago I worked with a band whose lead guitarist could only really work with a Strat/AC30 combination. Now the AC30 was drowned by my bass gear and the band's PA, but this guitarist (and he was *very* good) didn't want to part with his sound. What he did (and this was long before other people came up with the idea, by the way) was to take a direct feed from the pre-amp of the AC30 and run it through a power amp and separate speakers. In those days Amcrons and BGW's weren't common like they are now and he used a Quad 303, an amp beloved of hi-fi buffs. Despite being designed for home use, the Quad 303 seemed well enough made to withstand the rigours of sweaty gigs and it's well worth considering if this is your problem.

Anyway, having dealt with the possibility of adding meat to your existing amplifier, let's get back to buying a brand new set-up. I'm only going to touch briefly on the question of transistor versus valve amps as it's becoming patently obvious that most people, when they can eventually afford the extra bread, go onto valves with a sigh of relief. If you really can't afford a valve amp, or you like the clean sound of a solid state unit, then go ahead and buy one, but don't believe that your tranny amp will sound as good on overdrive as a valve one. It might to your ears and it might suit your style of playing better, but generally

speaking, solid state amps do not overload well, failing to produce the second harmonic distortion which valves deliver as a matter of course. Even Marshall, who spent years working on the problem, admit that their overload doesn't sound as good as a valve system but, they reason, if people can't afford the expensive components and wiring needed to produce a valve amp then a good (and there are some awful ones) solid state job can do quite nicely.

Do consider, however, what I said about valve amps sounding louder than solid state one. A Marshall Master Volume 50 watt combo will often actually *sound* louder than a cheaper 100 watt tranny job. Don't be misled by figures for output. Listen to what your ears tell you. You might find that, although the valve job only delivers half the theoretical power of a solid state, it will sound not only better but as loud or even louder.

By the way, be very suspicious of dealers who try the old lie about valves getting scarce these days. The M.O. valve company (part of the massive GEC corporation) are now fully re-equipped to produce valves for the distant future so re-valving your thermionic amp (which should be done every six months to a year) is no problem at all.

What about amps with built-in effects? Well, a lot of people find (I'm one of them) that built-in effects are absolutely no substitute for separate effects units. Quite why some amp makers bung in such cheap circuits is a mystery (expensive ones don't cost all that much more in unit cost terms) so, by and large, you could be wary of them with some justification. You might well find one that you like but, for the most part, buy your amp for its natural sound and buy your effects units later.

Another thing to watch out for is buying small names. I know that a lot of manufacturers will be upset at my saying this but, particularly where tranny amps are concerned, small makes have had a tendency over the years to come and go. And once they've gone you could find yourself stuck with an unserviceable amp. So, if you *do* like the sound and price of an amp made by a small name, ask what the standardisation of parts is like. If it's a rip-off of someone else's circuits (as many 100 watt valve amps are!) then you're o.k. If they brag about it being totally unique, you might have some cause to worry about them.

There isn't room in this article to cover buying secondhand versus new in much detail. Obviously new amps are more reliable and you have excellent come-back against the retailers under the various provisions of the Sales of Goods Act. Mind you, the same Act will also help you with secondhand equipment from a dealer. If you intend to buy from a private source you'll just have to use your loaf. Look for signs of obvious bad treatment and insist on running the amp flat-out. If it sounds clean (or dirty, depending on your tastes!) and there are no obvious rattles, whistles, clicks and bangs, if the speakers look to be in good condition, twiddle the volume and tone pots and see if they crackle. Generally give the amp a 'once-over' (preferably aided by an experienced friend) and you should be o.k. Needless to say you're bet-



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BUYING AN AMPLIFIER

ter off (but not financially!) when you buy from a dealer.

He at least can be forced to honour his liabilities whereas you might have a hard job trying to trace the guy who sold you a duff amp which you bought privately. Mind you, there are undoubted bargains to be had on the secondhand market when buying through Exchange & Mart or the local paper (or even Beat's free personal ads, plug, plug!). What you have to carry firmly in your mind is the old principle of Romano-British law, *Caveat Emptor* — let the buyer beware!

Potential

As I've tried to stress, tonal qualities in amplification are probably more important than sheer volume. Here you've got to assess for yourself the potential of any piece of equipment which you are considering. A question that I'm often asked is 'I've got an old guitar and it certainly sounds better than the new ones. Is that true of amps as well?' There's no easy answer to that question, I'm afraid. Some guitarists reckon that old amps sound better than new ones for a variety of reasons. Firstly the quality control of components used in the '50's tended to be less critical, hence the use of paper resistors and what have you, and this leads to some old amps sounding better than others. Secondly, old components can wear over the years and produce, if not an objectively *better* sound then at least a different one and one that you might prefer. Again, design principles

change and you might honestly prefer the sound of an obsolete model. A good example of this is the Acoustic 360 which some bass players (in particular John Paul Jones) prefers to the newer ones.

Finally, we come down to speakers. Up until now more or less everything I've said applies as much to bass players as it does to lead and rhythm guitarists. Here the two must part company a little. For guitar the prime favourite speaker is a good 12" unit like the Celestion G 12 series or one of the JBL or ATC ranges. Don't be put off cheaper British speakers, however. It's hard to see how some Americans work their pricing out when you consider that they really aren't much better than ATC or Celestion.

Beginners often fail to realise the difference which speakers make to the overall sound of an amplifier. Ten-inch units give you more top, 12" a good mid compromise and 15" are really more suitable for bass with 18" units being almost totally out of fashion these days on account of the over-heavy bass response they produce.

Open back? Closed back? There are a number of options for you to try, and the only sensible advice must be to try as many types of enclosure as you can and choose the one which suits your sound. Some guitar players like the closed-back Marshall 8 x 10" (a classic design), others a sealed back 4 x 12", yet again some prefer the open back 2 x 12" combo arrangement. It's your money and it's down to you.

For bass players, you really have the same situation except that you can forget

open backed enclosures. Try 15"s, try 12"s, see what suits you best. For you, of course, there's something to be said for bass bins, but I have yet to be convinced that, at least once you start miking up your gear, they offer any advantage. If your bass is failing to project, though, and your band haven't started miking you through the PA (or, perhaps better still, taking a direct injection split) you could try a bass bin to throw your sound to the back of the hall. You might well find yourself having to use an extra 4 x 12" as well though, otherwise you'll deafen the back rows and be unable to hear yourself!

One thing that I should mention is the tendency for equipment to run in fashion cycles. Currently making a lot of noise (sorry!) are the American Boogie amps as used and endorsed by Santana and others. These come at prices which would require a second mortgage on your house. Are they, and other extremely expensive American units, really worth the prices? Well, if you're a tax payer in the Zeppelin bracket then arguing about £200 or £300 on the price of an amp is like you and me arguing over halfpennies. Frankly, though, if they do offer a substantially better sound it's a matter of taste. There are those who swear by Ampeg and, certainly, it's good, reliable stuff. Whether the premium placed on these American products by the cost of shipping and the wholesaler/importer's margin makes it worth buying is a matter for careful thought. There's quite a syndrome in this business of musicians playing follow my leader with both amps and guitars.

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ENID: the gospel according to God(frey)



Let's make no bones about it — The Enid play damn fine music. However, having spent most of a day with the band in the large rented house on the northern outskirts of Hertford where they live and work, I remain unconvinced, and dubious about the lifestyle and environment in which that music is conceived, written, rehearsed and perfected.

They seem to make no distinction between their lifestyle and their music, seeing the two as totally integral parts of the whole. In view of this and another potentially more disturbing phenomenon (the peculiar role of and relationship with the 'fan club') both should be observed. To an outsider like myself, invited to spend a few hours with the band, The Enid seem to inhabit a strictly formed community/society stage-managed by one Robert John Godfrey. Mr. Godfrey is a large, imposing, balding, impossible-to-age (somewhere between 30 and 45 perhaps?) character who handles the main keyboards in the music, writes much of it, and appears to rule the Enid-house in the roles of dictator, philosopher, mentor, house-mother and much else besides.

His path to The Enid seems a little misty, but via a community school and the Royal College of Music, he arrived with marbles well-intact. His control of the entire outfit was ably demonstrated in the first hour and a half of my visit. Despite talking to the band and various other hangers-on (in any other outfit they would be referred to as liggers) all in one room at the

same time, all my questions and observations were parried by Godfrey, and the whole philosophy of the life and times came from him, and from him only. Even when desperate for a second opinion and I casually wondered if anyone else held a voiceable thought, only Godfrey's well-trained (dare I say taught?) philosophies were forthcoming.

Indeed, Godfrey's vision of the live-together world is undeniably rooted in the Sixties' dream of the perfect harmonious society and while it remains laudable, it is demonstrably ineffective. The passionate insistence that The Enid have it right and I (and presumably the overwhelming majority of the population) have it wrong became a little tedious at times, but I relate this part of the story because it probably is essential for an understanding of the music.

The 'fan club' known as The Enid Society also has a different role to most of its ilk — no screaming, frothing groupies here, but rather a serious cult group which has grown up around the large grass-roots following The Enid have. There's to be a mass meeting of the Society later this year, at which, I was told, the members will advise the band on the way they would like to see the music evolve. I'm reticent to believe this. I can picture Guru Godfrey already preaching to the converted ... Still, enough of that.

Acceptable

The day of the visit had been arranged so I could

watch the band rehearse — orders to one member on holiday in the West Country to return pronto had been sent and the wayward son was poised ready to rehearse with the others. The, to me, acceptable face of The Enid is its musical one, for it is here that they excel, offering the starved audiences around the country some genuinely intellectual/enjoyable rock music. It's too easy to brand them as rock poseurs but yet that sadly may well be the most popular description of them — albeit further away from the truth than is decent. Their music embraces a strong classical foundation — mainly due to Godfrey's and fellow keyboard player Willie's firm classical training — with folk themes, humour, and a generally excellent standard of playing.

"I'm concerned that the audience at concerts should come to listen to the music without becoming intellectually involved," Godfrey told me. "Our music requires something of the listener. You can't go to an Enid gig expecting to spend the evening back in a seat giving nothing to the performance. If an audience becomes involved with what we're trying to do, then they'll enjoy it. I don't want to present easy listening muzak for the masses." Indeed, and if you're familiar with that music you'll recognise that as being an understatement. Aerie Fairie Nonsense, the current product, is, despite the least appealing sleeve I've come across for many a good year, a superbly crafted collection of themes and variations,

cleverly worked and re-worked from keyboard to guitar and back again.

In the basement of the house I settled down to watch the Enid rehearse. The mixing gear is all located upstairs in one of the smaller rooms of the house, while the basement houses all the group gear.

Unusual

The Enid's line up is relatively unusual — drums, bass, two rhythm/lead guitars, and two full time and one part-time keyboard player! It was to the keyboards I was drawn — two banks front to front filled half the available space. The line up is: Mini Moog, ARP Odyssey, Roland synthesizer, ARP Pro-Soloist, two Solina string machines, a Logan String Machine, Crumar Brassman, Hohner Clavinet, Fender Rhodes and a two manual organ of doubtful parentage which has undergone some re-design but which can imitate a large church organ as successfully as I've ever heard it done.

Why not chuck most of them out and purchase something like a Yamaha CS80 Polyphonic synth I wondered?

As with everything in The Enid the answer is more complex than a pleasant 'don't know' or 'Never thought about it' because Godfrey does know, has thought about it and is quick to demonstrate it.

"Take this passage" he began, as he started a section from 'Fand', one of the band's best known and most complex pieces. The theme was played on the Fender Rhodes with the second keyboard player concentrating on the ARP and one of the Solinas. As the piece moved on, a third player appeared and took on the Moog and some deep bass on the Roland — six hands playing six different keyboards all with their own individual sounds. "You see," he ended with a flourish, "those multi

polyphonic complex synthesizers would work in some situations, but their versatility lies in their ability to produce a variety of sounds but one one, or two at a time. With this number of keyboards we're able to produce as great a variety of sounds all at the same time."

Demanding

By this time the rest of the band had wandered down the narrow flight of stairs and had tuned up. The 'rehearsal' began. Godfrey had chosen a relatively difficult piece to put the band through its paces for my benefit — one which had already been performed on stage in a slightly different form, but one which needed tidying and tightening up. The first thing which became obvious is the total control that Godfrey has over the band even when playing — he rules the rehearsal, almost manically demanding the utmost performance from

the guitars and bass. It works of course, and a dissection of the roles would be of use to any potential guitar/drum/bass player.

The standard rock 'n' roll quartet — drums, bass, two guitars, — perform a very different function in the context of The Enid's music. David Storey, the drummer, is currently taking classical drum tuition, and his role on the seat is not merely to keep the rhythm — it's far more musical than that. He tunes the drums with infinite care because they are an instrument: he plays at rhythms, rather than just plays them, stopping when there's no need for the continuous thump-thump-thump, adding cymbals, glockenspiel, tubular bells, Uncle Tom Cobley and all on Godfrey's command.

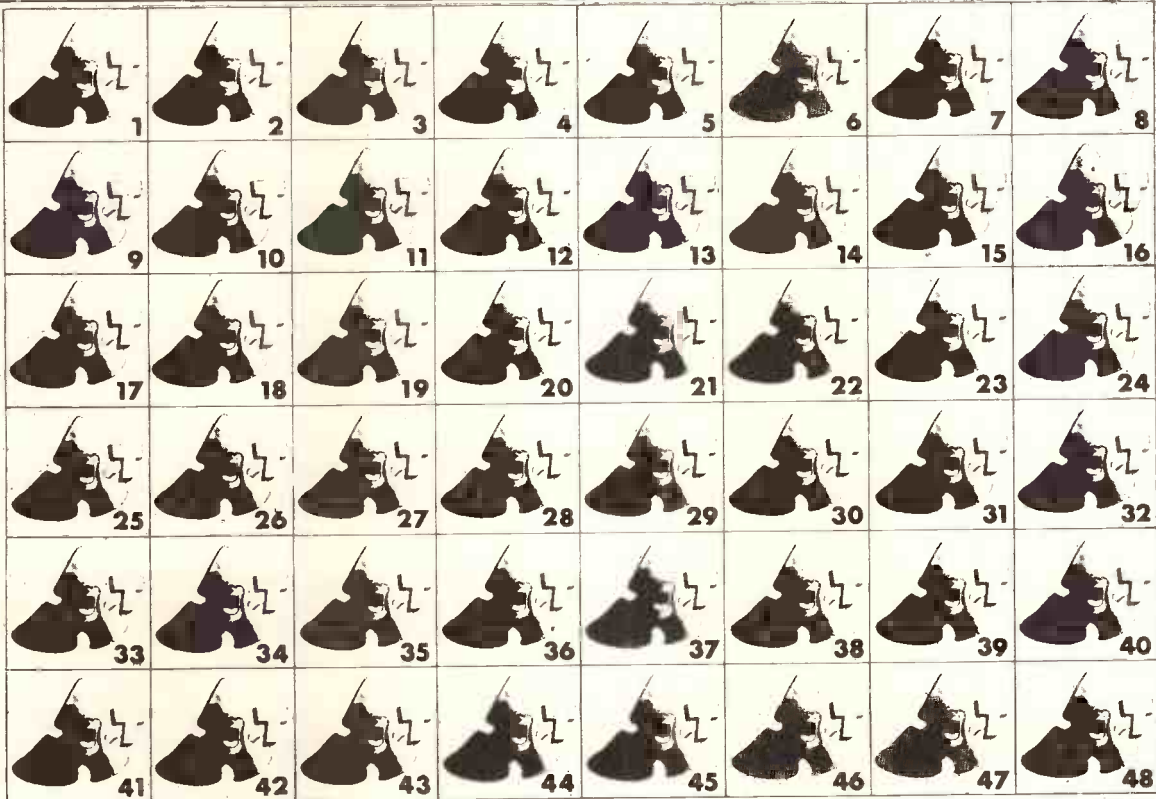
The bass, because of the way the drums are used, works harder than might otherwise be deemed necessary. Terry Pack — complete with Rickenbacker — adopts the most 'normal' musical role, holding down

the basic feel of the piece as it evolves.

The two guitar players, however, owe very little to rock in their playing styles. Stephen Stewart and Francis Lickerish, armed with SG and an old 335, swap lead lines around, overdub arpeggios around each other, occasionally let rip with a couple of thunder-chords, but oh-so-rarely approach anything strictly rhythmic. Although it was difficult to tell in the acoustics of the basement room, the contrasting sounds of the two guitars — despite nearly identical pedal boards (Big Muff, Copicat etc.) is something the two have worked at very hard. At no point do they sound the same, let alone similar: finger-picked warm 335 tones are made to blend with harshly driven chords from the SG. And then there's the keyboards. Godfrey is undoubtedly one of the very best keyboard-talents currently in rock music. He has a sense of timing and touch, harmonics and

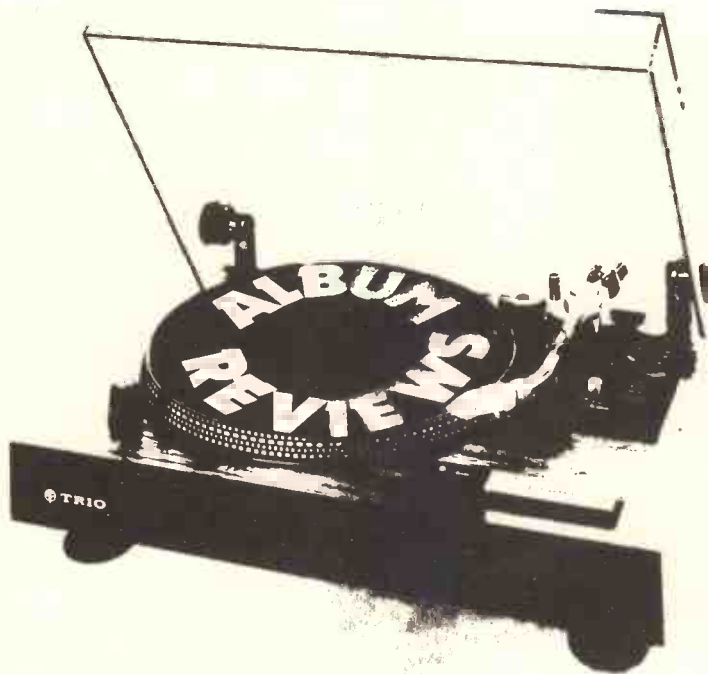
syncopation, which is a joy to watch and listen to. He also plays with genuine power and authority, which permeates the whole band — until a mistake is made!

Much of Enid's music is scored — at least for the benefit of the keyboards, and a quick glance through the 'sheet' music reveals the complexities to be just as difficult as they sound. In a few words as possible, the Enid's music just ain't for three chord bands on Saturday nights! Which it must be admitted, brings me back to the beginning. 'The Enid play damn fine music'. If you're a player you could do worse than listen to some of their stuff — if you're just an interested punter it's worth a visit to see them live. But, whether player or not, I'd warn you off the 'Enid Society'. If you want to listen to music, real music, check out The Enid. If it's philosophy check out Camus, Russell Plato, Socrates, Marx, Ghandi, Jesus, Buddha, Mohammed, Zoaraster...



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here, that's not a proper review — Ed.)

Sorry, thought that said it all and more. But then I did forget the superb sleeve notes, split into a straight biography and full equipment profile. (*More — Ed.*) There's always been plenty of Hendrix albums flying about; the Alan Douglas series, previous and regular compilations and bargain bin quota. In this case the cry of 'where's ...' (substitute favourite absentee) should be more muted than usual, even if you're low on the aforementioned alternatives because tracks have been picked to represent Jimi's albums and the styles he went into — total sound, orgasmic stereo, comparatively straight riffing and melody.

Alan Douglas, the supervisor here, must know his Hendrix backwards by now, but this time he's working with finished product instead of jam tapes in need of a salvage without the man himself to direct. So, essential, as the title points out, and back to the first paragraph.

C.S.



**ROBIN WILLIAMSON &
HIS MERRY BAND
AMERICAN STONEHEN-
GE
CRIMINAL RECORDS
STEAL 4**

One time stalwart of the little mourned but sadly missed Incredible String Band, Robin Williamson moved to California after the break up the Strings — while his erstwhile partner Mike Heron moved so far away from what were believed to be his roots that he became virtually unrecognisable. Robin, however, was determined to stay closely in touch with those roots — for him the Celtic folklore of his native Scotland, and while it seems bloody absurd to swap the dank mists, green hills and finely baked haggis for the clear skies, sandy beaches and plasto-hamburgers of California to keep in touch with such roots he seems to have succeeded admirably.

He describes his present band of Merry Men thus "In a word I believe that I have never worked with finer musicians ..." which must feel like a dagger in the ribs of the String Band, but after a few listenings this extraordinary album does both begin to take shape and bear out his statement.

It's a very strange collection of songs and instrumental ideas played by an equally strange collection of musicians on even stranger instruments. I think they are all acoustic instruments, but some of the tones whistling around the various tracks are rather difficult to identify with any degree of certainty.

Roger handles a plethora of instruments including guitar, Celtic harp, har-

psichord, alto flute, swanee whistle, hunting horn, mandocello, Glenlivet bottle (!) and Jews harp; Jerry McMillan plays violin, viola, and piano, and Sylvia Celtic harp, glockenspiel, kazoo and harpsichord while a couple of friends help out on bass guitar and dobro from time to time. Obviously, that list of instruments gives you a better idea of what the album may sound like than any length of review, and it also indicates the complexity of some of the tracks — a complexity that they seem to take delight in.

The opening track is Port London Early, a beautifully descriptive folk-saturated instrumental, leading next to Pacheo which is west coast influenced while retaining the basic elements inherent in the instrumentation. Zoo Blues is an extraordinary compiled joke track with the lyrics abounding in animal metaphors, puns and you name it. These Islands Green develops and twists around its theme ending eventually in nearly a jig.

The rest of the album continues this theme of delivering the unexpected and making it work admirably. Throughout the lyrics are excellent, and the vocals sympathetic to the themes flying around them. Many of the lyrics harp back to the original purpose of the old folk song — to tell a story, deliver a moral, keep the faces round the camp fire entertained. Well Robin's succeeded in entertaining me — even though this is by no way my cup of musical tea. It's refreshing to listen to something that borders closely on being genuinely original — but it's hard to be original with a two thousand year old idea.

T.S.

**HERBIE HANCOCK
SUNLIGHT
CBS 82240**

Well, well, well — what have we here? A load of pretentious, middle of the road dribble that sticks to the stylus so it needs de-bugging after each track? Or is it a serious attempt at producing

a funky, keyboard à la Hancock album with the added technical innovation of synthesizing literally every damn vocal on the album. I must confess I lean a little more towards my first interpretation.



Herbie's a well-known keyboard freak, and he likes people to know it as well — the album sleeve shows his keyboard battery in great detail, and the inner sleeve lists them all: Polymoog, Yamaha CP-30 piano, Mini Moog, ARP Odyssey, Micro-Moog, Sequential Circuits Prophet synthesiser, ARP String Ensemble, ARP 2600, Oberheim Polyphonic Synth, and an un-numbered Yamaha polyphonic synth as well — surely enough for one man. Now, this is all very well, but the manner in which they are used is quite absurdly wrong — who the hell needs to put himself across as the keyboard player, big flash smile and full page picture of his instruments and then use 5 brass players, 6 string players and a further five woodwind musicians as well? His pre-occupation with electronics — all the vocals come through a Sennheiser Vocoder — seems ill-contrasted with the use of 'real' instruments. The Yamaha synth for example is quite capable of accurately synthesizing the brass and woodwind, and I would have thought the ARP String Ensemble could have adequately taken care of the string sections.

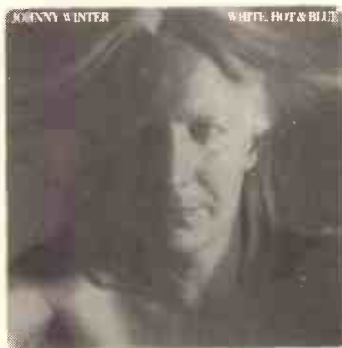
And this leads on to the content itself — rhythmic, body swaying bass rhythms and tight drums keep the whole thing moving along. Well arranged and con-

structed, they should form the perfect base for some exciting and entertaining Hancock funk. But no, not this time, not to my mind at least. Sunlight opens with I thought It Was You, inexcusable mediocrity from an artist of Hancock's abilities. And it's the lack of any display of those abilities which is the most disappointing aspect of this album — while the background is superbly constructed, tight, funky, appealing, the leadlines are all thrown away — either mixed too far back in the overall picture, or just so ordinary that they're not really worth a second listen. In fact me cousin's just summed it up — tooraly, tooraly jazz. Right.

T.S.

JOHNNY WINTER WHITE, HOT AND BLUE BLUE SKY 82963

Nothin' but more blues, and then some. Evidently refreshed by his recent journey back to the roots with Muddy Waters, Winter has decided to stay in the territory he knows so well, settling into the groove like a tabby in an armchair. He's back, near enough, to the Progressive Blues Experiment — basic, classic, fluid, electric licks on basic, classic, honking rhythm, pulling off a merger between ethnic and electric as no-one else can. Proof that this is the real Winter, and not one influenced by the playing partners of the moment, is the entirely new band. No Waters, no Pinetop Perkins, not even a blast from the past like Derringer guesting somewhere. Only brother Edgar, on occasional piano.



The material, to accommodate blues and rock either separately or together, adds classics to the Winter tracks. Walkin' By Myself, Taj Mahal's E-Z Rider and a fine version of Honest I Do; typical Honest I Do and typical Winter too. Divin' Duck, E-Z Rider and Messin' With The Kid inhabit the rock side of the tracks: Slidin' In and Last Night the fully worked blues on a shoestring. Winter calls the tune, hands over to Pat Ramsey's harp, then piles back in three-quarters of the way through to lead out the track in approved fashion. Last Night adds a wee perk to the solo you've all heard before — a small variation on the basic twelve bar bass line. The acoustic showpiece has its place as well. Nickel Blues is the one, with room only for the brothers.

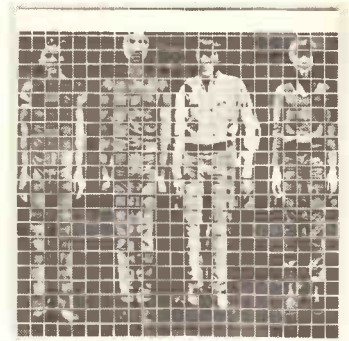
So whaddya say? Typical Winter, of course, and good enough to drop the comma in the title.

C.S.

TALKING HEADS MORE SONGS ABOUT BUILDINGS AND FOOD SIRE K56531

A lot was promised and a lot was delivered. This long-awaited follow-up to the admirable '77' album has been, as everyone knows by now, produced by Brian Eno whose official task was to "make us sound more like what we sound like . . . hear the more interesting things that are going on." Thus spake nervous and reluctant guru David Byrne just before they set off for the Bahamas, and despite certain slight reservations which have been expressed since by the band, the idea has paid off handsomely.

The essential difference between 'More Songs' and '77' lies in the texture of the sounds; '77' was sparse, clean and sterile. One felt that the producer had emerged with it from the studio like a surgeon who had just delivered a test-tube baby — the Master tape held at arm's length between a pair of forceps as the proud



parents waited expectantly on the other side of the glass.

This time they've all been in there together, with the result that it sounds warm and live. The neurosis is still there — obviously, otherwise it wouldn't be Talking Heads. But the nerve-jangling edge is now tempered with something approaching enjoyment — gusto, even. In short, the band has matured emotionally and musically. More singing, more keyboard and guitar overdubs, and more variety — more of everything, by golly.

The album begins in brisk style, led off by drummer Chris Frantz's rolling triple-beat on 'Thank You For Sending Me An Angel', which all but segues into 'With Our Love', whose sound is hauntingly filled out with some distinctly Eno-ized synthesizer chords. 'The Good Thing' is superb — more relaxed, with some nice back-up singing from Tina Weymouth, and some typically sweet guitar tones, similar in many ways to the kind achieved by Television on their albums. In fact, if you wanted a description of the Talking Heads sound, you could do worse than to term it 'up-tempo Television'. 'Warning Sign' features a return to the edgy, unnerving style that Byrne has made his trademark, but made more so clever use of phased vocals. 'The Girls Want To Be With The Girls' steals Ray Davies's 'Tired Of Waiting For You' riff to great effect, then blossoms out into something entirely different, with some chillingly beautiful organ and guitar, making it one of the many gems on the album. 'Found A Job' is a more



straightforward strutter.

Plenty more good news on the second side, but 'More Songs' is so rich and diverse that I could ramble on for many paragraphs. Alongside Steve Hackett's recent album, this is the most musically stimulating I've heard since last Christmas. It is not instantly accessible to the listener, but then neither was the first album; fear not — once those songs have got their hooks into your brain, nothing short of major surgery is ever likely to remove them.

P.D.

TONY BIRD OF PARADISE



**TONY BIRD
BIRD OF PARADISE
CBS 82498**

If I had a quid for every press release that has hailed an artist as a new original talent, or words to that effect, I wouldn't be working on Beat for a living. I can probably count on the fingers of one hand the number which actually turned out to be true — and this geezer Bird would be one of them. I have to admit that I've not heard his first album — and the begging letters are on their way to CBS right now — but this 'Bird of Paradise' is quite welcome to fly around my living room for some time to come.

That debut album, Tony Bird, was apparently well-received, with many reviewers

comparing him to Cat Stevens, Captain Beefheart, Dylan and even Elvis Presley (I guess that particular reviewer is pushing up the daisies somewhere by now!) Those comparisons don't really tell you anything about the guy or his music however, because he really does have that little bit extra that picks the good out from the mediocre.

The first prejudice one has to overcome is nasal vocals — but I guess that anyone who digs Dylan has got used to that by now. Bird's voice is similar in many respects, although it's even thinner and more nasal, and even pitched slightly higher. But it's a voice that needs to sell lyrics — as Dylan — because it wouldn't stand up on its own. Add to that the ability to throw words in against the tempo of the background, and you've got yourself a fine artist.

Now that's OK, but you've got to add good songs and good lyrics — and this boy manages both. His background is important — born in Malawi 33 years ago (no punkie this one) he was sent to school in Rhodesia. He came to Britain for a time in '62 working with the Forestry Commission, before joining a geophysical survey ship, and then returned to Malawi where he began to write seriously.

Not a lot of artists can claim their lifestyles are legible in their music and lyrics — i.e. the whole street-life culture. Bird's experience has been African, involved with physical things, always in an environment where observation is critical. The result is highly emotive and descriptive lyrics set against some pretty complex rhythms, African rhythms mixed with R&B and blues. His lyrics are laid over many a different style of music — the beautiful ballad 'Nothing but Time' contrasts strongly with the almost Tarzanlike jungle feel of 'Zamezi, Zimbabwe'.

This really is original music with a fresh approach to his work — 'Black Brother' personally attacks a negro employed in the white

police/army, and Bird uses his thin voice to get across the hatred and prejudice so accurately that it's almost spine chilling. 'Yes dear brother black brother it's so hard to survive when your life is strangled with unequal rights'.

The beautifully soft and gentle 'The Mynah Birds' trickles along over acoustic guitar with a haunting treble sax and clarinet distant answering voice dancing over the sure jaunt of his voice. "As crowds of hurry homers scurry by the park, and am I the only one to hear the mynah birds, a-calling, in the dark?" There's a formidably long list of helpers to this record — thirteen backing singers for a start — many of them bearing superb African names — how about Thembi Mtshali for example, and I get the feeling they're as responsible for the overall togetherness of this record. They seem to be there to push him along, to make him believe he can do it.

He certainly has done it for me — specialist music for intellectuals, minority sounds from middle-class honky, watered down Dylan imitator, I'm well aware of the number of different ways he may be categorised. Is it popular now to sing songs of hope, celebration and political realities on the same record? I personally don't give a mug full of the brown stuff. I'm motivated by it, and moved sufficiently by it to recommend it to others. Just give the voice a change, and as a final word of warning, you might have to look under 'Popular, Male Vocalist' section of your friendly local record store, 'cos the sleeve designers' had a field-day with the Paul Nicholas look-alike face and given it a real yuck cover.

T.S.

**THE SHIRTS
THE SHIRTS
HARVEST SHSP 4089**

There can't be many "new-wave" bands who specialize in four-part vocal harmonies. The Shirts do, however, thus proving that



the last few years have not been entirely devoid of inspiration for the vocal chords. Most punk groups have been content to rip off either Iggy or J. Rotten, or maybe Lou Reed. The Shirts must rip someone else off — it's just difficult to figure out exactly who.

I was first introduced to their music via an invitation to Dingwalls earlier in the year, where they proved themselves capable of combining "new-wave" energy with a startling facility with both instruments and voices. Their tour of this fair isle has met with mixed reactions — largely, I suspect, because they have proved (like all the best bands) particularly hard to pigeonhole. And yet this is precisely the feature of the modern new York scene which has triumphed over most of the lifeless and pretentious British attempts to do something new with pop music.

The finest track on this album is undoubtedly the opener — Reduced To A Whisper, whose lyrics have to be heard to be believed. It is a lesson in tightness of song construction. Annie Golden sings the verse, which is punctuated with an infectious guitar riff, and these alternate with the superb harmonized chorus, broken up with an instrumental middle 8. OK, a tried and trusted formula, but like all tried and trusted formulae, it works a treat. Tell Me Your Plans slows down the pace, with some nice Hammond organ from John Piccolo (watch our for these names — they are pure Brooklyn), whilst the romping, accelerating Teenage Crutch is more the kind of song which got them labelled as "new-

wave" rather than "straight rock". But enough of this categorization: it is, and always has been, a substitute for thought.

One of the most engaging aspects of The Shirts' music is their ability to flash from slow and carefully weighted songs to the out-and-out thrash. Hence on the second side we have The Story Goes followed immediately by Lonely Android, which nevertheless includes more stunning harmonies. Another of the strengths of this band is the fact that all of them contribute material: Running Through The Night, written by Ronald Arditto, sounds like it was written on the piano, though this gent turns out to be a guitarist. Bassist Robert Racioppo contributes to seven of the ten tracks — a rare feat for any bass player surely (*You just lost us 25% of our readership . . . Ed.*) and second guitarist Artie La Monica is credited on five.

If The Shirts survive they could become a major force in years to come, since they have not fallen prey to the trap of mindless negativity which has been such a feature of the dying British scene in recent years.

P.D.



**STEEL PULSE
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"Hey bum bu/Hey Jah stab/Hey size nine/Hey grey seed/l's like seh grizzly ah folly/Him smoke off the collie . . ." I think there's a message for us all there. If only we knew what it was. This has always been the problem with reggae for white audiences, and since the big push has been under

BOOK REVIEW

The Jazz Guitar

by Maurice

Summerfield

£7.95 — Ashley

Mark Publishing Co.

The name Summerfield is already a very familiar one in the music trade. The clue that Maurice Summerfield was more than a musical instrument chief should have been apparent in the shape of the Barney Kessel and Joe Pass seminars hosted by the company: proof, in the shape of this lengthy, knowledgeable and obviously affectionate opus, is available at last. It is divided into several sections: a lucid treatise on the development

of jazz guitar, taken from 1895, a hundred and sixteen five-paragraph biographies on the main players (and with that number, most gaps must be plugged), jazz guitars, and the usual bibliographies and record recommendations. The benefits are reasonably obvious. It breathes coffee table and is complete in a field where the majority of books concentrate on technique and the chronic reminiscences of faded jazzmen — to say nothing of the mild pleasure at discovering that a company director can write at all (okay boys, only kidding).

Its disadvantage, from the musician's point of view, is that it declines to examine the approach and charac-

teristic gambits of the players beyond a continual cross-reference of influences. The guitar section likewise. Martins, Epiphones and many more also receive a brief biography but no clues as to what actually makes them jazz guitars. This area could have been accommodated without alienating the less technical readers obviously in Maurice's gunsights. After all, jazz guitar is more relevant than any other brand of guitar outside classical to techniques and style, both acoustic and electric. It is eminently *Musicianly*, unlike blues even, its closest rival.

Label it reference instead of manual and you will still emerge with a very worthwhile volume, to hand the next time your favourite rock guitarist cites an influence no-one has ever heard of before.

C.S.

One, on the other hand, is more predictable in its themes and styles. OK, just buy Side Two. But all of it is well worth a listen. *Block up feelings ire in I self!*

THE BEST OF CLIFF BENNETT & THE REBEL ROUSERS EMINUT 14

Bennett, like Zoot Money, was one of those ubiquitous characters of the sixties who knew everybody and was known by everybody, and who nevertheless failed to gain any lasting commercial success. I seem to remember Cliff and his band on the Light Programme doing guest spots on Workers' Playtime for year after year. They always sounded like a bunch of lads trying hard, too hard. What a surprise, then, to slip on this album over a decade later and to discover that most of it was terrific, steaming, snorting r&b. There are weak tracks (I'll Take Good Care Of You and It's Alright) but 75% are stormers: their version of Jimmy Reed's Ain't That Lovin' You Baby and Sam And Dave's perennial Hold On I'm Coming tell their own story. Hear it.

P.D.

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1. Once you have decided on the answers to the six questions about keyboards and keyboard players, fill them in clearly on the reply card.

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3. Insert your name and address in BLOCK CAPITALS in the appropriate space.

4. Fill in the questionnaire on the left hand side of the card. Your answers to this will have no bearing on the Keyboard Competition. It is there to help us discover how to improve the magazine and give better service to our readers.

5. Detach and post the card off to us — not forgetting a stamp! — at BEAT INSTRUMENTAL, 1B PARKFIELD STREET, LONDON N1, to arrive no later than October 1st, 1978.

6. The result will be announced in the November 1978 issue of BEAT INSTRUMENTAL. No staff of Campillos Ltd. or their families or relatives are eligible to enter this competition. The judges' decision is final and binding and no correspondence can be entered into concerning this competition.



(1) As a member of which group did the Greek keyboard maestro Vangelis first find success?

(2) What was Manfred Man's first hit single?

(3) Name the rock orchestra put together by Rick Wakeman a few years back.

(4) Who was the keyboard player in Dylan's band during the recent British concerts?

(5) Who is generally credited with the invention of the first commercial keyboard synthesizer?

(6) Which of the following keyboard players has never been a member of Frank Zappa's band or of the Mothers: a) George Duke, b) Ian Underwood, c) Billy Preston, d) Eddie Jobson?

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CLIMAX

BLUES BAND

How many bands can you think of who've made ten or more albums? Outside the Deep Purple and Rolling Stones league, probably not too many. The Climax Blues Band has made around ten but they remain an unknown quantity in this their home country — mainly because they've been forced to spend the greater part of their working lives touring in America to make ends meet.

Three things have happened recently to help change this ludicrous state of affairs. The first, in late '76, was their hit single *Couldn't Get It Right*; this enabled them to string some overdue British dates together. The second had been the change of label to Warner Bros., an enormous company but one evidently prepared to back up

Pete Filleul likes talking but he doesn't like pictures. Chris Simmonds experienced the fifth and newest Climax

their faith with something more tangible in the cash department. The third factor is a new lease of life from within; keyboard player Richard Jones left just when things appeared to be going right to be replaced by Pete Filleul.

Pete contributed to the new album *Shine On*, the first for Warners, and duly arrived in the London offices of the record

company to mull over the usual Beat questions — the album, his arrival in the band and — naturally — keyboards.

"I found surprises on the album, months after it had been finished. I spotted little bass licks I hadn't really heard before and so on. A lot of care was taken over it; there wasn't any sense of rushing things through to meet a specific budget." The

result of this approach is an album best described by the well-worn but very apt 'laid back' epithet. A very strong soul strain is apparent, with a couple of gospel flavoured tracks to boot and just enough blues in there to make the band worth the name. But now we're getting into album review territory...

How had Pete come to join the band? "They played for a little while as a four piece after Richard had left, but when they went on the road again they decided that they wanted a keyboard player to fill out the sound. They put an ad in *Melody Maker* and received thirty-six replies. I'm not really a *Melody Maker* answering sort of person but I had been out of work and was getting quite desperate. I answered the ad which carried an out of town number. So I didn't call it straight away until I had been pestered to do so by my girlfriend. It was Tony, the manager, at the other end and I had met the Climax boys when I was in *East Of Eden*. We supported them on a tour in Germany. He recognised me, and I was promoted to the short list of six. I did some nerve-racking auditions up in *Air Studios*, waited about ten days and was told would I like to do two days rehearsal and go to America. So I did the rehearsals, flew straight off to Chicago and started last year's tour!

Integration

"As to the album, they had already done about seven backing tracks and we went into *Air* to record another five. I then overdubbed on two others, so I've got about four tracks on the album. Obviously, next time there'll be integration right from the beginning."

And there we found ourselves conveniently on the brink of an inevitable keyboards and keyboard-playing session. "I have a limited musical knowledge as far as reading is concerned," he confessed. "I like to describe myself as a rhythm pianist, in the vein of what rhythm guitarists used to be in groups like the *Shadows* and the *Ventures*" (*Hawaii Five-O* — ring any bells?) "I involve myself much more directly with the bass and drum section most of the time — which is why I fit in quite well with Climax. Pete (Haycock) and Colin (Cooper) are fulfilling the lead roles on sax and guitar; the piano is most often a chordal, rhythmic instrument. On stage I tend to



Extreme left (out of picture): Filleul. Then: Holt, Cooper, Haycock and Cuffley.

CLIMAX BLUES BAND

play off Derek (Holt) the bass player a lot, and also off John (Cuffley). The three of us are pretty tight together: I prefer that because it is the role I'm capable of handling.

"You see, I started off as a drummer and so I've never really got away from appreciating the rhythm of things. As far as an instrumental contribution to a song is concerned, that's what I concentrate on. I like the keyboard work of Joe Sample, Joe Zawinul of Weather Report, Floyd Cramer in the country field." (I like them all too — who cares?) "George Shearing before that. This is spacious, unfussy playing."

Influenced

Once you've heard that, you won't be surprised to discover that the Fender Rhodes is Pete's main instrument. "Yes, the Fender's influenced the way I play more than anything. I still have my original model made out of wood instead of plastic, which is how the new ones are made. The current models are made in a different way, and it affects both the action and the sound that comes out of the amplifiers. My girlfriend has a newer Rhodes at home, and I notice that it has a much heavier and less controllable action and a much bassier sound. I got it in '73, so I think it's the tail end of the original Fender run.

"Besides that I have a Clavinet which I use on stage for two numbers. I don't find it particularly effective for chords — what I'm doing is playing guitar lines on it when we do bits that have both rhythm and lead. I'm trying to incorporate a Wurlitzer which I like for the same reason as the Rhodes. It has a real action and is very comfortable to play. I don't like playing the electronic things without any feel to them. The only one I enjoyed playing was the Yamaha CS80, and that's expensive. I do also like the string machine — my girlfriend has a Solina and that is very useful for, say, a soul number with a simple string line.

"Amplification has been quite a problem. It's very hard to project a piano with clarity at volume. As far as speakers go I like to use JBL 15's as you can achieve that extra breadth both at top and bottom.

I have tried a number of amplifiers to drive them. I require a lot of top on the amp and for the level we play at I find things like the 100 watt Fenders are slightly underpowered. Outfront isn't the problem — it's just that the sound the band gets will really affect the performance.

"In fact we don't use monitors to play back the instrumentation; monitors, I think, are purely a luxury for vocalists. All of us started off in the days when monitors weren't around anyway. They *can* be a negative influence — if your monitors are *too* good you don't sing so hard. So we rely on our backline. Colin now has his own set-up, involving Bose speakers which are ideal for the sax. He drives them through a stereo graphic and an HH power amp. Derek has Marshalls and Pete uses Fender and Marshall so that he can get each sound on a different channel of the mixer where the sound man can blend them as required. As far as I'm concerned I'm looking to get into some kind of rack

arrangement, ie, a graphic, a power amp and a mixer rather than an amp head."

So far Pete hasn't found time to start experimenting with new set-ups; when he does, however, it's possible that incorporating more in the keyboard area will also be examined. "There is space for a Hammond. The thing about Hammonds is that a) they're very heavy and b) you need a Leslie. There was a stage when keyboard players didn't use Leslies and went straight into 100 watt Marshalls. I think this was largely because of the volume problem; Leslies are pretty quiet. I have just discovered that our support band in Europe had a Crumar Organiser, and this put through a Roland Chorus effect provides a very genuine Hammond organ sound. It has percussion on the keyboards and generally seems to be the best substitute in a practical form — so we'll see.

"The thing is, it would be very difficult to get the ideal sound for every situation because

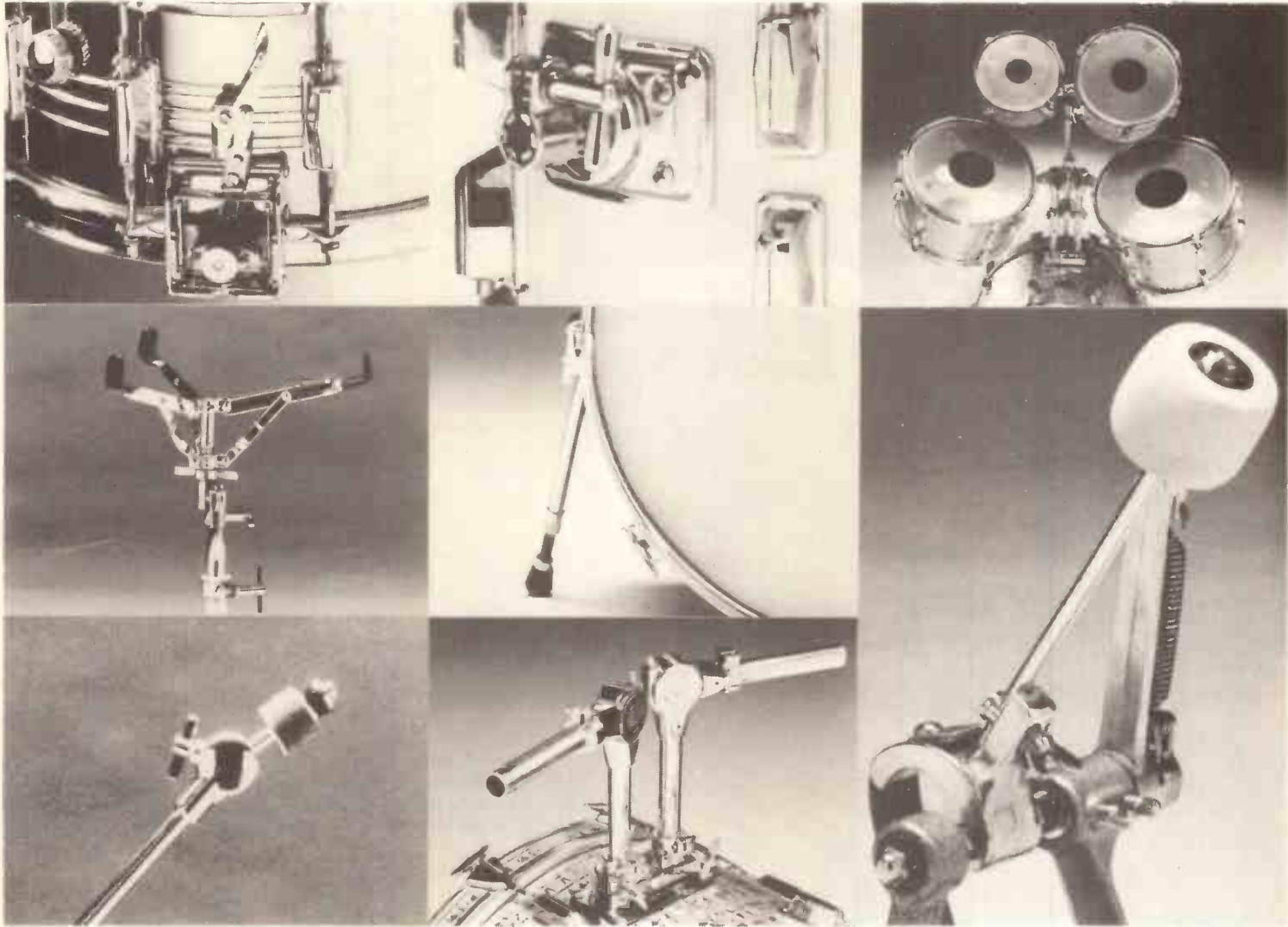
venues, especially in Europe, vary so much. You'll get town halls, not at all designed for rock 'n' roll sounds. The *mixer* sound will be good because Chris takes DIs from the piano. It is normally satisfactory out front; as I said, it's mainly the stage sound which I'm concerned with. Of course, all these things are easily curable with a little thought and a lot of money." There's a cue for somebody if ever I heard one.

But — back to the beginning, with the Climax Blues Band. If ever there were prophets without honour in their own land, Climax are the ones. "I don't mind that," concluded Pete. "We're a *playing* band and if we go down best in America, so be it. I can say without being immodest on the band's behalf that we go down well most of the time, very well some of the time and *magically* on a good night."

It would be silly to try and cap a final quote like that.



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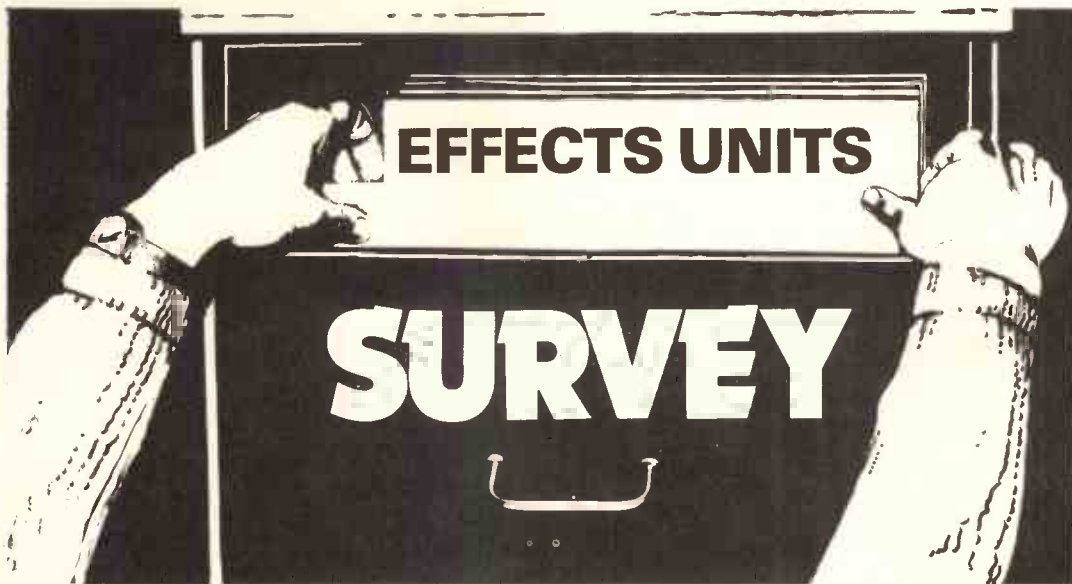
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BRODR. JORGENSEN

Brodr. Jorgensen distribute the wide range of Roland effects in the UK, marketed both under the BOSS name and Roland's own tag. Most of you will be familiar with the comprehensive Chorus Ensemble which we've featured in these pages before, so we'll concentrate on the Roland units. The range includes such overtly subtle names as AW10, AG5, AS1, AF60, AF100 and

AD50. However, the numbers change to names when you get closer to the units! The AF60 for example is a Compact fuzz unit known as the Bee-Gee and features tone and output controls. The Funny Cat (AG5) is a soft distortion sustainer, which allows the player's technique to bring in distortion rather than having it available all the time. The Funny Cat also incorporates a Harmonic Mover which

automatically produces varied wah effect according to the picking strength on the guitar itself.

Other pedals include the Wah-Beat, Double Beat (combining fuzz and wah), a Sustainer without distortion, and the comprehensively equipped Bee Baa offering a large amount of fuzz, and a treble booster for dynamic sound.

BELL ELECTROLABS

Bell effects units are very

special in that the whole range was probably planned before a single unit came out of the factory. This early planning and attention to detail has resulted in the excellent Bell Modular System. Admittedly any effects unit can be joined to another with a jack lead, but the Bell system is considerably tidier and more efficient. All their units — ADT, Flanger, Phaser, Vibrato, Fuzz, Sustain etc — can be linked directly together, the batteries can be replaced by the addition of a 'Mother' power unit (capable of powering up to ten different effects) and the end result is a very tidy, convenient and safe collection of units. Bell's literature is good and descriptive and advises good combinations of their effects, and the correct order in which to place them. As the pedals are electronically matched, you can build sound upon sound without most of the added noise usually resulting from linking mis-matched units.

CARLSBRO

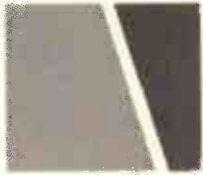
Towards the end of last year Carlsbro virtually swamped the market with a large range of effects units all so competitively priced that they might well have removed the competition altogether. We reviewed them in the November issue and found without exception they offered excellent value for money. There's a Wah-Wah, Flanger (with invert capability), two Phasers, one more comprehensively equipped than the other, a Suzz-Phase which incorporates the phaser with a Suzz unit ('... this mighty rushing roar can also knock seven colours of you know what out of your speakers, never mind the neighbours'), a Sustain, Wah-Swell and simple Suzz. All worth checking out if you're low on sponds, or need to acquire a number of pedals without having to buy a factory!

J. T. COPPOCK

Coppock, among other items, distribute Ibanez in the UK, and for a more com-



Seven well-known Colorsounds



fact: you can choose your microphone to enhance your individuality.

Shure makes microphones for every imaginable use. Like musical instruments, each different type of Shure microphone has a distinctive "sound," or physical characteristic that optimizes it for particular applications, voices, or effects. Take, for example, the Shure SM58 and SM59 microphones:

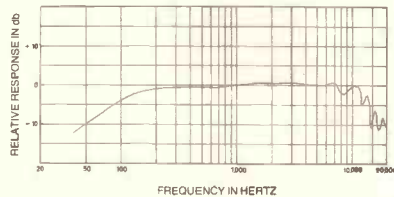


SM59

**Mellow, smooth,
silent...**

The SM59 is a relatively new, dynamic cardioid microphone. Yet it is already widely accepted for critical studio productions. In fact, you'll see it most often where accurate, natural sound quality is a major consideration. This revolutionary cardioid microphone has an exceptionally flat frequency response and neutral sound that reproduces exactly what it hears. It's designed to give good bass response when miking at a distance. Remarkably rugged—it's built to shrug off rough handling. And, it is superb in rejecting mechanical stand noise such as floor and desk vibrations because of a unique, patented built-in shock mount. It also features a special hum-bucking coil for superior noise reduction!

Some like it essentially flat...

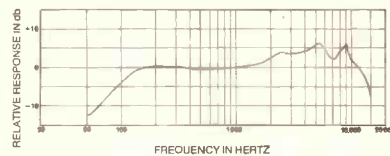


SM58

**Crisp, bright
"abuse proof"**

Probably the most widely used on-stage, hand-held cardioid dynamic microphone. The SM58 dynamic microphone is preferred for its punch in live vocal applications... especially where close-up miking is important. It is THE world-standard professional stage microphone with the distinctive Shure upper mid-range presence peak for an intelligible, lively sound. World-renowned for its ability to withstand the kind of abuse that would destroy many other microphones. Designed to minimize the boominess you'd expect from close miking. Rugged, efficient spherical windscreen eliminates pops.

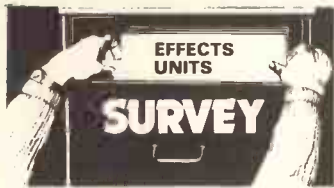
...some like a "presence" peak.



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prehensive look at their products we direct your attention to page 32 of this very issue. Indeed, enter our competition and put yourself in line to winning one! Of these we reviewed the one we're most impressed with is the excellent Flying Pan which offers, aside from its very good Phaser, the brilliant facility to bounce your sound from one speaker and back again to another at virtually any speed you want. Apart from being a 'gimmick' if you like, it also fills the sound out as it passes over the stereo spectrum and can therefore be put to even more uses than might at first seem obvious.

ELECTRO-HARMONIX
E-H continue to expand and invent new names (and new products for them) the way washing machine manufacturers claim new firsts for their whiter than bluer powders! E-H suffer — despite assurances to the contrary from a number of dealers — from a distribution that seems to have prices yo-yoing from one end of the country to the other. It seems you can always buy their products cheaper somewhere else!

Still, that aside, the range is comprehensive and the general value for money excellent. The Electric Mistress Flanger remains our favourite — although a little on the noisy side, the Filter Matrix capability gives it an astonishing range of sounds. For other effects consult their advertising — the list is just too long for here!

E.S.E.

The majority of interviews with top-line artists and studios always seem to include a reference to the Binson Echo — probably because it is still regarded as the best in the world. Priced now somewhere way over £600 you do admittedly have to part with a lot of loot, but you get an awful lot of echo for your money. There are three inputs and outputs, in and out volume controls, swell length controls, multiple repeats, and a

choice of six, eight or ten recording heads!

Hohner

The Hohner ME30 is indeed a strange beast — some would think there's little strange about a Wah Wah unit, but what happens to your thoughts when you learn that this unsuspecting little unit will also push out sounds described as 'hurricane, surf and siren'?. Schaller effects, also distributed by Hohner, cover wah, fuzz, reverb distortion and a rotor sound unit.

Hornby Skewes

Zenta products are handled by the Hornby Skewes organisation, and like all Zenta products (their practice amps for example) represent good, basic design for a good old fashioned price. There are four power boosters in the range, and treble, bass and distortion models as well. A little further up the scale are the Phaser and Expression units, Companion Fuzz and Companion Wah Wah as well.

MACARI (COLOURSOUND)

Macaris musical instruments emporium in Denmark Street, London is where to go to view the extremely comprehensive range of Colour-sound effects pedals and units — all decoratively

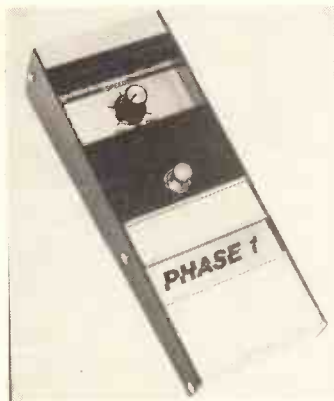


Electro-Harmonix Doctor

packaged as well. There's a unit in the Colour-sound range which performs all of what has now become the 'standard' effects — wah, fuzz — in fact the Colour-sound collection includes a large variety of different combinations of wah and fuzz with swell added as well as phasers, sustainers, over-drivers, envelopes and a lot else besides. All the units are intelligently and carefully priced, and are well worth checking out if you're in the market.

NORLIN

Maestro is one of the more famous names in the effects units business. Their units are extremely strong and sturdy and feature a very important difference to the majority of pedals — something Maestro, rather



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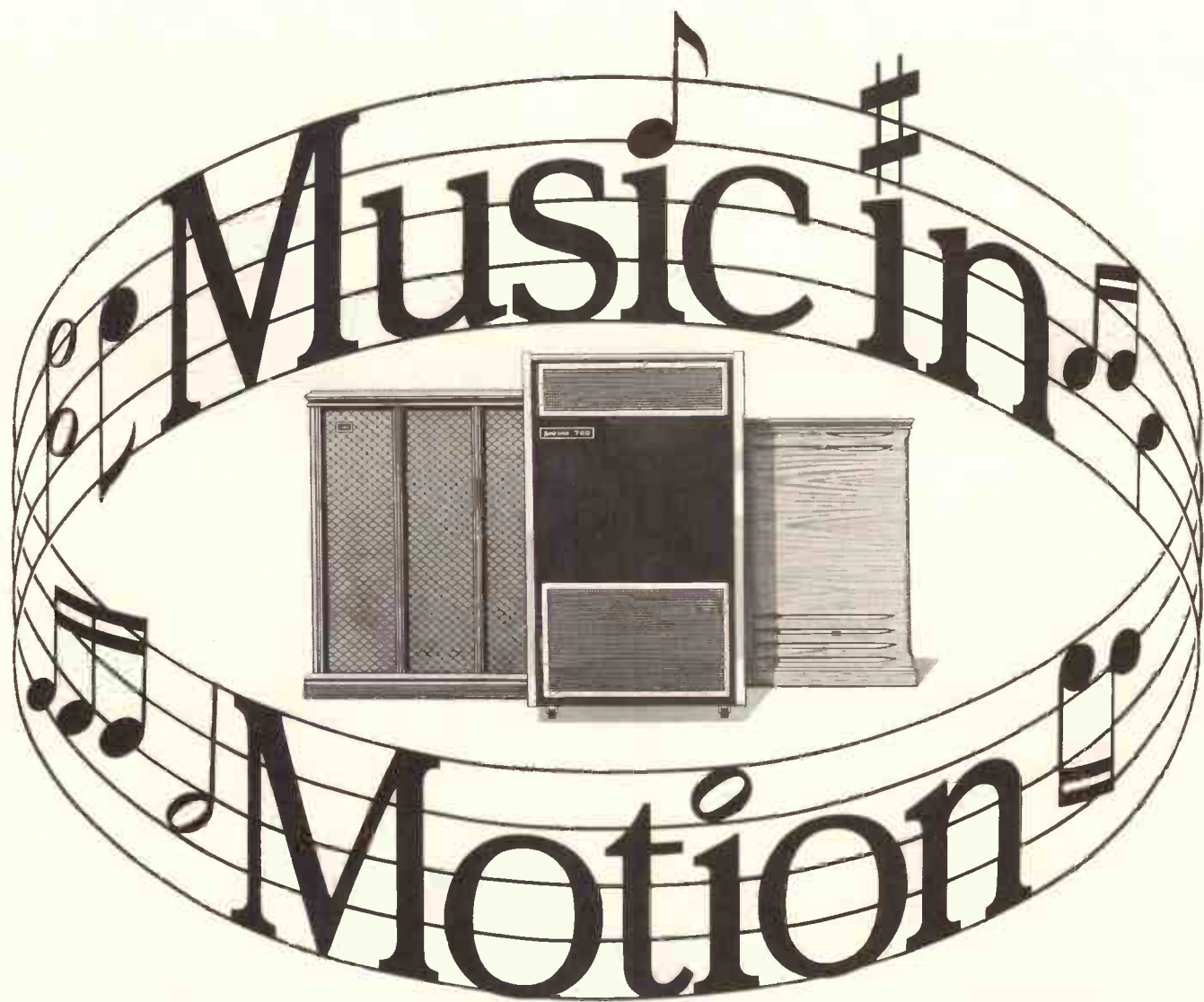
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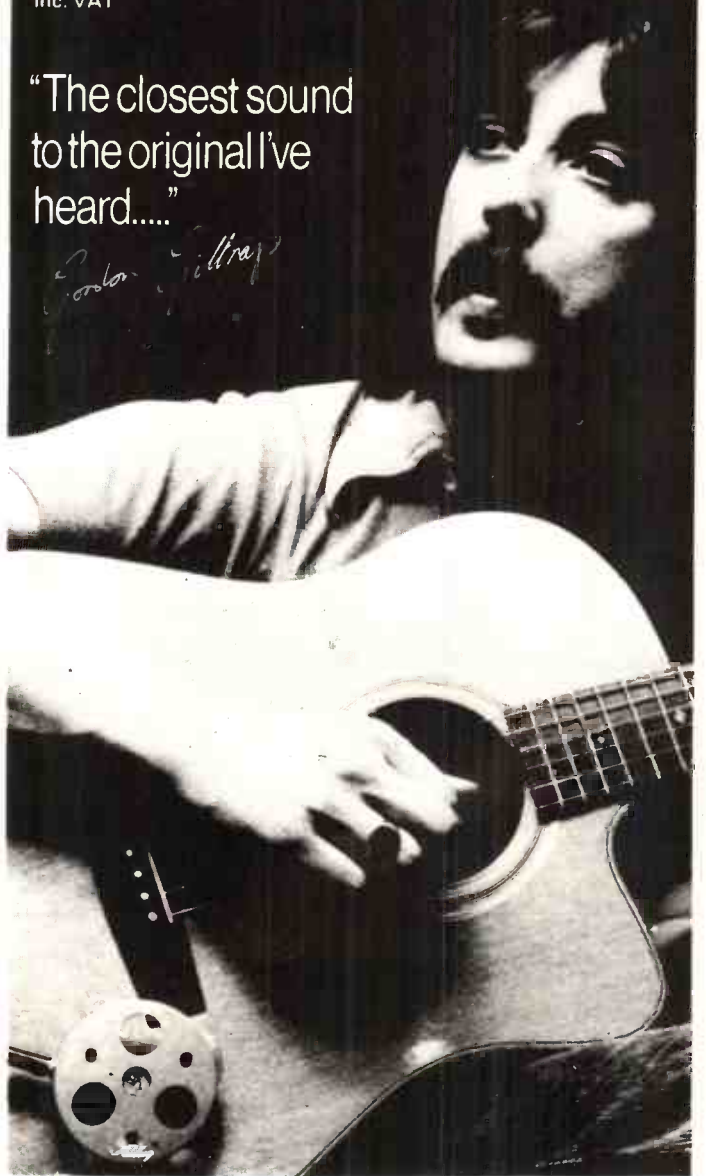
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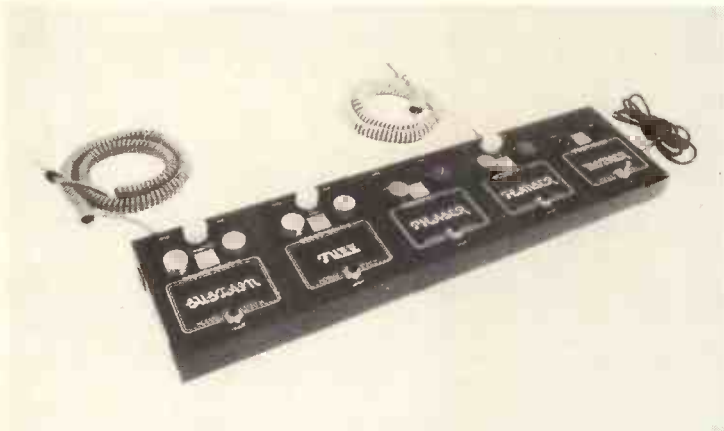


ORANGE

Exclusive distribution of the famous Jimmy Bean Voice Box is Orange's move to diversification from their highly-rated amplification range. The Jimmy Bean is reckoned to be the 'original' box although their are a



MXR flanger



Bell Electrolabs line-up

hideously, call TFC — Total Foot Control (ugh. . . Ed.) This means that on their standard units (i.e. Fuzz, Fuzztain, Phaser) the controls are large plastic wheels which can easily be positioned without having to bend down before each number to pre-set; you can simply swivel them by judicious use of your right (or left) foot. The whole pedal is the on/off switch, so you can safely clomp away on platform heels/soles without fear of breaking a more delicate switch. Of course, they're not cheap, but in relation to their facilities, they're probably well worth the bread.

couple of Americans out in the wilderness we hear of who are still claiming they were first! The Voice Box — à la Frampton, Stevie Wonder — simply connects between instrument and amplifier to allow the sound to pass through the player's mouth and out to the PA via a mic. Most of you must have heard one being used from time to time to know the effect. Orange have also now moved into other effects units — viz. sustain, phaser and distortion pedals.

ROSE MORRIS

MXR — for many, the state of the art in the effects business. MXR, distributed

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by Rose Morris, are all housed in virtually identical simple, tough boxes, and have a fine reputation for reliability and ruggedness. Many guitarists swear their phasers are simply the best in the world.

The now famous Blue Box is an interesting item in the vast collection — it will convert any guitar or piano signal into a fundamental waveshape and adds another tone, two octaves below. The controls are very simple to operate, and you can blend the fundamental and contrabass tones precisely as well as effect the loudness of the synthesised tone. The combination has the effect of generally enriching the guitar tone, adding body (and lots of it!). Other items in the MXR catalogue include distortion, phasers, noise gates, level limiters and more besides.

STRINGS AND THINGS

Morely too are right at the top end of the effects market, although approaching the same problem

they have a different solution as, for example, MXR. Morley pedals are exactly that — pedals, rather than boxes of electronic circuitry with pre-settable controls. They incorporate the preciseness of a genuine old-style wah pedal with a clever internal fabric flap doing the work of the carbon track rotary potentiometer which used to get crackly after only a short space of time. The Morley Echo Volume must surely be the biggest foot-pedal in the world — but it's probably also the most comprehensive foot operated echo unit available as well.

The relatively new Power Panner fills the needs of musicians who want speaker panning without the expense of using two separate amplifiers. It doesn't require a separate power source as it is driven by the amp output and will switch the signal to pan between two speakers. The Panner also doubles as a volume pedal.



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The JH-110 transport, already proven in recording studios and broadcast stations throughout the world, has been used in a new one-inch tape configuration. The speed control electronics and the tape handling electronics are identical to those used in the machines which have made MCI a world leader in professional tape recorders.

The audio electronics have been updated to take advantage of the newest developments in solid state design.

One of the most important features of this new machine is the Automatic Monitor switching which occurs when the machine goes into RECORD mode. The monitor switches from CUE (sync) mode to INPUT mode automatically. Overdubbing and Editing are much simpler with this feature.

Much of the cost has been left out, but the quality and the performance of this machine is up to MCI standards. No better standards are available.

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The Gigster pedal is a self contained rhythm unit — battery operated, it just plugs into most amplifiers. Up to ten different rhythms are available, including Bossa-Nova, Bossa-Rock, Swing, Waltz-Rock, etc.

THE V.C.F. UNIT

V.C.F. voltage control filter is triggered by the signal from the Guitar, the harder you play the more effect. A variety of interesting sounds include a staccato, a wah wah type and a funky 'shaft' tone.

DIPHTHONG

A new sound for Bass Guitar. The Dipthong is the first in a series developed for the Bassist. The device is triggered by a signal from the Bass or Guitar. It has three controls — Overdriver, Speed Depth, Filter Bias. Vowel sounds based on E—OO—AR can be produced in varying degrees.

FLANGER

The new Flanger produces sounds which are out of this world. The unit features automatic double tracking which gives all the usual flanging sounds, but with superb quality. With a total of four controls regulating speed, depth of sweep filter quality and ADT, the possibilities of this new unit are virtually limitless.

THE PHAZEX UNIT

Wide variety of effects including a rotating speaker type sound. A new reactance control enables the unit to scan the Phase circuit producing an arpeggio effect.

VOCALIZER

This is the unit that simply 'speaks for itself' the Vocalizer goes one step beyond the voice box. By merely pressing down the pedal it produces all the vowel sounds AEIOU. The resonance control enables the player

to get a totally different set of vowel sounds and so opens up a whole new world of effects.

WAH FUZZ SWELL

4 different effects. Wah Wah, Fuzz Swell, Wah Fuzz and swell pedal.

OVERDRIVER

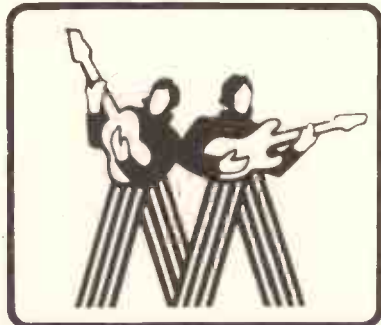
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TRADE NEWS

NEW LES PAUL'S

As exhibition fever gripped the manufacturing industry last month, Norlin announced the introduction of two new Gibson guitars. The Les Paul 25/50 is a limited edition model produced to mark Les Paul's 25 years of involvement with Gibson and 50 years in show-biz. The guitar is similar to the existing L.P. line, with the addition of a coil tap switch, brass nut and high power humbucking pick-ups.

The other new guitar is termed "The Paul". Again similar in body shape to the L.P., this model retails at just under £300 and features a solid walnut body, fitted neck, ebony finger-board and twin-coil pick-ups. It represents a real attempt by Norlin to produce a guitar of Gibson quality at a price to encourage the less wealthy punter.



NEW MARSHALLS

The Marshall range of combo amplifiers has been augmented by two new models. The 4140, or "Reverb Twin", has been designed with country,



jazz and club work in mind. It has two channels, one with reverb, bright and boost switches, and one normal. The 80 watts rms put out by the amplifier drives a pair of 12" speakers, and the combo is finished in a distinctive brown cloth.

The 2150 is a 100W valve combo with a single 12" speaker and two channels, which can be linked. This model follows the current trend of combining high power with compact size.

NEW RADIO TRANSMITTER

A new radio transmitter for use with guitar and other instruments has been developed by Reslosound. The most remarkable feature of the unit is that it will retail for less than £250 — considerably lower price than has hitherto been the case with systems of this type.

The transmitter is about the size of a cigarette packet, is lightweight and compact, and can be worn virtually anywhere by the performer. It is connected by a short lead to the guitar pick-up socket, although it can be adapted for use with

acoustic guitars and other instruments with the aid of a microphone. Dual inputs and a built-in mixer increase its potential for singer/guitarists.

The receiver may be positioned anywhere and will pick up signals up to 300 yards away. It is mains operated, has its own telescopic aerial and output sockets for feeding into the musicians's amplifier.

The device will not only free performers from the necessity of using guitar leads, but create an outlet for many thousands of Angus Young impersonators.



NEW TALENT

Three music companies have combined to instigate a search for new talent throughout Great Britain and Ireland. Hansa Productions, who have achieved international success with acts like Donna Summer and Boney M, Gas Songs, responsible in the past for managing Stealer's Wheel, Jeff Lynne and Rab Noakes, and Heath Levy Music, publishers of Steve Miller and Boz Scaggs, are on the look-out

for all types of artistes — male, female, solo performers and bands. They will be holding regional auditions for those whose tapes they find of interest. Every tape will be listened to, and selected acts will be recorded and videoed.

Anyone who feels they might have a future as a recording artist is invited to send tapes to Ray Williams, 184 Regent Street, London W1 or to phone him on 01-439 7731.



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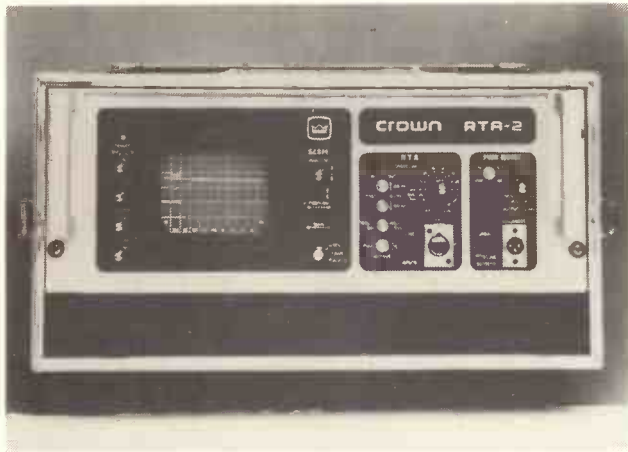


We've finally managed to prise these pictures of Music Ground, Doncaster, from the photographer's clutches. Right: Unposed amps line up for inspection . . . Below: guitars as well, and . . . Below right: Drums galore



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DEALER PROFILE



WESTERN ROCK Plymouth

The first thing I learned about Plymouth was many years ago. Francis Drake, I gathered, was out playing bowls when someone told him that a lot of Spanish ships were sailing in on high tide and that he ought to do something about it. He continued the game. I heard nothing more of this well-known town until someone mentioned that a comparatively new but already thriving music shop had swung its doors open to seafarers and musicians alike. Western Rock, he said, at 168 Grenville Road.

Mog (he declined to give a surname, so Mog it was) and Ray Radford are the partners of Western Rock: the pair originally moved from Bristol two years ago to set up a band but quickly fell back on their second idea — setting up the area's major music shop, providing the equipment and service they would have liked to find as musicians. Ray's role as a guitarist and Mog's as a drummer dictated their policy on stock: plenty of drums and guitars, with knowledgeable advice for shoppers as a handy trick up their sleeve, plus a few keyboards to meet demand. Amps and PA equipment form another section on their own — sold, bought, traded, hired, repaired, customised and soon to be leased, more of which later.

"There's nothing below us in Cornwall," said Mog, "and we find we are getting more and more custom from Bristol, the nearest big town with its own music shops. Being in this position also means that we're very active in the secondhand market."

Stock itself is predictable and complete. In the guitar field, the usual Gibsons and Fenders line up alongside a selection of cheaper models like Columbus and Kimbara — most of them, in fact. In the drum field, the old favourites like Premier and Ludwig (especially the Vistalite kits) sell steadily, supplemented by equally healthy trade in what Mog calls "bits and pieces". This means knocking old kits into shape, salvaging re-usable sections and so on, and this service, in out-of-the-way Plymouth, probably does as much as anything else to establish the shop as an indispensable base for the local musicians.

Keyboards — "A few synths and

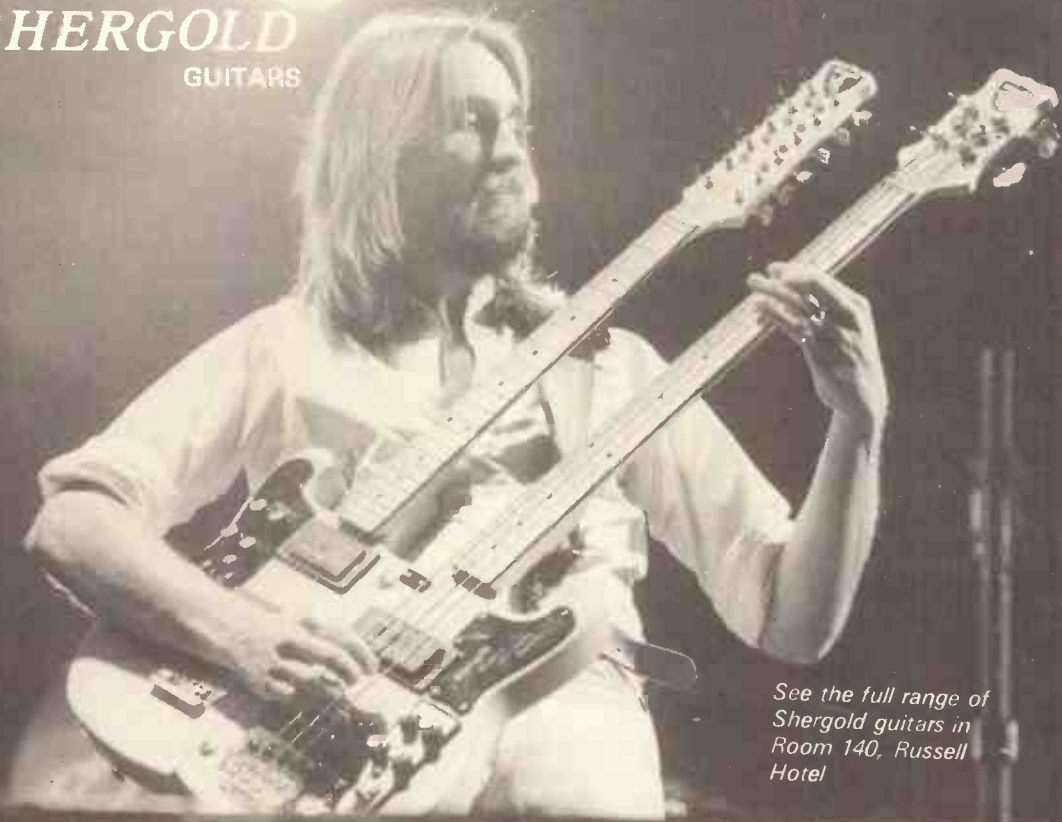
clavinets," said Mog. "As Ray and I don't know as much about keyboards as we do about drums and guitars, we don't want an enormous selection of gear that we can't offer knowledgeable advice about."

Finally, the amp section. Western Rock have the Devon and Cornwall franchise for MM Electronics gear (plus Bell Electrolabs, Fender and Ludwig) and here the straight selling of equipment, like popular Peavey amps, is backed up by several enterprising services. One is the building of their own cabinets, using Celestion speakers, and these carry competitive price tags.

Coupling these speakers with amps in the shop allows them to run a very popular PA hire service and this may soon be taken one step further into a leasing operation. This allows bands to hire gear with the option of buying later — good business for the shop and an excellent idea as far as bands go, giving them time to assess the equipment and co-ordinate finances which are probably coming from three or four different sources. Repairs and customisations are undertaken on the premises. Naturally, Ray and Mog handle much of this themselves, while experts are on tap for the more difficult cases.

So who's surprised to find a shop that's friendly — "a place" as Mog admitted with a grin "for a cuppa, fag and a natter." Opening hours are flexible too — if Mog and Ray are working on a Sunday and a band turns up, the doors swing open. At the moment, Western Rock remains a compact shop on one floor. "Yes," concludes Mog in answer to the obvious question, "we probably will have to expand soon." Musicians ahoy!

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WE NAIL FYLDE



▲ Roger Bucknall inspects the craftsmanship



▲ Highly strung (left & right)



▲ Necks please

It takes a brave man to take on the big boys in acoustic guitar manufacturing. Martin have been calling the tune from the top for so many decades now that it's almost immoral to set out to better them. But Roger Bucknall is a brave man — and Fylde guitars are fast approaching a level of popular acceptance amongst the folk cognoscenti which will, before long, establish them in that very upper echelon.

I'd been a Martin addict myself for years when I first encountered a Fylde, only eighteen or so months ago, hanging in Woodroffe's musical emporium in Birmingham. I must confess to changing my flag of allegiance instantly. The Fylde had all the attributes of a Martin, or any of the other well-known top American acoustics, but it also had character, clarity and an ease of playing which none of the others possessed. In the intervening eighteen months I became aware of seeing and hearing about many well-known British folk guitarists who had made a similar allegiance change — Fylde had obviously 'arrived'.

The path to this arrival, like all the best stories, hasn't been a trail of instant success. Roger Bucknall made his first guitar when he was nine years old, as he says, out of matchboxes, plywood and a few pieces of string. The end result, although no masterpiece, did play and Roger spent much of his teenage period designing and building various different models, experimenting with and learning about woods, glues, stresses and their applications. A time spent studying mechanical engineering allowed him to fuse his wood/carpentry knowledge with mechanics — he's designed many machines at use in the present 'factory'. Living on the south coast he was still building guitars in any spare time he found himself, until eventually one Gordon Giltrap bought a model from him and was so impressed that Roger decided the time had come to become a professional guitar builder.

Finance was arranged in the north and so Roger moved to Kirkham, halfway between Preston and Blackpool on the Fylde coast of Lancashire — hence the name.

The first couple of years were a little on the lean side — problems with distribution caused the main hassles, but there were also hold-ups due to money, orders, and all the other teething troubles any young company goes through — but Roger 'hung on in there' (as I believe the expression goes) until the present time when Fylde are producing some 40 guitars a month with their eyes on still bigger things to come.

Why are they so good — and so successful (all the finished guitars seem to have homes to go to immediately)? I put this question to Roger himself. "It's sounds corny for anyone with a 'successful' product to say, but I really don't know," came the careful reply. "I've been building guitars for a long time now and I'm still not sure what makes one guitar sound or feel better than any other. I suppose that having built guitars that are right I lose interest in what makes a guitar bad — as opposed to good."

Fylde are at present a small, tightly-knit community — lunching, for example, in the same high-street cafe with director and workforce all together — in which the dozen or so workers take a special and particular interest in their work. Much of the work is done on machine — many of them designed by Roger himself, but they're all hand-finished, hand-sprayed. So, in the terms of this modern technological society, you probably could call them 'hand-made'.

"Woods are still a problem," Roger told me, "although as we get bigger, and slightly better known we do swing a little more weight with the timber merchants. I tend to personally choose the woods whenever possible — they might hang around the workshop for a couple of years before being used, just maturing and settling down."

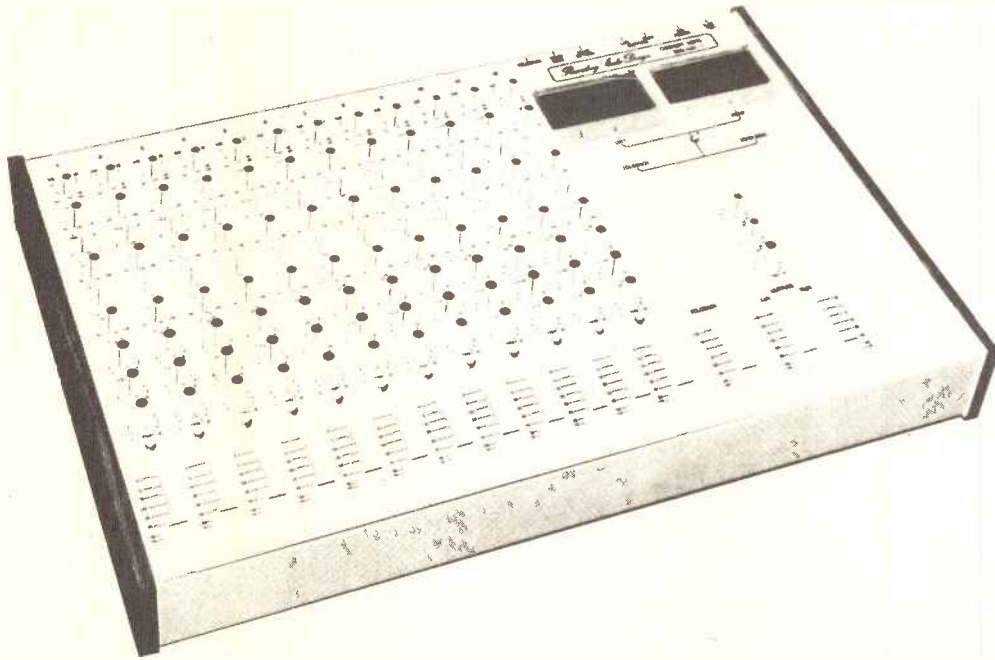
The Fylde range, all named after Shakespearean characters, encompasses small classicals, a brilliant acoustic bass, and several different six strings — my own favourite being the Caliban — a 12 string, and an invitation from Roger to discuss custom made guitars. He's unlikely to accept your decision, because he'd much rather guide you with his experience towards the ultimate custom-made acoustic for your style of playing — so if you're looking for a custom-built job, expect it to have more than a little of the regular Fylde character in it.

Fylde grew up and succeeded probably because American imports began to drop in quality and character at the same time as the Japanese began to provide viable alternatives at the other end of the market — Roger has very kind words for the likes of Yamaha acoustics for example. The added interest in acoustic guitar playing brought about by the availability of cheaper guitars from Japan led inevitably to more accomplished players coming out of the learning treadmill looking for a quality product — and Fylde seems an obvious choice.

The overall sound is distinctly clearer and sharper than equivalent American guitars — Fylde have recently put together an album recorded by various acoustic specialists from Michael Chapman, to Gordon Giltrap and John Renbourne, which, while illustrating the abilities of the players, also highlights the superb recording tone of the guitars they use. Like any 'sound' it cannot be described on paper. I can only demand/urge/cajole/wish you to listen to one. Even if you're not yet in the price bracket, it's nice to be sure of where you're aiming eventually. After all, I tried a Rolls Royce test drive while the Mini was still ticking over in the garage!

Recording Studio Design

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Output level controls at 0dB, channel faders and sends fully down, 20KHz bandwidth.
10dB gain after faders and echo send
Maximum gain through mixer equals 70dB.
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Meter select switch 1. Left and right outputs. 2. Foldback and PFL
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All signal inputs are Switchcraft D3F and outputs are D3M. Mains input is via an IEC mains socket, a 2 amp fuse and an on/off switch. The mixer is fully screened in a rigid steel case with wooden end cheeks, measuring only 18" x 28 $\frac{1}{4}$ " x 3".
The metalbox has a very durable black stoved finish and the legends are printed with white epoxy paint.

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Coming clean about Bath, and other tales from the Farm

Anyone who has been involved with P.A. — however peripherally — over the last few years will be more than familiar with the name of R.S.D., or Recording Studio Design if you want the complete title. What may not be quite so well known, though, is the fact that R.S.D. also operate a hire company.

But to begin at the beginning, as a drunken Welsh poet once put it, R.S.D. was the brainchild of one Paul Dobson. It was then, and still is, a manufacturing company specializing in mixers of all sizes, power amps, and speaker enclosures. Nowadays, this gear is turned out at a works in Luton, Bedfordshire, but the hire and storage is located in a place called Home Farm which is near a village called Northall, which is near Dunstable. Get the idea? It's not exactly the hubcap of the universe. In fact, it makes you wonder why it is that such demanding outfits as Gentle Giant, the Kinks, Judas Beast and the BBC have gone out of their way to employ the services of the company. What, we asked the amiable Dave South, in charge of the hire side of R.S.D., was



Five of the crew and a choice of transport

the precise advantage of being stuck out in the country, with the obvious danger that business could so easily be snapped up by more accessible London-based firms?

"Well for a start it suits us to work in the country, because we all live out here! But it also means that we don't get timewasters ringing up and coming round. Anyone who wants to use us has got to make a bit of an effort, and the chances are that once they have, they'll be back again next time."

The hire company works from an old farmhouse, empty for ten years before they moved in. The village bakery was also located here, and the surrounding fields were once orchards. Parts of the enormous barn which houses the gear are now being rebuilt, the wood being replaced by brick.

The R.S.D. partnership came about when Dave and another gent called Tony Bower were working as roadies for a long-forgotten band called Curly. They ordered some gear from Paul Dobson, who promptly asked whether they would be interested in going into partnership — which they were — and the business has flourished ever since. Their earliest clients were Giant and Argent, who used an R.S.D. rig towards the end of their career (though Dave is quick to point out that the demise of the band was not connected with the quality of their P.A.!) and during last year they gained a lot of business — as indeed did all the hire companies — with new wave bands. They did the last Sex Pistols tour and have been out with The Clash no less than five times. A good relationship with Island Records has meant that acts including Hi-Tension and Ultravox have been regular clients; in fact, Hi-Tension use the R.S.D. rig despite the fact that they have a large P.A. of their own. As for the BBC connection, this took the form of a tour with no less a figure than Karlheinz Stockhausen.

Available

"We went all over Europe, including the Bath Festival. Most of it consisted of people tinkling around on pianos at random — deathly boring, but there you are. We're in business to provide a service, not criticize the music," Dave commented.

So what exactly does the service include? Well, the smallest rig they normally provide consists of a 3-way 3K set-up which will go out for about £125 per night, this price inclusive of a pair of sound men. The biggest is something like 12K, but if required Dave reckons they could provide one of 16-17K. With yet another Priest tour in the offing, they'll probably need it.

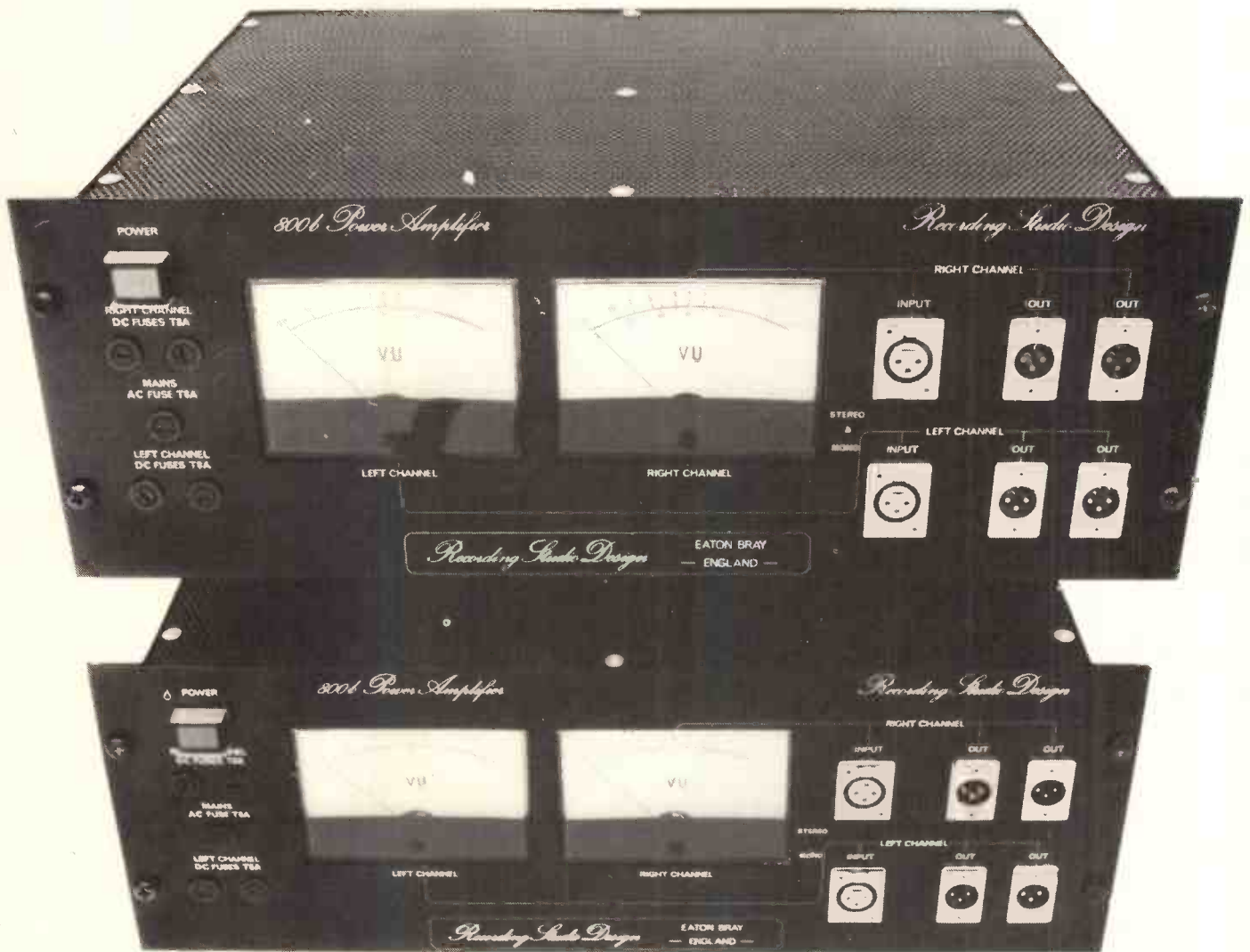
The design is a matter for Paul Dobson, who is continually modernizing and improving on the current equipment. They speaker systems are either 3- or 5-way, mainly utilizing JBL or Gauss components, though sometimes Electro-Voice. There is a new 200 watt bin in the pipeline, consisting of four 15" Gauss drivers in a box which is no more than a three foot cube. The R.S.D. power amps are very highly regarded in the business. The 800b amp pumps out a terrifying 500 watts rms per channel, 1000 watts bridged. The desks are of all sizes and configurations: anything from the 30 channel quadraphonic model down to small sub-mixers of about 10. Microphones used are mostly the tried and trusted Shure SM57s and 58s, with a good back-up of AKGs and Sennheisers. Plans are also afoot to bring in a new Midas desk, since the runaway success of the manufacturing side means that there are none to spare at present for the hire company — every one built is immediately snapped up. The usual range of effects is available for hire, with the emphasis on Roland. They don't have Eventides in stock because in general their prices makes them too expensive for most bands. But they can be hired if any client insists on them.

Everything goes out in R.S.D.'s four ton truck, and up to four roadies with it. "Paul's working on a completely new P.A. at the moment," Dave said. "which means new cabs with more speakers in each and completely redesigned monitors." There is plenty of room for expansion, thanks to the innumerable outbuildings on the estate. Plans are well under way for an 8-track demo studio, which should be ready by Christmas if all goes well. Dave will be working overtime to manage both. Needless to say, it will be kitted out with an R.S.D. desk, R.S.D. power amps, R.S.D. monitors and R.S.D. graphic equalizers.

Despite all this feverish activity, however, they are all concerned to keep business at a personal level, and one danger of getting too big is that clients tend to lose touch. "We're not a big organization in any sense of the word," Dave concluded, "and we don't want to be. The main thing is just *be* here." We'll second that.

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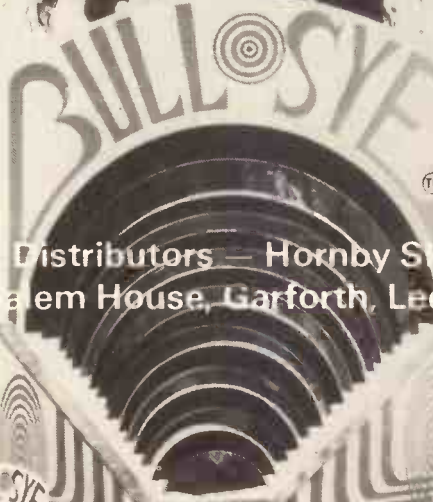
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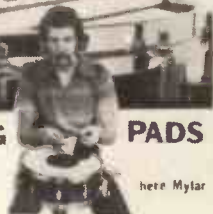
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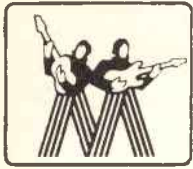


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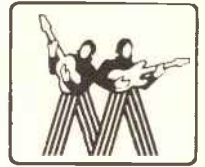
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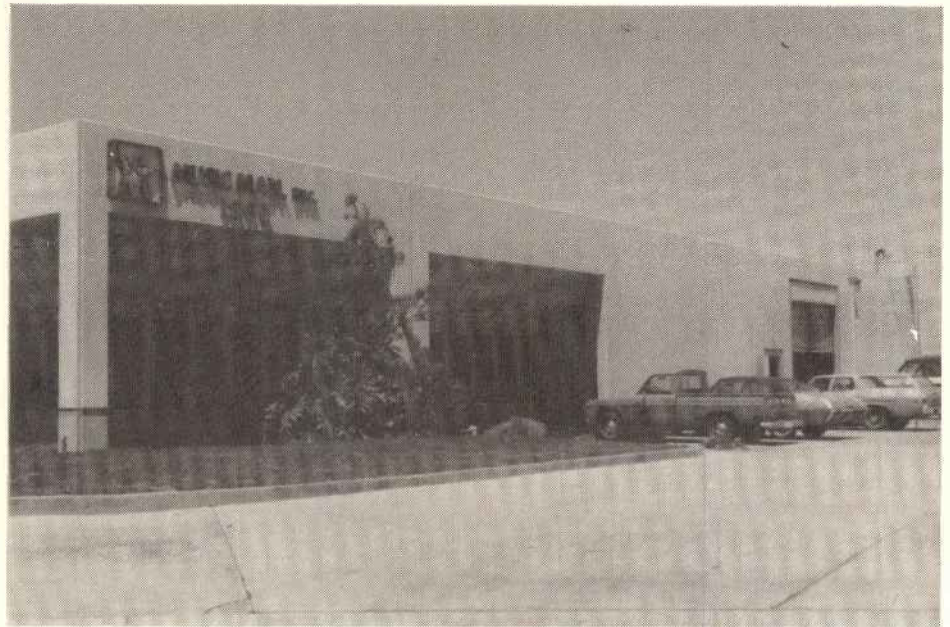
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MUSIC MAN



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Music Man is a company with a story that is a delight to write. The company was founded in 1972 by a small group of former associates of Leo Fender. Their approach to the guitar and amp business reflects an attitude that one encounters far too seldom these days. Since the large corporate establishment has come to dominate the musical instrument business in America, profit has become the primary motivating factor. But Music Man seem to be back in business for the sheer pleasure of it. While acknowledging that profit is necessary to stay in business, they maintain that the early days with Leo Fender were the most satisfying time of their careers. It was a time when high quality and craftsmanship were their main concern. The pride of introducing new products to the performing musician and the pleasure in watching them grow in popularity is the part they remember best.

It came as a pleasant surprise, therefore, for Beat's Man-In-Anaheim (last year's Man-In-Atlanta with a different T-Shirt) to be invited over to the Music Man headquarters to take a look around the amplifier and guitar manufacturing processes before taking his new wife (the old one was depreciating too quickly . . . Ed.) in tow up to Chicago for the recent NAMM exhibition.

"The trouble with the business after the big boys moved in", says Tom Walker, President and Chief Executive Officer, "is that they took the fun out of it. Huge sales quotas, mass production of the product and the bottom line of the

financial sheet were all that mattered." It was for these reasons that they decided to form Music Man. A small company that produces high quality equipment could be fun again, they believed. Although 1972 was scarcely a time when the world needed another amplifier line, they felt the right products made in the old tradition would find their spot in the market place. So they gave it a go.

Amplifier Design

Since most guitarists seem to prefer the valve sound, it was decided to continue with their use. More than a year was devoted to studying the difference between valves and transistors and some interesting conclusions were reached. Test amplifiers were constructed with dual preamplifiers, one with valves and the other with integrated circuits. Switches were included so that either preamplifier could be selected. Many musicians were consulted and much time was spent on the bandstand. When a design was finally reached whereby the guitarist could not discern any difference between the two, the integrated circuit preamplifier was adopted. This meant the elimination of valve noise that results from vibration loosening the valve elements. It also meant that the preamplifier could be gain programmed and much better sustain and distortion characteristics were obtainable.

Every amplifier manufacturer has his own opinion about the reasons for the

warm valve sound. Music Man attributes it to the low damping factor. Simply put, a valve is a high resistance source of power and the speaker diaphragm is free to vibrate because of its own inertia. The speaker diaphragm is actually doing more than the string is. Transistors are a very low resistance source of power and the tight coupling damps out these additional vibrations. The speaker cone does exactly what the string does, nothing more. In the hi-fi business, this is looked upon as desirable, but with a solid body guitar the loose free sound of valves is sorely missed when one switches to transistors.

Thus evolved the hybrid design of the Music Man amp, the best of both worlds. It was introduced to the American market in June, 1974, and the result was instant success.

A month later Eric Clapton did a concert in Long Beach, California, very near the Music Man factory. His roadie arranged for him to try these new amps. He liked what he heard and used five of them that very night. These same five amplifiers have been on the road with him ever since. Since then many other great names also selected them for their use. They include: Aerosmith, 10CC, Little Feat, John Glascock of Jethro Tull, Carol Kaye, Kenny Rogers, Steve Miller, Bonnie Raitt, Emmylou Harris, Albert Lee, James Burton, The Band, Joan Armatrading, Johnny Cash, Crystal Gale and many more.

Guitar Development

In the meantime, Leo Fender had been watching all this with much interest. In January of 1975 he fulfilled his contract with CBS and was itching to get back to his first love, designing guitars. He agreed to develop several models for Music Man and in 1976, the Sting Ray guitar and Sting Ray bass were introduced. It was a replay of the amplifier story. The bass was revolutionary in sound and performance. An internal preamplifier was designed using the latest devices in micropower technology. For the first time the bassist had an instrument free from its previous limitations. No more muddy sounds, no more problems with one note running into the next. This instrument was quickly acclaimed for its definition, the clear crisp sound that made each note stand apart from the next. The only problem being that in sticking to their belief in quality and craftsmanship, they can't make them fast enough. A new factory is soon to be constructed to remedy this, but they insist that the instruments will be built with the same pride in workmanship that they had back in the 1940's and 1950's.

The Sting Ray guitar also met with considerable success, although the instrument takes a bit of getting used to. This instrument boasts hand-wound humbucking pickups, an internal preamplifier similar to that in the bass, separate bass and treble controls, a bright



Leo Fender watches construction.



... near completion

switch and pickup phase reversal. This array of controls and internal equalization is the reason that a guitarist must spend time getting used to things. The variety of sounds that can be obtained has made the effort well worth while as guitarists such as Paul Barrere of Little Feat will attest.

And most recently, Music Man has released the Sabre guitar. This fine instrument possesses all the Sting Ray features along with a new body style and some very interesting innovations in bridge and pickup designs. To show how far these chaps go to please the guitarist, both the Sting Ray and the Sabre come with a choice of necks. The type I neck has a flat finger board (12" radius) with jumbo frets. The type II neck has an oval fingerboard (7½" radius) with standard frets.

It's nice to see a new company start up with the musician's best interests at heart. If these folks keep on doing things the way they have started out, Music Man will soon be a prominent part of every bandstand.

Do you have a special interest in any particular musical instruments company? We're always happy to feature success stories like Music Man, so let us know who you're interested in by dropping a line to Company Profiles, Beat Instrumental, 1b Parkfield Street, London N1.

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A walk around the grounds confirms the accuracy of the name. Almost hidden near a clump of huge, ancient trees is a life-size (about 70 feet tall) Tyrannosaurus Rex made out of fibreglass. A bit further on you come across a rhino — a gift from Keith Moon to Ringo, whose house and grounds all this used to be. In fact, the whole ambience of the place is so remarkable that you tend to forget that its current function is to provide some rather excellent recording facilities.

Tittenhurst Park consists of a huge mock Grecian mansion set in seventy-two acres of parkland a mile or two from Ascot. The original building was destroyed by fire in the early part of the nineteenth century, and the present building was erected in 1820 or thereabouts. No-one seems quite sure, and nobody seems to care particularly. All you need to know is that John Lennon used to live there; he was the one who had the cricket pitch dug out and turned into a lake. You can still see the old pavilion on what is now an island in the middle of the water. Lennon also stocked the lake with two thousand golden carp, though we suspect that there are now some pretty well-fed herons living nearby.

The Park contains the largest private tree collection in England, abounding in fragrant cedars and monkey puzzles. At the bottom end of the Park is a nursery staffed by innumerable Percy Throwers whose produce is legendary in the district. On the other hand, a lot of the place has fallen into disuse. The tennis courts are rather overgrown, and the Jacobean (?) warden's cottage lies deserted, though engineer Dave Tickle and myself managed to scramble in through a window for a quick look around. Lying on the mahogany fireplace was an exorcism ritual drawn up by some Hare Krishna devotees who told Lennon that the place was haunted.

Indeed, so fascinating are the grounds (and that's even before you've got to the house) that any potential album-maker may well find himself wasting the first day just walking around, taking dips in the swimming pool (well of course there's a swimming pool) and admiring the geese which waddle and squawk around the lake.

It therefore comes as something of a surprise to find that the actual recording area is quite small. It's in a room at the back of the house and forms an even rectangle which is con-



nected by a large window with the control room. At the desk sits young Tickle, dressed as often as not in his squash-playing kit, whilst behind him on the large leather sofa lounge the band, their wives, babies and roadies. The studio itself includes a drum booth in which manager Mike O'Donnell intends to fit some overhead brackets for the mics, thus saving space for the more monstrous kits that occasionally come their way. In the main section stand a Hammond C3 with Leslie, Fender Rhodes 88, ARP synth, and a Yamaha grand piano. Various Fender and Ampex amps are there for the free use of anyone who needs them. Microphones offered are a good selection of Neumanns, AKG's, Beyers, Shures and Sennheisers.

"Yes, we've got a good variety of capacitor and dynamic mics," commented Tickle. "Mics are important as speaker systems when you're recording, and they all sound just as different, though to the layman they might seem much of a muchness. So for example I'll always use AKG D190's for drums — probably about ten of them in a row over the tomtoms."

Ah, speaker systems. Apart from the usual big JBL monitors powered by Crown DC300A's, there is a pair of Gales speakers powered by Quad 303's and a pair of Auratones. Needless to say, it's essential for any studio to use these smaller set-ups in order to make sure that what sounds superb through the JBL's doesn't come out sounding impoverished through the domestic hi-fi that most people will be listening to at home.

The desk is an MCI 36/36, originally 32, whilst the tape machines are a Studer A80,

2x B62, 3M 4-track and a Nakamichi cassette. They go in for echo in a big way at Startling. The 3M machine is useful for it, but in yet another semi-derelict building near to the house itself ("... we call it the Dutch House, its some sort of folly. No idea what it was used for...") there is a live echo chamber in which are installed a couple of EMT plates for good measure. This is especially good for drums. In the upper part of the Dutch House they plan to install an old church pipe organ with pipes up to 16'. "It's going to be perfect when we've got it in," said Mike O'Donnell, "because the echo in there is so amazingly deep and sepulchral. There's no electronic substitute for the real thing." Ideal for the next Hammer horror film, perhaps? And surprise, surprise, Ringo once made a horror film at Tittenhurst. Various grisly instruments of torture still lie discarded outside the Dutch House, though a closer inspection revealed humbler origins in the construction: a garden hoe here, a harrow there. Quite disappointing really.

Back to the control room, and we find the usual complement of outboard toys: ADT, a Harmonizer, flanger and a pair of ddl's; there are four different types of compression too. The parametric equalizers are Rebis, which Dave regards as superior to the more commonly used Orbans. "The great thing about the Rebis is that they're not synthetic-sounding as most equalizers tend to be. These ones are very punchy and big. We've also got an Aphex Aural Exciter, a device which improves the separation and presence. What that really means is that it brings back the "live" sound that you gradually

lose through all the other electronic processes — on vocals particularly, with all the track bouncing that you have to go through. It's also really good with drums — makes 'em sound like you're standing right next to them."

Tickle is very fond of getting the 'right' drum sound, and is always keen to experiment. He and Clive Bunker have dreamed up a crazy idea which, as far as I can make out, involves setting the drums up in Startling's swimming pool to get an underwater drum sound. The mics will be poked up into the airlock formed inside the tom-toms by the water. Was it ideas like this which got him employment with Zodiac (now Good Earth), TPA and Indigo Studios? We must be content with a cautious "perhaps".

The great thing about Startling is the way the whole house can be commandeered for recording, which means that the actual studio area — not enormous as it stands — in no way restricts the activities of the musicians. Multicores run like fallen creepers all over the house. The hallway was occupied by the Strawbs' Mellotron and various other keyboards, and the TV room (which is the very room where Lennon recorded 'Imagine' — remember the white suit, white piano and white walls?) offers another variety of sound.

"The games room is good for drums," Mike said as we toured the house. "Thanks to all this panelling, you get a very waddy, echoey, realistic tone." They have also found that using a guitar amplifier outside the house results in a unique sound. "You'd think that miking an amp up outside would make it sound very distant, when in fact it sounds even closer than close miking inside the studio."

Our tour took in the vast kitchen, which could surely feed the five thousand should the need arise. "Well actually we've had to clamp down a bit there," Mike admitted. "We run the place on an all-in basis, which means that the top rate of £750 a day includes beds and meals for the band, their wives/girlfriends and a couple of roadies. The trouble was, until recently, people would invite their wives' friends, their wives' friends' children and dogs, and half of their friends from the local pub... and we found ourselves running a free hotel for a while."

But what a hotel. Seven beautiful double rooms and two equally magnificent singles,

bathrooms adjacent to all. Dave Tickle pinched the best room early on, figuring that the resident engineer deserves at least what the visiting rock stars get. But when the place is fully booked, he relinquishes it with a good grace. Should you feel like it (and who doesn't from time to time?) there is a three-berth sauna for overweight chip-fattened roadies, complete with weighing machine.

And that's nowhere near the lot, but we've just about run out of space. It remained to ask Mike about recent clients.

"Slade, Denny Laine, England's Mighty Engine," he began, leafing through the bookings ledger, "Rab Noakes, Eric Idle . . ." Eric Idle? "Yes. He recorded his single 'Ging Gang Goolie' here. Brought a load of young women down dressed as girl guides." He indicated some interesting photographs on the wall. ". . . Jack Lancaster, and at the moment the Strawbs are doing their 'Heartbreak Hill' album. Sham 69 are coming in a week or two, but" (he winced) "I'll be on holiday then, thank God."



Dave Tickle and Strawbs' producer Tom Allom

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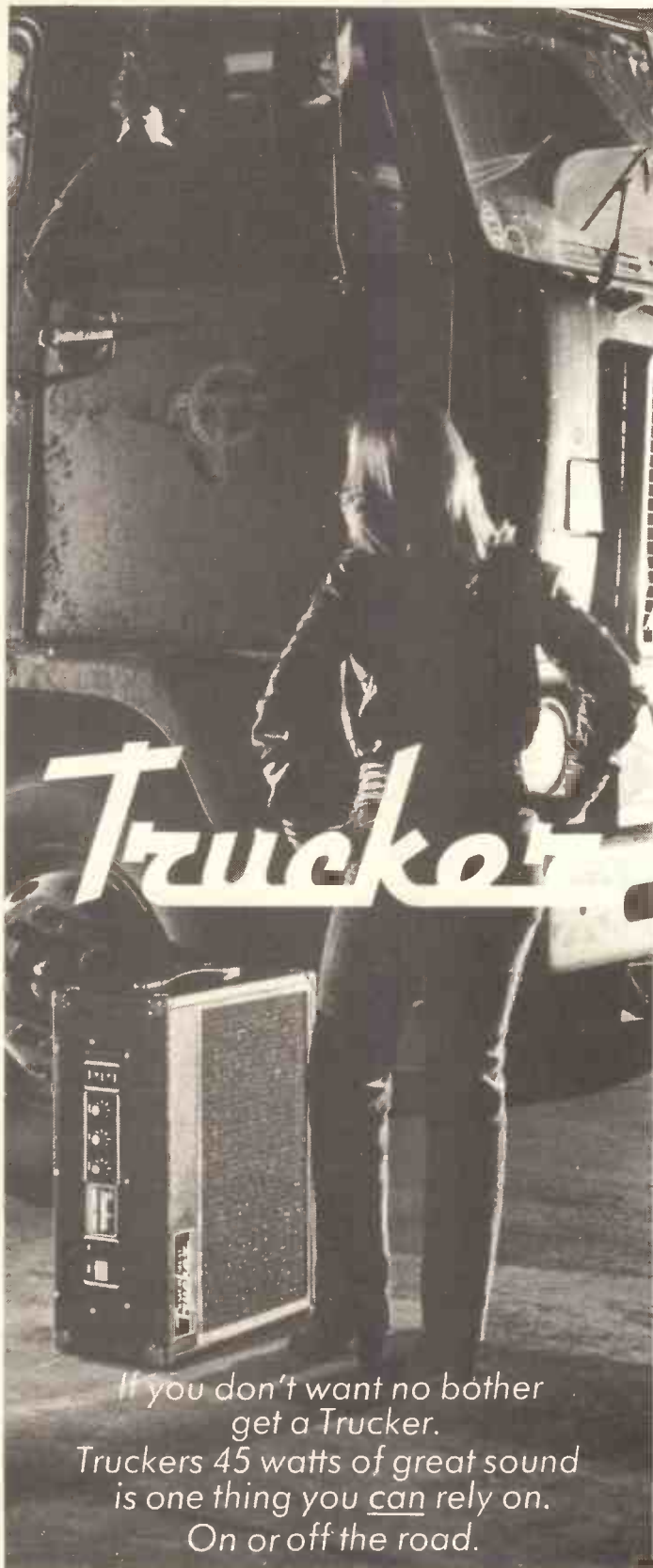
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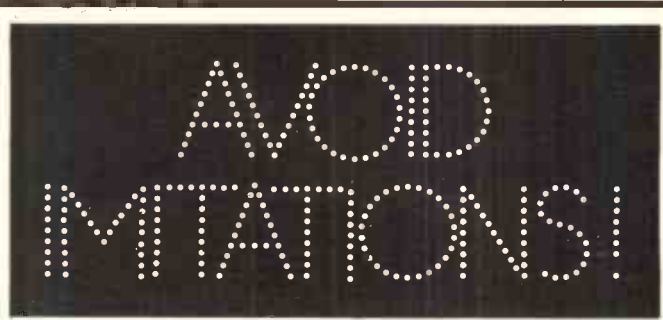


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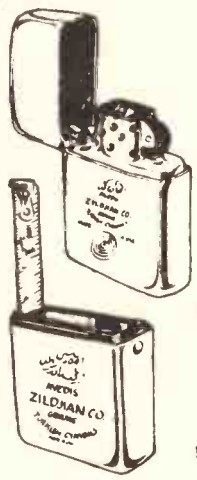
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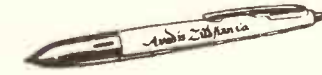
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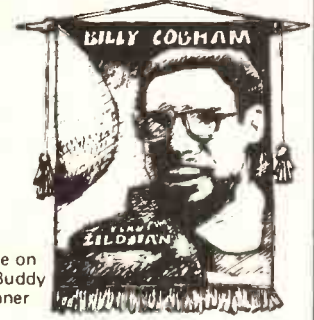
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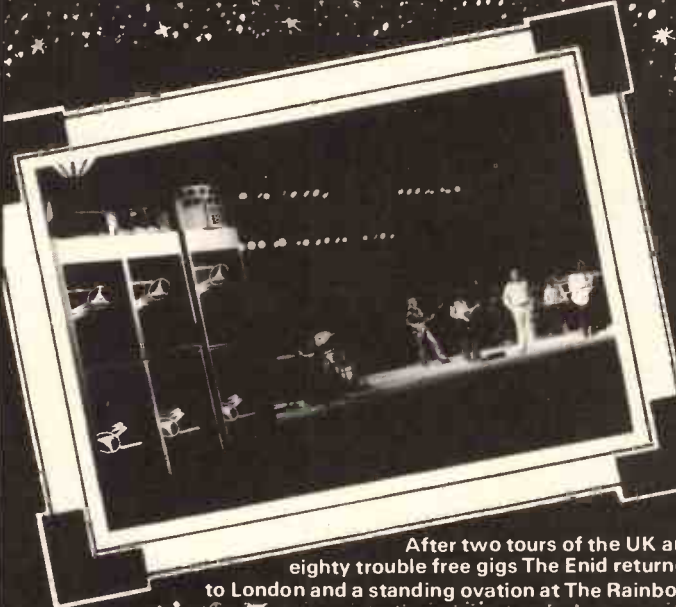
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LS 300	133.40	D-35NT Bluegrass	
EL 195	95.00	D/nought Nat.	302.05
EA 200	102.90	D55SB Spruce	546.58
ST 380	107.30	D44MNT Nat.	417.09
EJ 230 bass	98.50	D40SB Spruce	348.78
PB 260 bass	98.50	D40CNT c/away	399.16
TE 250	87.20	D-40C Nt Florentine	399.16
RE 550 bass	152.60	D-25M Bluegrass	
ARIA ACOUSTICS			
950	122.20	Mahogany D/nought	258.90
6710	73.65	Jumbo & Folk Acoustic:	
6810	88.75	F-50RNT Navarre	
6840	129.75	Rosewood 17"	683.16
6841	118.85	F-50SB Navarre Maple	
7451	90.40	7" Jbo, S/burst	546.58
7460	96.25	F-40BL Bluegrass 16"	
7461	96.25	Folk	395.50
9020	57.80	F-30NT Aragon 15 1/4	
9022	54.40	Folk Nat.	266.09
9024 12 string	63.60	F-30SB Aragon 15 1/4	
9210	96.25	Folk S/burst	266.09
9212	91.25	F30 RNT Smaller	485.43
9214 12 string	103.80	F-20NT Troubadour	
9230	102.95	1 3/4 Folk Nat.	212.16
9234 12 string	111.30	F50BL Blonde	546.58
9250	138.95	F40NT Spruce Mahog	395.50
9291	109.65	F30RNT Small	485.43
9400	74.50	B50NT Acoustic bs.	539.35
9402	69.50	Twelve-String:	
9404 12 string	81.20	F-512NT Custom	
9420	99.60	Rosewood 17" Jbo.	715.56
9440	118.85	F-41 BL Custom	
9450	115.50	Flamed Maple 17" Jbc	643.64
9610	69.50	F-212XLNT Extra	
GR 30	109.65	Large Mah g 17" Jbo	471.06
D 40	164.00	F212CNT c/away	456.68
D 60	225.20	F212NT Mahogany 16"	
ARIA PRO II ACOUSTICS			
PW 25	116.40	Folk	402.71
PW 30	109.70	F-112NT Standard	
PW 36	124.70	1 1/2 Folk	312.82
PW 40	147.30	G-312NT Rosewood	
PW 40/12	156.50	16" D/nought	485.43
PW 50	138.10	G-212NT Mahogany	402.71
PW 55	145.60	Acoustic Bass:	
PW 60	217.60	B50NT	539.35
PW 51	161.50	Classic:	
PW 56	196.70	Mk5 Rosewood	593.28
PW 65	207.60	MK4 Padouk	355.99
PW 70	235.20	MK3 Mahogany	269.67
PW 75	289.60	MK2 Mahogany	212.16
PW 65/12	219.30		
PW 75/12	299.70		
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		
857/W613 Western	T.B.A.		
852/W61030 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		

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.

732 Classic	32.50	HLP2B	72.00
736 Classic	63.55	HLP2N	79.00
737 Classic	78.50	HEP5002	55.00
738 Classic	96.50	HRB2S	110.00
500	12.95	HFS3N	66.00
MORIDAIRA BANJOS			
FR 1R 4-String	60.95	HL-J2	49.00
FB 2R 5-String	60.95	HFP2N	79.00
GC 16-String	62.85	HRB2B	110.00
C-7D Banjo case	28.35	With Di Marzio pick-ups	
MORIDAIRA MANDOLINS			
MD 20	41.50	HDL2PW	99.00
MD 30	41.50	HDL2WV1	99.00
MD 100	49.05	HDFS3N	115.00
CONCERTE			
SK612N	17.90	HDFP2B	96.00
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		
HSL	1300.00		
PALMA ACOUSTICS			
300N	17.50		
580	24.00		
500	17.00		
BAROQUE STYLE			
203.7	57.00		
437	86.50		
342N	109.50		
410	129.50		
KASUGA ACOUSTICS			
G100L	65.00		
G200	83.00		
D400	159.00		
F180	86.00		
D300	111.00		
T250 12-str	97.00		
HC40	189.00		
HC600	255.00		
KASUGA ELECTRICS			
SC360	160.00		
SE480S	185.00		
LG1000	275.00		
LG600B	205.00		
SE600N	210.00		
SA600	220.00		
PB420	179.00		
JHS ACOUSTIC			
ENCI	120.00		
JHS ELECTRICS			
LP62B	89.00		
X309	299.00		
ES375N	220.00		
HONDO ACOUSTICS			
H90N	22.00		
H308A	27.00		
H310A	34.00		
H316A	39.00		
H330A	44.00		
H130A	38.00		
H155A	40.00		
H155B	44.00		
H156A	54.00		
H180A	44.00		
H160A	49.00		
H330C	46.00		
H340A	50.00		
H118A	32.00		
H119A	35.00		
HJ200A	69.00		
HJ200N	72.00		
HONDO ELECTRICS			
EG502	39.00		
HES500	59.00		
HLP2BS	72.00		

Single	Cutaway	818	55.50	
Acoustic, Nat.	1215.00	Jumbo Range		
ES-175D	613.00	819	55.50	
ES-345 TD, Cherry	673.00	820	60.00	
ES-345 TD, S/b	698.00	BANJOS & MANDOLINS		
ES-345TD, Walnut	673.00	AA Tenor	3816.00	
ES-355 TD-SV	875.00	AA 5 String	3816.00	
ES-335 TD, Cherry	529.00	Tenor	3186.00	
ES-335 TD, S/b	555.00	5 Str.	3816.00	
ES-325 TD	446.00	TB-800 Tenor D L	1428.00	
Les Paul Recording White	612.00	TB-250 Tenor	817.00	
Les Paul Recording Nat.	590.00	TB-100 Tenor	569.00	
Les Paul Triumph Bs White	598.00	RB-800 D L	1489.00	
Les Paul Triumph Bs Nat.	572.00	RB-250 5-String	813.00	
Les Paul Custom, Ebony	622.00	RB-100 5-String	569.00	
Les Paul Custom, White	679.00	PB-800 D L Banjo	1435.00	
Les Paul Custom, Cherry	644.00	PB-250 Plectrum Banjo	813.00	
Les Paul Custom, Wine	622.00	F-5 Artist Mandolin	1464.00	
Les Paul De Luxe, Gold	505.00	F-12 Artist Mandolin	1221.00	
Les Paul De Luxe, Cherry	529.00	A-5 Mandolin	976.00	
Les Paul Signature, Gold	546.00	A-12-Mandolin	781.00	
Les Paul Signature Bs, Gold	529.00	821	57.00	
Citation outfit.	3789.00	822 12 str	62.00	
Les Paul Signature, tobacco brown s/b	573.00	823	57.00	
Les Paul Signature bs, tobacco brown s/b	555.00	824	77.00	
Les Paul d/l tobacco brown s/b	529.00	825	94.00	
Les Paul d/l wine red	505.00	Solid Range		
Les Paul ctm tobacco brown s/b	644.00	Saxon 830 Sld. Electric	117.00	
SG Custom, White	613.00	Saxon 831 Sld. Electric	98.00	
SG Custom, Walnut	589.00	ROSE-MORRIS		
SG Custom, wine red	589.00	ELECTRICS		
SG Custom w Bigsby, walnut	597.00	SHAFTESBURY		
SG Custom w Bigsby, white	625.00	3414 Sunburst	199.95	
SG Custom w Bigsby, wine red	597.00	3419 (bass stereo)	199.95	
SG Standard, s/b	429.00	3399 2 p/u bass	175.00	
SG Standard, white	429.00	Ovation		
S-I nat. satin	337.00	Breadwinner	425.00	
SG Std., Walnut	402.00	Deacon	515.00	
SG Std. Bigsby, Cherry	412.00	Deacon 12	599.95	
SG Std. Bigsby, Walnut	412.00	Viper	396.00	
SG St. Bigsby, Sunburst	439.00	Preacher	450.00	
L6-S Custom, Black	425.00	Electric Artist	539.95	
L6-S Custom, Nat.	425.00	Electric Country Artist	545.95	
L6-S De Luxe, Wine	334.00	Electric Folklore	560.00	
L6-S De Luxe, Nat.	302.00	Electric Legend	635.00	
Satin	293.00	Electric Pacemaker	649.95	
Marauder, Nat Satin	335.00	Electric Classic	639.95	
Marauder, Wine	335.00	Electric Glen Campbell	635.00	
Left hand:				
SG Std. Bigsby, Cherry	399.00	Electric Custom Legend	999.95	
Les Paul De Luxe, Gold	505.00	Balladeer	520.00	
SG Std., Cherry	389.00	Electric Glen Campbell 12	695.00	
SG Spec., Cherry	339.00	Electric Anniversary	775.00	
Les Paul Custom, Cherry	648.00	Magnum I bass	535.00	
Les Paul De Luxe, Cherry	529.00	Magnum II bass	675.00	
Bass Range				
Ripper (L9-S), Nat	394.00	Preacher Deluxe	550.00	
Ripper (L9-S), Ebony	394.00	Preacher Deluxe 12	595.00	
Ripper Fretless, Ebony	394.00	TOP TWENTY		
Ripper Fretless, s/b	421.00	1571 bs.	69.95	
Grabber 3 (G-3), Nat	328.00	1970 6-str	57.95	
Grabber 3 (G-3), Ebony	369.00	AVON		
Grabber 3 (G-3), s/b	394.00	3403	99.95	
Grabber, Nat Satin	277.00	3404	82.00	
Grabber, Ebony	319.00	3405	79.95	
Grabber, Wine Red	319.00	3407	99.95	
EB-3, Cherry	394.00	3430	99.95	
EB-3, Walnut	394.00	3431	89.95	
EB-3, White	422.00	3427	129.95	
Jumbo Range				
J-200 Artist, S/b	668.00	3428	129.95	
J-200 Artist, Nat.	683.00	ACOUSTICS OVATION		
Dove Custom, Cherry	600.00	Balladeer 6-str	355.50	
Dove Custom, Nat.	623.00	Classic Balladeer	349.95	
Gospel, Nat Top	509.00	Custom Balladeer	389.95	
Heritage Custom, Nat Top/Rose Back	529.00	Glen Campbell 6-str	449.95	
Hummingbird Custom, Cherry	471.00	Glen Campbell 12-str	549.95	
Hummingbird Custom, Nat.	485.00	Pacemaker 12-str	495.00	
J-50, Nat Top	371.00	Folklore	399.95	
J-45, S/b	349.00	Classic	439.99	
J-55, Nat Top	425.00	Concert Classic	380.00	
J160E Custom/s/b	477.00	Legend	475.00	
B-45-12N d/112 str.	445.00	Artist	389.95	
J-40 Nat Top	334.00	Country Artist	389.95	
SAXON				
Class Range				
813	39.00	Custom Legend	785.00	
814	46.00	Matrix	239.95	
815	59.00	Matrix Artist	239.95	
816	65.00	Anniversary	599.95	
Folk Range				
817	46.00	EKO ACOUSTICS		
3131 Rio Bravo 6				79.00
3132 Rio Bravo 12				84.00
1780 Ranger 6				64.00
1793 Ranger 12				77.65
3140 Navajo 6				49.95
3141 Navajo 12				59.95
3151 Sombrero 6				73.95
3152 Sombrero 12				78.65
3153 Eldorado 6				108.00
3154 Eldorado 12				116.00
3143 El Paso				95.00
3142 El Guacho				129.00
Ranger 6 with p/u				76.70
Ranger 12 with p/u				89.95
Left Hand to order				
15% Extra. All Models.				

3183 Dreadnought	99.00
3185 Dreadnought	99.00
3181 Dreadnought	108.00
3184 Dreadnought 12	108.00
3182 Dreadnought	125.00
3186 Folk	140.00
3067 Matt Finish	65.00
3068	75.00
3069	95.00
3070 Handmade	135.00
3071 Handmade	218.00
STUDENT GUITARS	
3057 Dulcet	25.99
3058 Constanta	19.99
1512 Kansas	16.35
3050 Super Dulcet	29.99
1514 El Chico	16.35
TERADA GUITARS	
3045 T G315 classic	109.95
3046 T G312 classic	99.95
3047 T G307 classic	74.95
3048 T G370 classic	209.95
3049 T G360 classic	179.95
3187 FW628 jumbo	145.95
3188 FW624 jumbo	135.95
3189 FW625 jumbo	112.95
3190 FW615 jumbo	107.95
3191 FW659B jumbo	126.95
3192 FW615E electric	129.95
3191 FW613 jumbo	97.95
3195 TW100 Hand-crafted	345.95
3196 TW70 Hand-crafted	220.95
3197 FW655N	136.95
Signature	
APPLAUSE BY KAMAN	
AA14	169.95
AA24	169.95
GUYATONE	
8-string pedal steel	375.00

ROSETTI

EPIPHONE	
P.765	335.00
P.745	249.00
P.725	199.00
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
9852 Folk	53.95
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

SHERGOLD

Modulator	213.36
Modulator bass	245.35
Modulator 12-string	232.75
Cavalier	305.00
Cavalier 12-string	322.60
Available through Barnes & Mullins:	
Meteor	166.20
Masquerader	182.26
Masquerader 12-string	200.60
Double-neck 4/6	403.80
Double-neck 4/12	421.55
Marathon bass	200.57
l/h models 10% extra.	

SUMMERFIELD

IBANEZ	
PF100	185.00
PF100 AV	198.50
PF200	192.50
PF200 WH, NT	198.85
PF200 AV, ZB	205.00
PF300	245.00
PF300 NT	252.50
PF300 AV	257.50
PF230 MO	215.00
PF230 AV	230.00
PF400	310.50
Musician series:	
MC100	218.90
MC200	244.50
MC300	270.50
MC700	POA

Concert series:	
CN100	204.45
CN100 AV	218.95
CN200	214.50
CN200 WH, AV	222.95
CN250	232.55
Iceaman series:	
IC300 KR	281.50
IC210 BS	242.50
IC100	232.75
IC200 BS	242.15
IC400 MO	295.50
IC400 AV	309.50
Jazz series:	
SA100 BS	264.62
SA400 CH	308.74
SA case only	43.35
FA100 BS	237.39
FA100 NT	259.03
FA100 case only	40.15
FA300	389.69
FA800	399.25
FA300 case only	48.95
2453	258.95
Rock series:	
2388B	218.05
2389B	278.20
2388B case only	45.75
2402	309.40
2402 WH	340.70
2404	304.58
2404 case only	56.15
George Benson models:	
GB10	545.00
GB20	585.00
Ibanez Artist:	
2616	309.50
2617	327.90
2618	325.65
2618/12	345.00
2619	367.15
2622	450.00
2622	496.94
2626	378.35
2629	327.15
2630	344.75
2630	355.50
2635	342.35
2640	650.00
2700	470.50
2700	520.25
2710	442.50
Ibanez Pro	
2670	979.55
2671	425.75
2676	580.40
2680	320.00
2681	423.30
L/h 10% surcharge	
Ibanez Western	
637 BS	86.25
637 AV	97.00
640	119.35
647	116.15
647/12	117.75
684 BK	123.85
684 CW	131.50
684/12	126.15
732	130.75
767	139.25
951	110.75
952	100.75
2608	165.00
2609	199.25
2846	123.15
LH647	119.25
LH647/12	120.75

LH684 BK	125.45
LH684 CW	133.85
LH684/12	128.50
CIMAR	
335	78.45
355	62.35
355/12	71.55
369	64.66
370	64.65
370/12	69.25
371	64.65
371BK	67.75
371BK/12	72.25
393	73.15
MACCAFERRI	
MAC2	165.00
MAC 2 special	175.00
MAC 3	190.00
BOZO	
B60	275.00
B805	385.50
B805/12	407.95
B100	646.95
Classic	330
B3	185.00
B5	211.50
B8	235.65
B10	324.50
B15	356.95
CIMAR	
387	64.65
388	73.10
395	62.40
396	68.50
397	75.50
398	83.95
IBANEZ CLASSIC	
2801	78.50
2811	102.30
2856	95.35
2857	116.15
2858	129.25
2859	185.40
2860	230.75
KOHO	
MK15	825.00
MK20	1050.00
MK30	1500.00
MK50	2500.00
TAMURA 10-STRING	
10P 1500	585.00
10P 2000	795.00
TAMURA FLAMENCO	
F150	575.00
F200	750.00
KUNI HARU CLASSIC	
K50 w/case	250.00
K70 w/case	285.00
CSL ELECTRIC	
LP 121 black top	98.50
LP 120 red s/b top	98.50
LP 120 brown s/b top	98.50
LP 120 gold top	102.00
SC 156 red s/b	120.00
SC 156 black	120.00
SC 156 white	120.00
SC 156 natural	130.00
JB 121 red s/b	99.50
JB 121 black	99.50
JB 121 white	99.50
HAWAIIAN GUITARS	
2250	45.00
2251	110.95
2251 case only	36.00
SERENADA STUDENT GUITARS	
CN101-1	11.99

CN104	14.50
CN120	23.50
CN130	28.50
WING	
Rickenbacker	
Solid	239.63
420	285.19
430	307.12
450	351.00
450/12	342.56
460	325.69
480	421.88
620	421.88
950	259.88
4080	943.31
4080/12	1290.93
Semi-Acoustic	408.38
320	339.38
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	486.00
W.M.I.	
G101 Std. Fik	10.95
K200 Folk	16.95
K320 Concert Folk	20.95
KD28 Jbo Western	33.50
KD28-12 12st Jbo	39.50
K.410 Concert D/Lux	26.50
K.442 Auditorium Folk	23.95
K.550 Jbo pce black	33.95
KDG 70 D/I Jbo	39.50
K.475 J.L. Seagull	23.95
Classic:	
KC.265 Student	18.75
KC.333 Concert	19.75
KC225 Classic	15.50
KDG50 D/I Classic	26.95
Electric:	
KIB.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
WOODS	
G 152 Folk	37.53
G 180 Classic	32.53
G 190 Classic	45.00
G 140 Jumbo	49.47

ALLEGRO	
G 220 Standard	13.12
G 300 Classic	22.16
G 400 Standard	14.65
G 150A Classic	27.34
G160 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
Velette	115.87
Super Jaz	134.26
Red Flame	110.12
Black Pearl	120.28
THIN BODY ELECTRIC GUITARS	
Caravel	105.75
DS/2T	125.43
DS/Artist	139.95
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 SANCHEZ CARPIO CONCERT GUITARS	
Model 40E	192.78
Model 40	147.42
Model 38	85.36
Model 33 Flamenco	170.10
Model 32 Flamenco	123.12
PRUDENCIO SAEZ GUITARS	
Model 2	25.92
Model 4	27.54
Model 12	32.40
Model 14	34.02
Model 21	25.92
Model 24	71.28
Model 26	85.86
Model 28 Flamenco	48.60
Mandoline	25.92
Model Lady 3/4 size	25.92
Model 21 W	45.36

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

ATLANTEX	
MXR	
Pignose amp.	87.50
Stereo compander	189.75
Stereo graphic	227.50
Digital delay	1078.57
31-band graphic	427.57
2 x 15 band graphic	401.27
Mini limiter	149.95
Auto phaser	212.75
Auto flanger	310.90
Flange/phase rack	1210.95
Pro-rack	163.65
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 (ELECTROSONICS)	
LESLIE	
60	528.00
110	277.00
122	706.00
122RV	852.00
130	473.00
145	666.00
147	708.00
147RV	841.00

251	687.00
330	754.00
520	717.00
540	462.00
705	708.00
710	788.00
720	954.00
760	729.00
770	722.00
820	558.00
860	791.00
910	907.00
Pre-Amps	
7880-1	194.00
9340-1	87.00
9370-1	119.00
9420-1	126.00
9875-1</	

Dual Showman, enc.	315.08
2 x D 140F JBL	340.27
Dual Showman, top.	
Quad Reverb, 4 x 12-inch speakers	464.85
Quad Reverb, 4 x D 120F speakers	671.65
Super Six, 6 x 10-inch speakers	451.95
Vibro-Disc Reverb 1 x D 130F JBL	426.85
Twin Reverb, 2 x 12-inch speakers	398.60
Twin Reverb, 2 x D 120F JBL	498.81
Bandmaster, 2 x 12-inch enc.	252.05
Bandmaster, 2 x D 120F JBL	564.20
Bandmaster, top.	242.61
Bandmaster enclosure	151.22
Super Reverb, 4 x 10-inch	340.89
Super Reverb, 4 x D 110F JBL	526.81
Pro. Reverb, 2 x 12-inch	316.08
Vibrolux Reverb, 2 x 10-inch	263.73
De Luxe Reverb, 1 x 12-inch	£216.92
Princeton Reverb, 1 x 10-inch	169.65
Princeton, 1 x 10-inch.	122.45
Champ, 1 x 8-inch	65.10
Super Twin.	443.62
300PS guitar enc.	262.55
300PS guitar top	508.71
Tube reverb 220V	131.25
Vibrochomp 1 x 8	71.28
Bassman 100, top	217.40
Bassman, 100, enclosure	217.40
Bassman 50, 2 x 15-inch	185.88
Bassman 50, 2 x D 140F JBL	305.61
Musicmaster bass, 1 x 12-inch	106.70
Bassman 50, top.	176.42
Bassman 10"	276.19
300 PS enclosure, bs	311.80
PA 100 top.	281.59
PA 100 column	92.72
Hi Freq. Horn	56.85
PA160 Amp Top	450.21
PA160 SC3-10 column	94.77

CLEARTONE

CMI 1037, 500W 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 pr	110.11
1048, 4 x 10 cols, 120W, pr	142.26
1065, horn cabs	81.57
1066, 2 x 12 cols, 100W, pr	158.87
1067, 6 x 10 cols, 300W, pr	127.60
1068, 250W slave	191.57
1069, 8-change mixer	257.41
Solid State amps:	
1071 50W, L & bs	118.84
1072 100W L & bs	127.57
1073 50W PV	118.84
1074 100W PA	153.50
1075 100W Slave	111.36
1080, sound/light control	43.47
1061, lighting cabs, set 3	50.60
1949, fuzz sound	10.36
1041, minireverb mixer, 6 chan	66.50
1041F, footswitch	2.88
Celestion spkrs:	
1051, G12H, 25W	15.33
1052, G12H, 30W 18.2B	18.28
1052, G12H, 30W	41.23
1055, G 4rc, 100W	5.49
1056, S10, 15W	

J. T. COPPOCK

DELTA 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 rvb.	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 700PPA1	334.80
CS 700PPA11	251.10
Mixer:	
CS 700MXR 12 ch.	428.54
Monitoring:	
CS 7WM	58.59
CS 7MMH	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
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
1823, 110W driver	61.90
1829, 80W 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

ELECTRO-VOICE (EX. VAT)

1823, 110W driver	61.90
1829, 80W 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
1604 Reverb III	104.59

FAL

Combo 40-T	75.94
Bass Fiesta	75.60
Kestrel	84.24
Kestrel combo	162.00
Super Minstrel	37.13
Phase 50	57.24
Phase 100, 2 amp	71.28
P100 slave	53.46
P200 slave	81.00
120, 6 amp	106.92
50, 1 x 12 cab	38.88
100, 2 x 12 cab	61.56
PA 200 cols (pr)	162.80
Mon. + hms	48.60
1 x 15" + hn	77.76
2 x 12" + hn	95.58
Add on horns	51.84
Bass bin	81.00
Bass bin + hn	123.12

FARFISA

RSC 350 Rotating sound cabinet, 160-watt amp	588.60
RSC 180 Ditto, with 80-watt amp	340.20
OR 200, 106-watt amplifier and two speaker cabinets	513.00
TR 70, portable, 60W two chan	232.60
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
2 x 12" Pro 150W P.A./disco	88.72
2 x 12" Pro w hrn 150W P.A./disco	108.81
2 x 12" 100W Guitar	82.00
2 x 12" Pro 150W Guitar	88.72
Baby Bin 75W 1 x 12" P.A./Disco w sgl 25W horn	105.46
Reflex 1 x 15" 100W P.A./Disco	102.11
Reflex 1 x 15" 125W Bass/Heavy Duty P.A./Disco/Organ	128.90
Mini Bin 100W 1 x 15" P.A./Disco	100.44
Mini Bin 125W 1 x 15" Bass	127.22
Bass Bin 100W 1 x 15" P.A./Disco	130.57
Bass Bin 125W 1 x 15" Bass/Guitar	157.36
Single High Hn 50W	32.48
Twin High Hn 100W	52.74
Horn Unit 2 x 25W Upper Mid Range (small), Fibreglass R.C.F. 100W Middle 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 102S, floor	15.64
GM167, floor	8.10
GM119F, boom stand	20.70
GM139, boom stand	16.18
GM115, boom	7.83
GM120, boom	9.41
GM121, boom	10.42
GM137, boom	6.86
GM109, table top	8.06
GM111, table top	9.27
GM148, low level	9.43
GM149, low level	10.61

C. E. HAMMOND

EX. VAT	
CERWIN VEGA	
Vocal Systems	
V. 20 100 Watts	170.00
V. 30 150 Watts	260.00
V. 32 300 Watts	380.00
V. 33 300 Watts	410.00
V. 35 300 Watts	560.00
VH.36 400 Watts	710.00
Instruments 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
B118C 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	595.00
500 Watts	
L48SE Folded Horn	835.00
500 Watts	

Electronics	
GE2 Graphic EqLzr	385.00
A3001 Stereo Power Amplifier 365W	835.00
A1800HF Stereo Power Amplifier	555.00
A18001 Commercial Power Amp 225W	625.00
A1800M Stereo Power amp w. meters 225W	595.00
DM1 Disco Mixer	455.00
DB100 Bass excavator	35.00

HH ELECTRONIC

AMPLIFIERS	
VS Musician 100W rvb	180.79
VS Bass amp 100W	147.31
VS Musician rvb combo 100W	267.01
IC100L Amp	175.77
VS Bass combo 100W	267.84
IC100L Combo	262.82
Studio 50 Combo	160.70

LOUDSPEAKERS	
412 BL 4 x 12 200W	189.16
215 BL 2 x 15 200W	204.23
PA AMPS	
MA100 5 ch 100W	190.00
SM200 6 ch 2 x 100W stereo	395.28
S500 D power amp.	399.17
S130 slave 100W horn	115.50
PA LOUSPEAKERS	
212 DC 2 x 12 100W	118.85
Mini horn 50W	75.33
PRO 100 12" + radiator	128.90
PRO 150 15" + radiator	152.33
PRO 200 2 x 12" + radiator	180.79
Unit radial.	125.55
Unit bass.	130.57
Concert radial.	131.54
Concert Midrange.	152.71
Concert bass horn	161.78
Mon combo	175.77
Mon ext.	93.74

ECHO UNITS	
Digital Multi echo	TBA
Digital Vari-echo.	TBA
19" rach mount	TBA

MIXERS	
8/2	306.96
8/2 cannons.	355.32
12/2	371.95
12/2 cannons.	409.75
16/2	538.27
16/2 cannons	589.68
Effects module	185.98
COMPLETE SYSTEMS	
A system	505.40
B system	811.54
C system	1007.02
D system	1345.06
Unit P.A.	1987.51
Concert P.A.	2992.21

HIWATT (EX. VAT)

A.P. AMPLIFIERS	
OR504 50W	193.75
DR103 100W	217.00
DR201 200W	271.25
DR405 400W	348.75
NCA108 Solid State 180W	248.00
SPEAKER ENCLOSURES	
SE4123 4 x 50W 12" spkrs	201.50
SE4122 4 x 70W 12" spkrs	217.00
SE4129 4 x 100W 12" spkrs	232.50
SE2150 2 x 14" 100W spkrs	255.75
P.A. and ext. range enclos:	
SE2120 2 x 12" 150W prog	201.50
SE320 4 x 12" 300W prog	271.25

COMBINATION AMPLIFIERS	
SA112 50W 1 x 12" spkr	248.00
SA121FL 100W 1 x 12" spkr	279.00
SA115 50W 1 x 15" spkr	263.50
SA115FL 100W 1 x 15" spkr	294.00
SA212 50W 2 x 12" spkrs	263.00
SA212R 100W 2 x 12" spkrs, rev/vib	308.45
All combination amplifiers available with ATC speakers at extra cost.	

COMPLETE P.A. SYSTEMS	
112B bs hn bn 1 x 12" ATC 200W prog	224.75
112M mid hn bn 1 x 12" ATC 150W	

prog.	209.25
HFL RCF High freq hn	186.00
HFS RCF High freq hn/lens.	308.45
425H Piezo tweeter array.	93.00
1125M Stage floor monitor ATC/Piezo, 100W	217.00
Type D 16 4 16 ch subgrp mixer	1937.50
XO231 3 way elec. crossover	310.00
DR112 100W P.A. amp	240.25
DR203 200W P.A. amp	294.50
POWER AMPLIFIERS	
STA100 100W 'slave' valve.	186.00
STA200 200W 'slave' valve.	240.25
STA250R 'Tube State' 250W	263.50

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 830	887.90

HORNBY-SKEWES

JHS	
C3	32.00
CD6SD.	42.50
CD15T	65.00
CD50T	95.00
Reverb units	
ZE3 battery	49.50
ZE3M	57.50
Echo unit	
SS100.	115.00

KEMBLE

YAMAHA	
P.A. and Ensemble:	292.00
PM200B	498.00
PS75B pr	790.00
YPA150B	515.00
PS100	807.00
YPA200	599.00
PS100B	891.00
YPA200B	430.00
PM300	535.00
PM400	1188.00
PS400 pr.	1723.00
YPA800	130.00
EM70A	65.00
ES90A pr	195.00
YES700A	149.00
EM90A	214.00
YES900A	
Lead stacks:	
PE200A	185.00
TS100.	269.00

Musician Super 120J	
combo	539.03
LOUDSPEAKER CABINETS	
122 x 122 spkrs	113.83
124 x 124 spkrs	192.51
4125 4 x 12 spkrs	227.66
115C bass bin	217.62
115E bass bin	150.66

MATAMP (EX. VAT)

AMPLIFIERS	
120W	145.80
120W slave	141.75
Mk 1 PA amp	172.50
Mk 2 PA amp	202.50
100W slave	142.50
X6 mixer	142.50
Disco unit	232.50
Microphone kit	62.50
LOUDSPEAKERS	
MA 112	107.25
MA 412	131.25
MA 115 D60	113.25
MA 115 G60	110.25
MA 115 D100	142.50
MA 115 G100	139.50

MM ELECTRONICS (EX. VAT)

Mixing consoles:	
MP 175 12 chn	250.00
MP175 8 chn	204.00
MP175 16 chn	310.00
MP185 Super 16	490.00
MP175 8/4	350.00
MP175 12/4	390.00
MP275 12 chn in flight case	390.00
MP285 Super 16 in flight case	630.00
MP175 16/4	490.00
MP175 20/4	550.00
MP295 16/4	940.00
MP385 16/8	900.00
MP485 16/8	990.00

Amplifiers	
AP360 100W	180.00
Intermusic combo	197.00
Intermusic head	147.00
19" Rack Mounting Equipment:	
EP122 2-way elec. cross	49.00
EP123 3-way elec. cross	65.00
EP127 7-way graphic EQ	65.00
EP 130 st. bs bin filter	46.00
EP141 st. comp. limiter	72.00
EP161 sub-mixer	93.00
SR271 27-band graphic	190.00

MUSICAID

Ampeg Guitar Combos	
G18 10W 1 x 8"	
Solid State	101.65
G100 20W 1 x 10"	145.37
State	
GT10 20W 1 x 10"	200.38
Valve	
VT40 60W 4 x 10"	472.15
Valve	
VT22 100W 2 x 12"	524.62
Valve	
G212 120W 2 x 12"	
Solid State	524.62
G410 120W 4 x 10"	
Solid State	542.11
Bass Combos	
B100 20W 1 x 10"	
Solid State	159.94
B15N 30W 1 x 15"	
Valve	473.61
B15 120W 1 x 15"	
Solid State	486.15
Amplifiers Only	
HDV2 60W Valve	377.73
HDV4 100W Valve	444.18
HDB25B 55W Valve-Bass	304.28
HDV4B 100W Valve-Bass	419.70
HDV6B 240W Solid State Bass	430.19
HDSVT 300W Valve-Bass	640.06
Cabinets	
EXV2 4 x 12" Speaker reflex	318.27
EXV4 4 x 12" Speaker-use 2 with V4 amp	276.30
EXB25B 2 x 15" Speaker-bass reflex	251.82
EXV4B 2 x 15" Speaker-Altec bass	577.08
EXV6B 2 x 15" 2 x 15" Speaker-	

bass	356.74
EXSVT 8 x 10" Speaker-	
use 2 with SVT	
Extension Cabinets	
EXTV22 2 12" Speaker	206.35
VT22 extension cab	
EXV6 2 x 12" Speaker, radial horn + tweeter	559.59
PA Systems	
SR4 100W Four channel 2 x 10"	
Speakers	500.14
SR6 120W Six channel, 4 x 8" speakers, 2 tweeters	905.84
Amplifier Head	
C-SR4 100W Solid State	262.31
C-SR6 120W Solid State	458.17
A-120 120W Slave amplifier-Solid State	276.30
Speaker Cabinets	
S-210 2 x 10" Speakers	118.91
S-48 4 x 8" Speakers with 2 tweeters	223.84

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
7981 Super Reverb 30 Combo	139.00
7982 Lead 100	129.00
7983 Bass 100	109.00
7984 State 100	85.00
7610 Futurama 3 Combo	26.50
7985 PA 100	275.00
VALVE	
7404 Treble "N" Bass 100 SV	145.00
7402 Treble "N" Bass 50 SV	129.00
7403 Treble "N" Bass 50 SV Rev	149.00
7408 PA100/6 SV Rev	189.00
7407 PA100/4 SV	159.00
SPEAKERS	
7980 S412 3 x 12"	169.00
7981 S212H 2 x 12" hn	129.00
7982 S115 1 x 15"	135.00
7983 S2H Add on dbl hn	81.00
7984 S115A 1 x 15"	229.00
7451 TV-35 PA Col	55.00
7450 TV-20 PA Col (pair)	75.00

NOVANEX

Combos	
Aut 3	55.00
Aut 6	69.00
Aut 10	86.00
Aut 20	115.00
Aut 20R	149.00
U 30	220.00
U 50	275.00
U 70	324.00
U 80	350.00
U 100W	460.00
RG 30	235.00
RG 50	285.00
RG 80	360.00
RG 100W	470.00
B 35	220.00
B 70	310.00
B 100W	450.00
G70 Wildcat	299.00
OPS 70	450.00
OPS 120	550.00
WA44/S100	35.00
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
M82S	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	175.00
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 channel, 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	184.32
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
OMI 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 2 w. reverb + Automix	333.25
M212 Mace 160W 2 x 12" w. reverb + Automix	441.75
M412 Mace 160W 4 x 12" w. reverb + Automix	527.00
SN212 Session 200W 2 x 12 w. reverb	410.75
SN12EV Session 200W 2 x 12" Electro-Voice spkrs	519.25
SN115 Session 200W 1 x 15" JBL or Black Widow	503.75
LTD115 LTD 200W 1 x 15" JBL or Black Widow	503.75

Instrument Amplifier Heads	
CY Century 100W all purpose	166.62
SAP Standard 130W all purpose + reverb + Automix	224.75
B Bass 200W w. Eq + Automix	286.75
M Musician 200W w. Eq + effects + Automix	313.88
MA Mace 160W w. reverb + Automix	313.88
SN Season 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" + Hyperbolic Hn	248.00
610 6 x 10"	201.50
612H 6 x 12" + Hyperbolic Hn	317.75
810 8 x 10"	348.75
118S 1 x 18" Stackable	286.75
118FH 1 x 18" Folded Hn	356.60
Public Address Amplifiers and Slaves	
PA120 100W 4 inputs SPA Standard 130W 8 inputs	205.38
PA400 200W 12 inputs mixer amp 120W/ch.	224.75
260B 260 Booster 130W slave	326.55
260S 260 Stereo Booster 120W/ch stereo slave	558.00
400B 400 Booster 200W slave	170.50
800B 800 Booster 400W slave	259.62
CS800 Commercial Power Amp Stereo 400W/ch	240.25
Mixers	
600 Mixer 6 ch mono	333.25
600S 600 Stereo Mixer 6 ch stereo facilities	480.50
800S 800 Stereo Mixer 8 ch stereo facilities	333.25
900 Mixer 9 ch mono	406.87
1200 Mixer 12 ch mono	
1200S 1200 Stereo Mixer 12 ch stereo facilities	736.25
2400F Festival Mixer 24 ch full prf 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 Tweeters Col each	178.25
215H 2 x 15" + Hyperbolic Hn Cab.	248.00
1510T 2 x 15" + 2 x 10" + 3 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 encl. each	372.00
T300 Bank of 3 Twtrs	58.13
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	7.75
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
RESLOSOUND	
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-direc. mic	12.85
Cabaret Exec mic	356.40
TX100	174.96
TX100 (Gold mic. transmitter)	174.96
TXT	174.50
RXA Receiver w. aerial PA Horn 1/p.	56.00
4820 25W	65.50
4820/T 25W	23.50
SU25 Driver 25W	32.25
SU25 25W	
SA6205 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 chan + overdrive fac	160.42
150W 2 chan + integral reverb	196.07
100W 6 chan 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 chan 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	107.14
1 x 15" 100 Folded hn bass bin	127.99
2 x 15" 170W bs cab	154.84
4 hn dispersion cab	71.98
100W folded cab + tweeters	225.99
100W ported cab + 2 hn.	102.53
Radial Flare add on hn.	
50W	131.73
As above but 100W	155.68
Prices ex covers	

ROSE-MORRIS

MARSHALL	
Instrument Amp Tops	
1959 100W Lead	235.95
2203 100W M/Vol.	235.95
1989 50W keyboard	191.95
2195 100W Trans	119.95
2098 100W Trans Lead	182.95
1992 100W Bass	235.95
2099 100W Trans Bass	182.95
1986 50W Bass	191.95
1987 50W Lead	191.95
2204 50W M/Vol	191.95
2205 100W Slave	156.40
Instrument Cabinets	
1982-82B 120W 4 x 12	191.50
1960-60B 100W 4 x 12	176.25
1935-35B 100W 4 x 12	176.25
1979-79B 200W 4X15	285.00
2095-95B 100W 2 x 12	176.25
2065-65B 125W	
Powercel	190.90
2064-65B 100W	
Powercel	165.15
1990 100W 8 x 10	187.70
2069 120W Artist	173.85
2052 125W Powercel	228.75
2056 250W Powercel	386.50
2196 100W Lead/bass	

DAVE SIMMS MUSIC PRODUCTS (EX. VAT)	Series VI..... 246.00	9846-8A 100W..... 495.00	YSC-9 15 x 12" x hn cabs (pr)..... 480.00	Dominator 30..... 165.00	S150 1 x 15" w H.F. hrsns 100W..... 174.21
	Series VIa..... 186.00	9849A 60W..... 330.00	YM-1 Mtr cabs (ea)..... 69.00	Dominator 30 reverb..... 182.00	S200 4 x 12" 240W..... 157.65
	SP 18 pre amp..... 135.00	CROSSOVERS AND MIXERS	YSC-7A Cols (pr)..... 240.00	Dominator 50 lead..... 126.50	M50 1 x 12" monitor..... 61.74
SOUND CRAFT		1650 2B band equalizer..... 530.00	YSP-1 Sibilance Projector..... 63.00	GX 40..... 104.50	H50 H.F. twin horn..... 66.45
16/2 mixer..... 1000.00		729A 2 chan. 24 freq. equalizer..... 668.00	YM-2 100W mon..... 114.00	AX 40..... 104.50	Projector 100 1 x 15" 2 hn..... 154.50
12/4 mixer..... 1500.00		N500F 250W X-over..... 120.00	4200 mixer-amp..... 165.00	AX 100..... 133.00	Projector 200 2 x 15" 3 hn..... 258.00
16/4 mixer..... 1800.00		N1001-8A 100W X-over..... 47.00	BW4 cab (pr)..... 144.00	Dominator Mk III..... 107.00	CONCERT RANGE PA ENCLOSURES
Soundcraft/Court Acoustic PA's prices on application. Options arranged		N800D 75W X-over..... 57.00	6400 mixer-amp..... 237.00	Slave Power Stage 100..... 118.00	B12 1 x 12" Mid rge hn 200W..... 196.20
SPIII 50W hn..... 30.00		AMPLIFIERS	BW3 cab (pr)..... 186.00	Slave Power Stage 200..... 206.00	B15 1 x 15" bs hn 200W..... 240.12
SPIV 100W hn..... 51.00		9440A 2 x 225W..... 635.00	BW2 cab (pr)..... 324.00	Bandmixer 100 Mk II..... 169.50	B30 2 x 15" bs hn 400W..... 398.58
STRAMP		1224 60W/30W bi-amp..... 240.00	PM300 slave..... 174.00	Reverbmaster..... 254.00	H100E Radial horn 30W..... 136.23
2100-A, 100W amp top..... 213.60		1609 100W/50W bi-amp..... 470.00	PS600 stereo slave..... 345.00	Audiomaster Mk 2..... 435.00	H100V Radial horn 70W..... 187.23
2120-A, 120W amp top..... 199.30		MUSIC SPEAKERS AND COMPONENTS	BW1 cab (pr)..... 402.00	Super Dual 12..... 97.00	T70 H.F. horn 70W..... 171.48
3120-A, 120W, 4-chn amp, top..... 192.30		403A 8" 12W..... 9.00	TSL-400..... 9.00	Super 40..... 97.00	O 36" horn 70W..... 314.85
SL100, 120W slave amp..... 127.90		405 BG 4" 10W..... 9.50	6401 6-ch mixer..... 165.00	Starfinder 100 Bass..... 115.50	MONITOR ENCLOSURES
SL200, 240W slave amp..... 177.90		411 15" 100W..... 96.00	TURNER (EX. VAT)	Starfinder Twin 15..... 137.50	M100/12 1 x 12" Wedge 100W..... 370.71
MP10, 10-chn mixer..... 577.15		414 12" 50W..... 75.00	1 x 15 Bs Hn..... 180.00	Super Starfinder 200..... 192.50	M100/15 1 x 15" Wedge 100W..... 220.00
MP-16, 16 chan mix..... 1427.90		416 15" 75W..... 85.00	2 x 15 Bs Hn..... 340.00	1 x 12" x/vol control..... 66.00	M200/15 1 x 15" Wedge 100W..... 346.50
EX-2 Cross-over..... 113.60		415 15" 75W..... 135.00	1 x 12 Mid Ring, Hn..... 160.00	Club System..... 97.00	X39 reflex 100..... 346.50
K-85 Power Baby combo..... 265.45		604-8G 15" 65W..... 220.00	2 x 12 Mid Ring, Hn..... 280.00	Club 2 x 12"..... 79.50	X39 reflex 200..... 412.00
K-95 Bass Baby combo..... 285.00		617A 12" 60W..... 270.00	1 x 10 Mid Ring, Hn..... 150.00	Band System..... 115.50	Revolving organ cabinets:
2050-BB, 100W cab..... 163.60		619-8A 15" 75W..... 130.00	Rad. Hn. + VHF..... 320.00	Band 2 x 12"..... 99.00	SM/30 70W Leslie..... 377.00
2100-GB, 200W cab..... 206.60		755E 8" 20W..... 36.00	Tweets..... 300.00	4 x 12" A Super..... 121.00	SM/100 70W..... 624.00
2100-BB, 100W bs cab..... 213.60		288 HF 15W..... 183.00	Wedge 12" ATC + Hn..... 220.00	Intruder reflex 50..... 176.00	SM/300 120W Leslie..... 856.00
370-B 70W horn p.a. cab..... 142.15		290-4G HF 120W..... 190.00	Wedge 12" ATC + Diff Hn..... 320.00	Intruder reflex 100..... 198.00	SM/3000 200W..... 1163.00
3140-BH, 140W hn p.a. cab..... 186.45		291-16B HF 50W..... 190.00	Wedge 12"..... 400.00	X39 reflex 100..... 346.50	
3140-B 140W p.a. cab..... 156.45		32B sect. hn..... 50.00	Gauss + Diff Hn..... 230.00	X39 reflex 200..... 412.00	
3200-B, 120W bass horn cab..... 427.90		311-60 sect. hn..... 120.00	Hexagonal Mt..... 245.00		
H-50 70W tweeter horn..... 156.45		311-90 sect. hn..... 185.00	A200 Ster. power amp..... 260.00		
H-100 120W tweeter horn..... 227.15		811E sect. hn..... 100.00	B300 Pro. Power amp..... 350.00		
STRINGS & THINGS		503B Multi hn..... 180.00	A500 Pro. Power amp..... 480.00		
BARCUS BERRY AMPS		TRAYNOR (EX. VAT)	TPS 12/2 mixer..... 1740.00		
1500 Pre-amp contr. unit..... 242.73		Compos:	TPS 16/2 mixer..... 2125.50		
1510 Pre-amp contr. unit..... 326.43		YGM-3 30W rvb..... 126.00	TPS 20/2 mixer..... 2500.00		
1520 Pre-amp contr. unit..... 368.28		YGM-4 40W rvb..... 147.00	TPS 24/2 mixer..... 2875.00		
1601 Pwrd 12" spkr unit..... 326.43		YRM-1SC..... 231.00	TPM 10/2 mixer..... 1931.25		
1602 Pwrd 15" spkr unit..... 351.54		YGL-3 Twin rvb 90W..... 276.00	TPM 16/2 mixer..... 2562.00		
1603 Pwrd 2 x 12 spkr unit..... 368.28		YBA-2B Bs mate 30W..... 126.00	TPM 20/2 mixer..... 2981.25		
THEATRE PROJECTS (EX. VAT)		YBA-4 50W 15" spkr..... 195.00	TPM 24/2 mixer..... 3400.00		
STUDIO MONITORS		Amplifiers:	Belden Multiway Cables..... on app		
9844A 30W..... 400.00		YBA-1 50W, bs..... 120.00	Cannon Pigs - stg. Boxes..... "		
9845 50W..... 470.00		YRM-1 50W ld w/rvb..... 147.00	Guass Spkrs..... "		
		YBA-1A 100W bs..... 150.00	JBL Spkrs..... "		
		YGL-3A 100W head-rvb/trem..... 186.00	VITAVOX (EX. VAT)		
		YBA-3..... 171.00	Tunderbolt..... 540.00		
		Speaker Systems:	AK 156 15"..... 127.00		
		YS-15P 15" ported bs..... 108.00	AK 157 15"..... 127.00		
		YT-15 2 x 15" ld/bs..... 132.00	AK 157 15"..... 127.00		
		YF-10 4 x 10" ld/bs..... 132.00	500 Dividing Network..... 42.00		
		YF-810 8 x 10" bs..... 165.00	1000 Dividing Network..... 32.00		
		Y-212 2 x 12" ld..... 120.00	53 Pressure driver 4 cell horn..... 137.00		
		YF-12 4 x 12" ld..... 165.00	4K horn..... 86.00		
		YB-18 1 x 18"..... 147.00	8K horn..... 54.00		
		YCN-212 2 x 12" Vega cab 200W..... 192.00	10 cell horn..... 290.00		
		P.A. Amps:	8 cell horn..... 329.00		
		YVM-3 P.A. rvb 30W..... 108.00	12 cell horn..... 383.00		
		YVM-4 4-ch w/rvb..... 165.00	15 cell horn..... 514.00		
		YVM-6 6-ch w/rvb..... 258.00	Horn throat adaptors..... 15.00		
		YPM-1 100W slave..... 108.00	W.E.M.		
		P.A. Speaker Systems:	Copicat Echo..... 94.50		
		YSC-2 4 x 12" cols (pr)..... 162.00			
		YSC-3 4 x 8" cols (pr)..... 126.00			
		YSC-8 6 x 8" cols (pr)..... 198.00			

SOLA SOUND	Reverb mixer..... 45.20	6-ch mixer..... 37.79	Graphic equaliser..... 45.20	Mighty Atom amp..... 27.90	Compact 10..... 41.85	Sola 30W amp..... 89.64	Buckeroo 7W amp..... 33.13																																																																														
SOUNDOUT (EX. VAT)	M200 Mono slave..... 141.00	S400 Stereo slave..... 217.50	M174M 4-chn mic mixer..... 97.50	M174 170W mixer amp..... 165.50	M206 200W c ch. w. rvbs..... 210.00	Speakers	DL6 100W full range..... 117.00	DL8 200W full range..... 216.00	System 100 stack..... 129.00	System 200 stack..... 412.50	SP2 tweeter..... 33.00	SP4 tweeter..... 51.00	SP5 tweeter..... 37.50																																																																								
SIMON KING MUSIC	2 x 12 Inst. cab. 75W..... 77.00	2 x 12 PA cols pt-100W..... 148.00	4 x 12PA cols split prs 200W..... 293.00	4 x 12 inst. cab 150W..... 135.00	Loudspeakers	HE1c, 1 x 12, 50W..... 60.00	HE2c, 2 x 12, 100W..... 93.00	DL3, 100W F/rng..... 183.00	DL6, 100W F/rng..... 108.00																																																																												
ASBA	Asba Metal	24 x 14 bass..... 184.53	22 x 14 bass..... 171.92	20 x 14 bass..... 167.49	18 x 14 bass..... 161.79	14 x 9 Tom Tom..... 95.65	13 x 9 Tom Tom..... 95.51	16 x 16 Tom Tom..... 151.05	12 x 8 Tom Tom..... 92.36	10 x 8 Tom Tom..... 89.21	15 x 10 Tom Tom..... 103.78	14 x 14 Tom Tom..... 142.57	15 x 15 Tom Tom..... 146.72	18 x 16 Tom Tom..... 157.35																																																																							
	Snares	14 x 5 wood..... 128.01	14 x 5 metal..... 128.01	14 x 6 1/2..... 136.28	Stands	Snares..... 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	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 Switch and Pang as stated)	(Available in Types and Weights as Catalogue)	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"..... 56.16	7392 15" Hihat pr..... 112.36																																																																			
	393 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	7396S 20" Swish..... 85.76	7400 21"..... 89.90	7397 22"..... 102.15	7397S 22" Swish..... 102.15	AVEDIS ZILOJIAN 'BRILLIANT' CYMBALS	(Prices for all types except Switch and Pang as stated)	7387B 10"..... 34.99	7390B 13"..... 44.99	7391B 14"..... 59.24	7391 14" Hihat pr..... 118.45	7392B 15"..... 64.35	7392 15" Hihat pr..... 128.69	7393B 16"..... 57.00	7394B 17"..... 62.00	7395B 18"..... 67.50	7395B 18" Swish..... 78.01	7396B 20"..... 88.30	9376BS 20" Swish..... 88.30	7397B 22"..... 110.30	7397BS 22" Swish..... 96.03																																																										
	C.B.S. ARBITER (EX. VAT)	ROGERS	Outfits:	Studio X..... 1035.89																																																																																	
	LONDONER V	Ultrapower VII..... 619.43	Starlighter VII..... 918.76	Greater London V..... 560.98	Headliner IV..... 658.75	Londoner V..... 455.33	Londoner VI..... 695.13	Londoner VII..... 822.37	Ultrapower VIII..... 983.15	Drums:	Dynasonic snare 5 x 14"..... 113.94	Dynasonic snare 6 1/2 x 14"..... 113.94	Superten snare 6 1/2 x 14"..... 87.50	Powertone, 14 x 20 bs..... 135.50	Powertone, 14 x 22 bs..... 147.84	Powertone 8 x 12 t.t..... 61.60	Powertone, 9 x 13 t.t..... 64.66	Powertone, 10 x 14 t.t..... 70.84	Powertone, 12 x 15 t.t..... 80.07	Powertone, 16 x 16 t.t..... 98.55	Powertone, 16 x 18..... 110.89	Powertone, 18 x 20 t.t..... 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	Paiste Cymbals and Gongs:	2002: 13" Hi-Hat Sound..... 96.91	Edge..... 105.69	14" Hi-Hat Sound..... 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..... 96.91	Edge..... 105.69	14" Hi-Hat Sound..... 112.34	13" Hi-Hat..... 75.92	14" Hi-Hat..... 80.90	15" Hi-Hat..... 90.49	16" Thin..... 51.66	18" Thin..... 62.15	20" Thin..... 77.52	22" Thin..... 99.32	24" Thin..... 119.44	18" Flat Ride Med..... 70.10	20" Flat Ride Med..... 89.05	18" China type..... 70.10	20" China type..... 89.05	No. 1 Seven Snd. set..... 30.32	No. 2 Seven Snd. set..... 35.67	No. 3 Seven Snd. set..... 61.60	No. 4 Seven Snd. set..... 70.08	No. 5 Seven Snd. set..... 70.08	No. 6 Seven Snd. set..... 70.08	No. 7 Seven Snd. set..... 89.05	14" Joe Morello Hi-Hat..... 88.97	17" Joe Morello..... 51.81	18" Joe Morello..... 59.08	20" Joe Morello..... 75.02	2" Finger Cymbals..... 6.88	22" Dark Ride..... 129.16	Cup Chimes with stand..... 176.14	Dixie Cymbals: 14" Hi-Hat..... 28.40	16" Hi-Hat..... 20.07	18" Hi-Hat..... 25.39	20" Hi-Hat..... 33.25	Stambal: 14" Hi-Hat..... 40.55	16" Hi-Hat..... 25.93	18" Hi-Hat..... 32.21	20" Hi-Hat..... 40.39
	FLETCHER, COPPOCK & NEWMAN	KENT	N5201 Apollo 5..... 229.00	N5201 Superstar..... 295.00	N5201 Apollo 4..... 156.00																																																																																

PERCUSSION INSTRUMENTS

ASBA	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	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 Switch and Pang as stated)	(Available in Types and Weights as Catalogue)	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"..... 56.16	7392 15" Hihat pr..... 112.36																														
D. H. BALDWIN	GRETSCH	Outfits:	4023 Black Hawk..... 814.00	4016 Name Band..... 649.00	4026 Progressive Jazz..... 649.00																																										
LONDONER V	Ultrapower VII..... 619.43	Starlighter VII..... 918.76	Greater London V..... 560.98	Headliner IV..... 658.75	Londoner V..... 455.33	Londoner VI..... 695.13	Londoner VII..... 822.37	Ultrapower VIII..... 983.15	Drums:	Dynasonic snare 5 x 14"..... 113.94	Dynasonic snare 6 1/2 x 14"..... 113.94	Superten snare 6 1/2 x 14"..... 87.50	Powertone, 14 x 20 bs..... 135.50	Powertone, 14 x 22 bs..... 147.84	Powertone 8 x 12 t.t..... 61.60	Powertone, 9 x 13 t.t..... 64.66	Powertone, 10 x 14 t.t..... 70.84	Powertone, 12 x 15 t.t..... 80.07	Powertone, 16 x 16 t.t..... 98.55	Powertone, 16 x 18..... 110.89	Powertone, 18 x 20 t.t..... 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	Paiste Cymbals and Gongs:	2002: 13" Hi-Hat Sound..... 96.91	Edge..... 105.69	14" Hi-Hat Sound..... 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

HÖHNER

SONOR	
Outfits:	
XX984	541.85
XX925	650.00
XX926	717.05
XX946	822.25
XX925 rosewood	1078.45
XX9212 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:	
G138 18" x 14"	103.70
G320 20" x 14"	115.15
G320 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" Set	55.50
T710 10" x 6 1/2"	51.65
T712 12" x 8"	54.90
T713 13" x 9"	54.90
T714 14" x 10"	63.55
T715 15" x 12"	85.30
T716 16" x 14"	86.30
Tom-toms: (double-headed)	
T722 12" x 8"	54.90
T723 13" x 9"	54.90
T724 14" x 10"	63.55
T625 15" x 12"	71.40
T734 14" x 14"	86.05
T736 16" x 16"	86.30
T738 18" x 16"	112.25
Snare drum stands:	
25554	52.30
Cymbal stands:	
25224	34.40
25227	16.40
25228	69.70
25229	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"	22.30
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	15.25
Z80 20"	16.90
Z695 20" sizzle	17.30
Z82 22"	20.25

6314/PF 24" Bs	677.00	B305	537.00	2008 Overdrive 24"	1160.00	W770 Kit (wood-shell side drum)	399.95	9645 snare drum	86.47
6314/SF 24" Bs	728.00	D305	549.00	2009 Overdrive 26"	1170.00	660 Kit	339.95	9675 snare drum	80.72
6314/PNP 24" Bs	642.00	308	573.50	2100 S'ound Projector	1175.00	W660 Kit (wood-shell side drum)	339.95	9676 snare drum	87.55
6314/SNP 24" Bs	642.00	B308	575.00	2101 Sound Projector	1195.00	Drums and Accessories:		9678 snare drum	119.50
6324/PW 24" Bs	529.00	D308	587.00	2110 Sound Projector	1495.00	7152 22" bass drum	81.50	9205 snare drum	105.06
724/SV " Bs	571.00	604	473.00	2111 Sound Projector	1515.00	7154 24" bass drum	86.50	9206 snare drum	113.42
6324/PFW 24" Bs	529.00	B604	474.00	2004 Power Factory 24"	1345.00	7442 12 x 8 tom tom	39.50	9245 snare drum	85.30
6324/sW 24" Bs	571.00	D604	486.50	992 Rock Duo 24"	1190.00	7443 13 x 9 tom tom	43.25	IMPERIAL STAR	
6324/PF 24" Bs	603.00	605	563.00	2002 Octaplus 24"	1725.00	7440 14 x 10 tom tom	45.65	8005 snare drum	117.92
6324/SF 24" Bs	633.00	B605	564.50	Snare Drums:		7446 16 x 16 floor tom tom	63.00	8006 snare drum	113.10
6324/PNP 24" Bs	568.00	D605	576.50	411 Supersensitive 6 1/2"	199.95	7448 18 x 16 floor tom tom	70.50	8045 snare drum	94.38
6324/SNP 24" Bs	610.00	606	704.00	410 Supersensitive 5 1/2"	123.95	7035 14 x 5 1/2 snare	60.00	8046 snare drum	106.59
6332/PFW 22" Bs	494.00	8606	707.00	404 Supaphonic 5 1/2"	129.95	7033 14 x 5 1/2 wood-shell snare	58.35	8505 snare drum	102.00
6332/SFW 22" Bs	525.00	D606	731.00	402 Supaphonic 6 1/2"	129.95	7521 bass drum pedal	18.35	8506 snare drum	110.36
6332/PF 22" Bs	557.00	717 w 20" BD	648.50	404 Acrolite	96.50	K ZILDJIAN		8545 snare drum	82.25
6332/SF 22" Bs	589.00	B717 w 22" BD	650.00	405 Piccolo 3"	113.95	10" crash	24.00	8546 snare drum	90.60
6332 - PNP 22" Bs	531.00	D717 w 24" BD	662.00	418 Black Beauty 5"	220.00	13" hi-hat	36.00	8558 snare drum	133.18
6332/SNP 22" Bs	562.00	808 w 20" BD	865.50	419 Black Beauty 6 1/2"	224.00	14" hi-hat	43.00	8578 snare drum	111.16
6342/PW 22" Bs	440.00	8808 w 22" BD	868.50	416 Superphonic Black Beauty 5"	149.50	16" hi-hat	50.00	8585 snare drum	102.80
6342/SW 22" Bs	468.00	D808 w 24" BD	892.50	417 Superphonic Black Beauty 6 1/2"	154.00	18" crash/ride	62.00	8575 snare drum	80.72
6342/PFW 22" Bs	440.00	1030 20" BD	369.00	407 White Vistalite 5"	84.00	20" crash/ride	72.00	8675 snare drum	95.98
6342/SFW 22" Bs	468.00	B1030 22" BD	373.50	Stands and Fittings:		205 Ghost Pedal	59.95	8678 snare drum	120.43
6342/PF 22" Bs	496.00	D1030 24" BD	378.50	201 Speed King Pedal	42.95	1130 Tubular Hi-Hat stand	49.95	8685 snare drum	117.33
6342/SF 22" Bs	524.00	1031 w 20" BD	246.00	205 Ghost Pedal	59.95	1374 Tubular s/d std.	40.95	8688 snare drum	150.40
6355/PNP Concert		B1031 w 22" BD	250.00	1130 Tubular Hi-Hat stand	49.95	1405 Tubular cymbal stand	36.95	ROYAL AND SWING STAR	
Tom-toms:	429.00	1033 w 20" BD	292.00	1410 Tubular boom stand	49.95	1020 Tubular throne	39.95	7075 snare drum	60.40
6355/SNP Concert		B1033 w 22" BD	296.00	Tom-Toms:		942 12 x 8 Tom Tom Super Classic	107.50	7588 snare drum	60.40
Tom-toms:	468.00	B3305	546.50	942 13 x 9 Tom Tom Super Classic	109.95	944 13 x 9 Tom Tom Super Classic	114.50	SA7576 snare drum	47.29
Snare Drums:		B3305	600.50	946 14 x 10 Tom Tom Super Classic	114.50	947 15 x 12 Tom Tom Super Classic	123.50	TD7876 snare drum	54.58
6356 Cust Metal Snare 5 x 14"	51.00	D3717	739.50	948 14 x 14 Floor Tom Tom Super Classic	145.95	950 16 x 16 Floor Tom Tom Super Classic	159.95	7576 snare drum	47.29
6357 Cust Brass Snare 5 x 14"	71.00	Bass Drums:		952 18 x 16 Floor Tom Tom Super Classic	184.50	952 18 x 16 Floor Tom Tom Super Classic	184.50	7204 snare drum	37.64
6358 Cust Brass Snare 6 1/2 x 14"	71.00	124, 28 x 14"	100.50	532, 13 1/2 x 14 x 6 531C	110.00	954 20 x 18 Floor Tom Tom Super Classic	214.50	7306 snare drum	41.10
Accessories:		125, 24 x 14"	96.00	532C	102.00	487 6 x 5 1/2 Melodic Tom Tom	48.50	7308 snare drum	44.56
6360 Bs Drm Pedal	25.75	126, 26 x 14"	99.50	Tom-Toms:		488 8 x 5 1/2 Melodic Tom Tom	49.95	9512 tom tom	70.56
6361 Hi-Hat stand	31.75	127, 18 x 12"	73.50	531	110.00	489 10 x 6 1/2 Melodic Tom Tom	66.50	9513 tom tom	74.61
6362 Cymbal floor stand	16.00	130, 20 x 14"	82.50	532C	110.00	461 12 x 8 Melodic Tom Tom	72.00	9612 tom tom	68.06
6363 Snare Drum stand	18.25	132, 22 x 14"	84.00	532C	110.00	462 13 x 9 Melodic Tom Tom	78.95	9613 tom tom	72.40
6364 Cymbal Boom stand	30.75	142, 22 x 14"	105.00	531C	110.00	463 14 x 10 Melodic Tom Tom	84.95	9514 tom tom	86.40
6365 Drummer's Stool	39.50	150, 20"	69.50	532C	102.00	464 15 x 12 Melodic Tom Tom	97.95	9515 tom tom	91.55
PEARL MAXWIN		1152, 22"	74.00	532C	102.00	465 16 x 14 Melodic Tom Tom	114.50	9212CS tom tom	64.82
Outfits:		1155, 24"	79.00	532C	102.00	466 15 x 12 Melodic Tom Tom	97.95	9213CS tom tom	71.59
6400 Stage-705 22" Bs Drum	245.00	1161, 20 x 14"	61.00	531C	110.00	467 16 x 14 Melodic Tom Tom	114.50	9214CS tom tom	83.89
6401 Stage-704 22" Bs Drum	218.00	1163, 22 x 14"	63.50	532C	102.00	468 16 x 14 Melodic Tom Tom	114.50	9215CS tom tom	96.27
6402 Studio-504 22" Bs Drum	199.00	1170, 20 x 12"	54.50	531C	110.00	469 16 x 14 Melodic Tom Tom	114.50	IMPERIAL STAR	
6403 Studio-503 20" Bs Drum	126.00	1171, 20 x 14"	55.00	532C	102.00	470 16 x 14 Melodic Tom Tom	114.50	8512 tom tom	53.84
6410 Snare Drum Kit 5 x 14, 12"	36.75	1173, 22 x 14"	59.00	532C	102.00	471 16 x 14 Melodic Tom Tom	114.50	8512CS tom tom	55.24
6411 Metal Snare Drum, 5 1/2 x 14"	31.00	1175, 24 x 12"	64.00	532C	102.00	472 16 x 14 Melodic Tom Tom	114.50	8513 tom tom	57.00
6412 Wood Snare Drum, 5 1/2 x 14"	27.75	Timbales:		532C	102.00	473 16 x 14 Melodic Tom Tom	114.50	8513CS tom tom	58.56
6413 Wood Snare Drum, 5 1/2 x 14"	23.50	531, 13 1/2 x 14 x 6	110.00	532C	102.00	474 16 x 14 Melodic Tom Tom	114.50	8514 tom tom	66.58
Accessories:		532, 13 1/2 x 14 x 6	110.00	531C	110.00	475 16 x 14 Melodic Tom Tom	114.50	8514CS tom tom	68.13
6420 Bs Drum Pedal	12.00	532C	102.00	532C	102.00	476 16 x 14 Melodic Tom Tom	114.50	8515 tom tom	71.22
6422 Hi-Hat Stand	13.00	112	33.50	532C	102.00	477 16 x 14 Melodic Tom Tom	114.50	8515CS tom tom	72.77
6423 Cym Floor Std	7.25	113	36.50	532C	102.00	478 16 x 14 Melodic Tom Tom	114.50	8516 tom tom	76.68
6424 Snare Drm Std	8.25	114	44.00	532C	102.00	479 16 x 14 Melodic Tom Tom	114.50	ROYAL AND SWING STAR	
TOSCO CYMBALS		115	51.00	532C	102.00	480 16 x 14 Melodic Tom Tom	114.50	SA7521 tom tom drm	42.28
14" Hi-Hats	38.00	116	54.00	532C	102.00	481 16 x 14 Melodic Tom Tom	114.50	TD7812 tom tom drm	50.38
15" Hi-Hats	40.00	117	57.00	532C	102.00	482 16 x 14 Melodic Tom Tom	114.50	7512 tom tom	42.28
16" Crash Ride	23.00	118	57.00	532C	102.00	483 16 x 14 Melodic Tom Tom	114.50	7512CS tom tom drm	44.41
18" Medium Ride	33.00	119	57.00	532C	102.00	484 16 x 14 Melodic Tom Tom	114.50	SA7513 tom tom drm	44.34
20" Medium Ride	39.50	120	57.00	532C	102.00	485 16 x 14 Melodic Tom Tom	114.50	TD7813 tom tom drm	57.08
		121	57.00	532C	102.00	486 16 x 14 Melodic Tom Tom	114.50	7513 tom tom drm	44.34
		122	57.00	532C	102.00	487 16 x 14 Melodic Tom Tom	114.50	7513CS tom tom drm	46.70
		123	57.00	532C	102.00	488 16 x 14 Melodic Tom Tom	114.50	7212 tom tom	34.84
		124	57.00	532C	102.00	489 16 x 14 Melodic Tom Tom	114.50	7213 tom tom	37.27
		125	57.00	532C	102.00	490 16 x 14 Melodic Tom Tom	114.50	7312 tom tom	37.93
		126	57.00	532C	102.00	491 16 x 14 Melodic Tom Tom	114.50	7313 tom tom	40.00
		127	57.00	532C	102.00	492 16 x 14 Melodic Tom Tom	114.50	IMPERIAL STAR	
		128	57.00	532C	102.00	493 16 x 14 Melodic Tom Tom	114.50	8536 floor tom toms	109.45
		129	57.00	532C	102.00	494 16 x 14 Melodic Tom Tom	114.50	9538 floor tom toms	118.44
		130	57.00	532C	102.00	495 16 x 14 Melodic Tom Tom	114.50	9634 floor toms	100.10
		131	57.00	532C	102.00	496 16 x 14 Melodic Tom Tom	114.50	9636 floor tom toms	109.97
		132	57.00	532C	102.00	497 16 x 14 Melodic Tom Tom	114.50	9638 floor tom toms	118.07
		133	57.00	532C	102.00	498 16 x 14 Melodic Tom Tom	114.50	9234CS floor tom toms	108.57
		134	57.00	532C	102.00	499 16 x 14 Melodic Tom Tom	114.50	9234S floor tom toms	108.57
		135	57.00	532C	102.00	500 16 x 14 Melodic Tom Tom	114.50	9236CS floor tom toms	126.90
		136	57.00	532C	102.00	501 16 x 14 Melodic Tom Tom	114.50	9238CS floor tom toms	139.21
		137	57.00	532C	102.00	502 16 x 14 Melodic Tom Tom	114.50	IMPERIAL STAR	
		138	57.00	532C	102.00	503 16 x 14 Melodic Tom Tom	114.50	85344 floor tom tom</	

KEYBOARDS

BALDWIN

Models:

124A	TBA
E10	"
124B	"
124BC	"
E10R	"
E10L	"
E10LR	"
125A	"
E10LB	"
E10LB	"
130A	"
130AC	"
126	"
130D	"
130DC	"
56A	"
56D	"
711	"
CT100A	"
CT100D	"
CT100D	"
C630	"
4E	"
210D	"
PR200A	"
C620	"
E110 (Piano)	"
E105 (Piano)	"

Cabinets:

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REVO SYSTEMS

RD150	999.00
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10.026 Logan String Melody II	549.00
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P.K.P.

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Cat. SRM synthesizer	745.00

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MX3000 synth	995.00

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330 Avon, with rthm	149.95
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281 Mini-Korg 700S	497.95
279 Mini-Korg 800	836.80
277 Korg Bass	337.70
301 Korg Preset	528.50
306 Korg Polyphonic	867.85
305 Korg Tuning Trainer	85.75
307 Korg Polyphonic II	945.85
308 Korg 770	474.55
313 Korg Micro Preset	295.00
314 Korg PS3100 Poly	1925.00
278 Korg VCF Effector	97.35
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1155 Rapiar	629.00
1160 Le Grande Royale	799.99
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1184 Troubadour	1229.00
1263 Cameo Royale	1110.00
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371 Monticello w	
Moog Synthesizer	2559.00
372 Monticello Theatre w Moog synthesizer	2749.00
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1055 Synti synthesizer w pre sets	449.00
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SM 3300 BL	1095.18
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Melodic 240L	1134.00
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Prestige 365L	2111.62
Gran Festival	685.12
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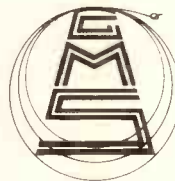
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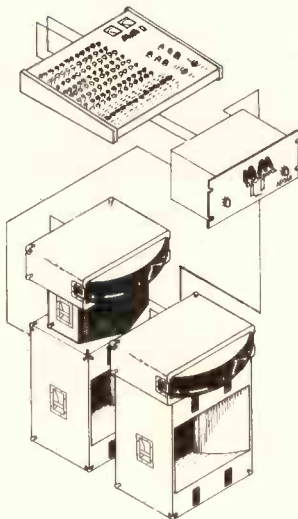
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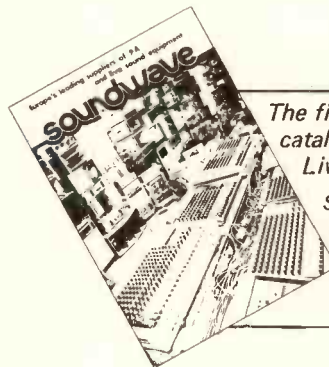
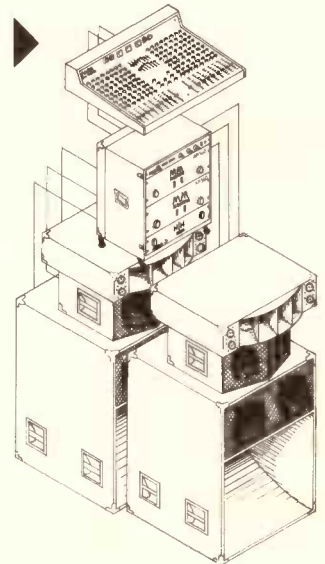
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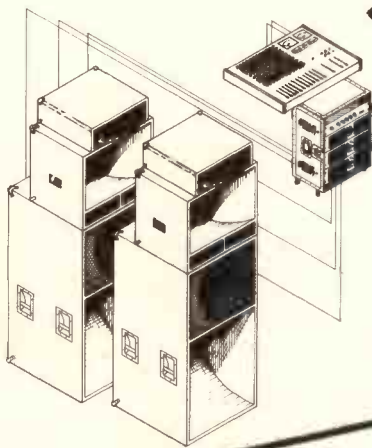


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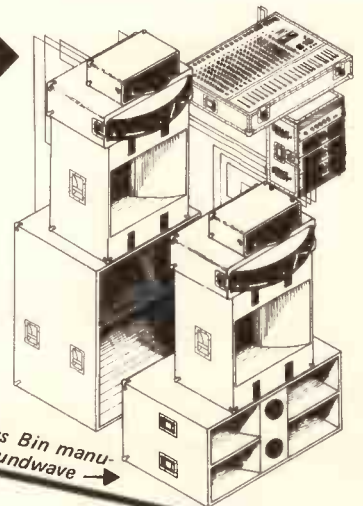
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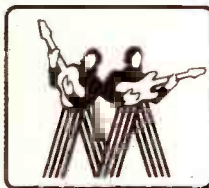
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