

# BEAT

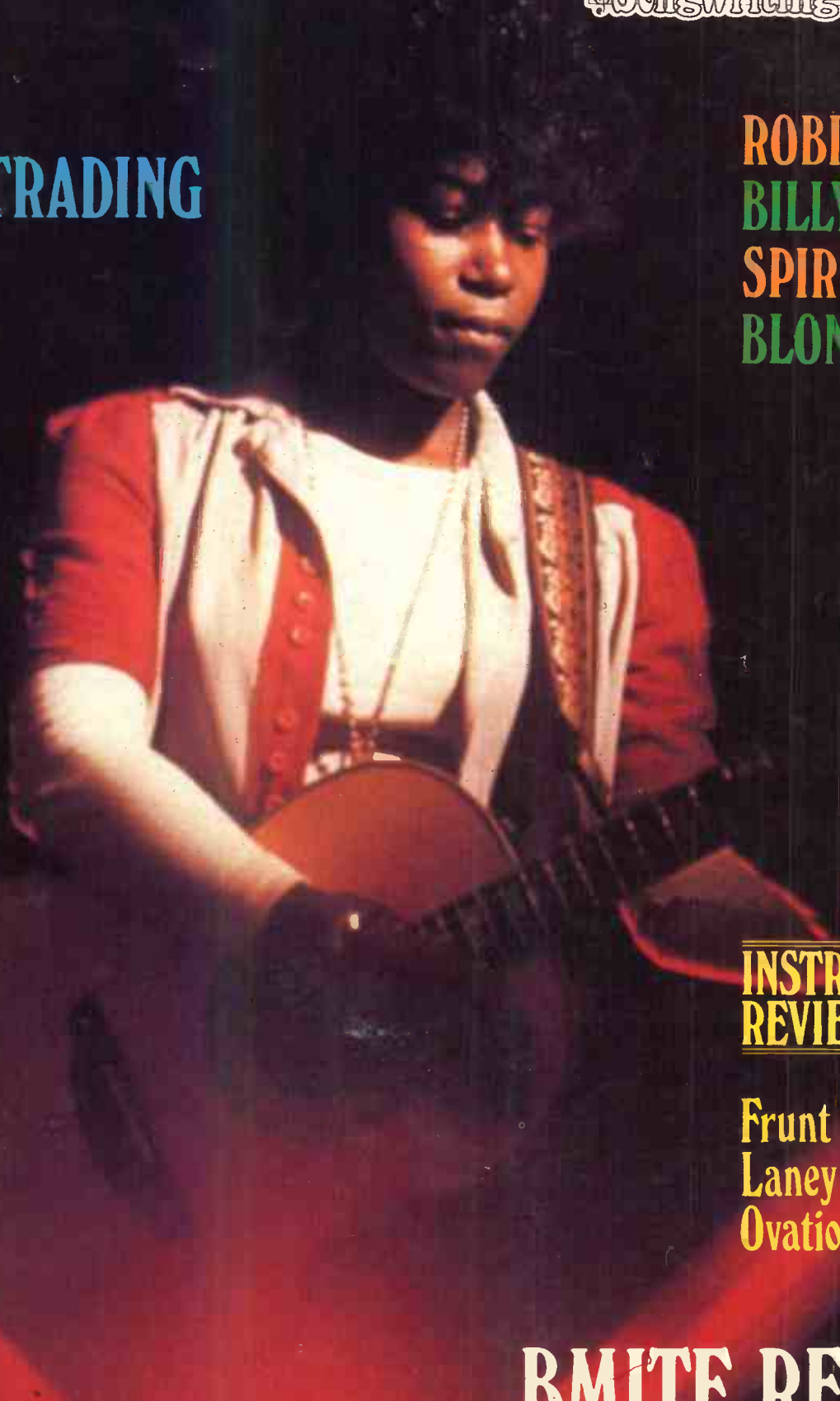
Oct 1978 40p  
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## INSTRUMENTAL

♯Songwriting & Recording

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ARMATRADING

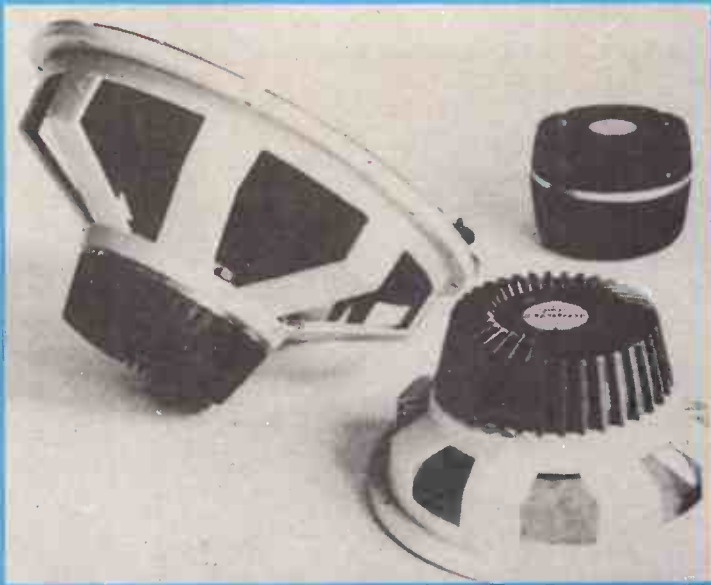
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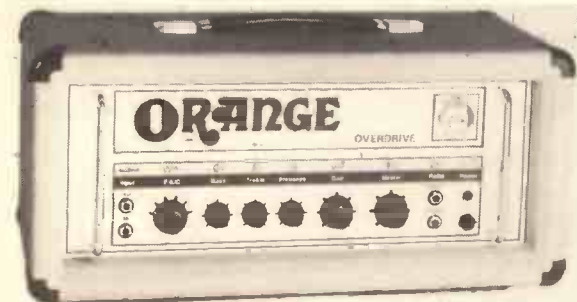
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Published by Campillos Ltd. Editorial and Advertisement Office: 1B PARKFIELD STREET, LONDON N1.  
Telephone: 01-359 5419 (editorial) 01-359 6406/5378 (advertising)

EDITOR Tom Stock; PRODUCTION EDITOR Chris Simmonds; ASSISTANT EDITOR Peter Douglas;  
ADVERTISEMENT MANAGER Howard Rosen

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# LETTERS and QUERIES



REMEMBER  
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Letters and Queries,  
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## Bass file

Dear Sir,

I would be grateful if you could provide me with information regarding the basses used by Richard Sinclair (Camel), John Greaves (National Health) and Percy Jones (Brand X), any modifications to their guitars, their amplification, and also any effects pedals used. Hoping you can oblige.

David Leven,  
Glasgow.

Taking them in reverse order, Percy Jones has replaced his Fender Fretless with a Wal custom-built guitar. Its full title is the Wal Electric Wood Fretless Bass, built by a gentleman called Ian Waller (who, however, is known to all as Wal). Bassists already using these instruments include John Entwistle, Alan Spenner, Steve York and John Perry, and Barratts of Manchester have just begun distribution of the guitars on a world-wide basis. Percy's guitar is a two pick-up (hum-bucking) model with two volume, two tone and one master volume control. There are two output sockets: one low

impedance (3 ohm) unbalanced for normal use, and one high impedance (600 ohms) with a three-pin arrangement for d.i. in the studio. The guitar also contains a booster operating on 6-6½K, which can be switched in and out.

The amps are Ampeg SVT's through Acoustic cabinets. Percy's effects are an Amos phaser and an Amos flanger, both built by himself from knowledge gained whilst he was an electronics student at Liverpool University.

John Greaves plays a Fender Jazz bass. This has been rewired to stereo so that the two Jazz pick-ups operate together as a single treble pick-up, and a Precision pick-up has been added to provide the bass end. John isn't sure how old his bass is, but thinks it first saw the light "some time in the early sixties".

His amplification consists of a Fender Bassman 100W top through an Ampeg cabinet with 4 x 12" Vega speakers. His only effects are a pair of Schaller volume pedals (one per stereo side) and a Shaftesbury Duo-Fuzz.

Richard Sinclair spends most of his time with a Fender Jazz bass and a Hagstrom, both strung with Rotosounds. Am-

plification consists of a 200W Peavey 400 Series bass amp with one 2 x 15" and one 4 x 12" enclosure. The effects are an MXR envelope filter and a Sola Sound swell pedal. There are no modifications to any of the gear.

## Quo gear

Dear Beat,

Please could you list the instruments and amplification currently being used by Status Quo. Keep up the great reviews and all the other good work.

Simon Field,  
Lowestoft.

Francis Rossi uses a green '57 Telecaster and an Ovation Viper, powered by ten Vox AC30's. The only effect is a customised treble booster. Rick Parfitt also plays a Tele and a Viper through ten AC30's, and as for Francis the latter have been customised by Vox in such a way that one of the ten acts as a master amp for all the others. Rick Parfitt uses in addition an MXR Phase 90, Electric Mistress flanger and a customised treble booster. Alan Lancaster has a Fender Mustang bass, and also a Kramer B350; the amps are four Marshall 100W valve tops through 4 x 12" Powercell cabinets. Keyboard player Andy Bown has a B3 Hammond, Clavinet, Roland string machine and a Yamaha Electric Grand which he plays through a Yamaha PM180 six-channel mixer.

John Coughlan's list of drums is endless, but on stage he uses a 5-drum Premier kit with a 24" bass, six Paiste cymbals and a 26" gong. The P.A. was designed and built by Quo's road crew and is 12K's worth of Gauss, Celestion and Electro-Voice speakers with Crown amplifiers.



Quo: 12K's worth of P.A.

## Once Burns

Dear Sirs,

I recently purchased an old second-hand Burns bass guitar and would appreciate any information you could give me. It is a short scale model bearing the words 'Burns — Sonic Model — London' and has two pick-ups, two volume and one tone control and a 3-way selector switch.

I would particularly like to know when it was made, how much it cost and the type of wood used.

Andrew Twyman,  
Chigwell,  
Essex.

We continue to receive letters about Burns, despite the fact that they went out of business quite a while ago. Like Hayman, and currently Shergold guitars, they were built by Jack Golder, who tells us that your particular guitar is about nineteen years old. The wood is mahogany, and the asking price in 1959 would have been about £50.

## Pulling the Woolies

Dear Beat,

I have been playing electric guitar (rock/blues) now for a little over 1½ years on a poor in-



Shaftesbury Les Paul copy



strument of unknown make (possibly Woolworth's), and have now decided it is time to buy a new one. Being still at school, my budget is small (£50 maximum) which means that I will have to buy second-hand.

Taking your advice in Beat — June '78, Letters & Queries — I obtained catalogues of Avon and Columbus guitars, Shaftesbury being out of my price range. To me, the best models made by the above companies seem to be their Les Paul copies. Please could you tell me if I am correct, and if so which is best — Avon or Columbus, bearing in mind that I wish eventually to replace the pick-ups with Ibanez Super 70 humbuckers, which are cheaper than DiMarzios and Mighty Mites.

D. Golding,  
London N.19.

*Ah yes, we were at school once and fondly recall the days of Winfield guitars, Audition amps, and later the heady feeling of owning a geriatric Selmer Treble'n'Bass 50 and Watkins Rapier. You are correct in surmising that £50 will not get you a particularly fine instrument, and that second-hand is the only way to go. Melody Maker Classified ads and Exchange & Mart have traditionally been the places to look, and a glance at a recent MM reveals a Columbus Les Paul copy for £45, amongst others. There is always loads of s/h gear on the market, and there can be no problem in picking something up at a reasonable price.*

*When you go to look at a privately advertised "bargain", make sure that it's in playable condition — don't be fobbed off with excuses about old strings, neck needs "adjusting", pick-up wiring "a bit loose", and so on. If you are going to spend £50 on a Japanese copy guitar which probably didn't cost much more than that new, it should be in perfect nick.*

*Most important of all, don't feel that you have to buy just because you've travelled half-way across London to see an instrument which should have been put out of its misery in 1962.*

*Lastly, although brand names are important, when it comes down to it you have to judge each individual axe on its own merits. We have all played Fenders that felt and sounded terrible, and also some very cheap Japs that were superb. Thus neither Avon nor Columbus is "best"; choose the one that you personally prefer. If you intend to fit higher-powered*



TEAC A3340S: operable by hand or manually?

*pick-ups at a later date, it would be logical to make your choice on the basis of playing action in preference to the sound.*

## Of courses

Dear Sir,  
Your excellent magazine helps in the process of separating people like me from our money to "invest" in musical and electronic wares, despite the counter-claims of common-sense, the wife, the bank manager and hordes or similar reactionaries. My particular beef, lest you should think this letter all rhetoric and no content, is that all this gadgetry can become an electronic white elephant which plays havoc with the carpet. You see, I've bought myself a TEAC A3340S (*Nice...Ed.*) and have vast lists of mixers, effects units and ancillary gear to add in time, but being a fellow whose technical competence was sorely tried when they changed the colours of the wires in the plug for the electric kettle, I could do with a basic course in sound engineering and recording.

I'm sure there must be increasing numbers of people like myself who could learn more in

two or three days of tuition than in years of fiddling about and reading alternately oversimplified and incomprehensible manuals.

Could you not use your considerable prestige, threats of personal violence, etc. to persuade the likes of TEAC; Revox, JBL, etc. to run a two or three-day course?

Tony Manning,  
Dorchester,  
Dorset.

*The Association of Professional Recording Studios (APRS) run two courses on engineering every year. One is an advanced course held at Surrey University which costs £160 for members, £190 for non-members, but this is already over for 1978. In any*

*case, your best bet is to apply now for the basic course, held next March. Details have not yet been finalised, but it will probably run for three or four days, with places for twenty-five people at a cost of £100 per head. This covers tutorials, accommodation and food for the period, and could prove an admirable preliminary for anyone wanting to pursue a full-time career in sound engineering. Apply to Mr Masek, APRS, 23 Chestnut Avenue, Chorleywood, Herts, for details.*

*For those living in London, North London Polytechnic run a course consisting of one session a week, beginning each September, and details about this may be obtained from Roger Driscoll, Sound Engineering Dept., Polytechnic of North London, Holloway Road, N7.*

## Practice plug

Dear Beat,

Having just received my copy of last month's magazine, I was interested to note the letter from Mr. A. Storey of Liverpool, who is looking for a bass practice amplifier.

Such amps are difficult to produce because the necessary combination of wide dynamic range and low resonance in a small, cheap amplifier is guaranteed to keep profits low. However, we have had so many requests from bass players for just this that we have recently begun to market a new 60 watt combo, which goes under the name of the Cobra. This combo has 1 x 12" speaker, treble, mid and bass controls, and a push-button five-band pass filter. The price is £139.50.

Tony Taylor,  
Carlsbro Sound Equipment.

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# ROBIN TROWER

by Chris Simmonds



## *Beyond the wailing of a madman by Caravan*

**W**hich mysterious factor makes a man a star in America and an obscure cult figure in his native Britain? The question is common enough, but in the case of Robin Trower the answer can't be as pat as usual. Here we have not only a fine musician but one making listenable music to boot, forced by this mysterious factor into making his living abroad and hoping that the flow of albums will prod a few more consciences at home. His rise abroad has coincided with the few British fans who care crying "Hendrix rip-off" more loudly than ever, and he therefore declines to come over and rectify matters. His roots, however, remain resolutely British, steeped in Procul Harum during their efforts to build on singles success before Trower and the band parted company for him to embark on a career as a card-carrying guitar hero. *Bridge of Sighs* and *For Earth Below* established the Hendrix connection in a moody, experimental and very British setting. A live album marked the peak of his achievement as a guitarist before he decided to tone down the heroics and put together more immediate albums which, with any luck, would not only consolidate his position abroad but serve a potent reminder as to what we were missing. His latest album, *Caravan To Midnight*, is classic, wailing Trower, but it also includes songs, funky backbeats and mean, bluesy rock n' roll — commercial enough to invite the uninitiated or simply good enough to delight the converted. As the ostensible reason for Trower giving an interview in this country, *Caravan To Midnight* set the ball rolling.

**To what extent did you premeditate the content and style of the new album?**

A fair bit. Partly, I wanted to sell more records. I got the producer I wanted, Don Davis, and I told him to present whatever we had in the most commercial way. You can't go on being the same, and I felt I had come to the end of the road as far as the previous albums were concerned. I was really just proving myself as a guitarist. Now I've re-channeled my creativity into writing songs, the vocals and so on instead of working exclusively on the guitar playing. **Now James Dewar only sings, and you've brought in Rustee Allen on bass. How much extra freedom does that give you?**

That was for convenience, so Jimmy could sing live in the studio. I wanted to *jam* the material together in the studio rather than rehearse it beforehand, so I needed Jimmy free to do that. My concept of the last two albums has been not to let the bass and drums hear the material before we went into the studio. I played it to them in the studio, aiming to jam it from there and get it sounding as fresh as possible. It creates tension in the music.

**Your influences are not obvious. Blues and feel are two words frequently connected with Robin Trower, yet for all the BB King you once absorbed you seldom go anywhere near a traditional twelve-bar.**

These days I don't listen to King much, but he had an album out some years ago called *Live At The Regal*. That struck me as great guitar work — it was also a great album. That and *Band of Gypsies* are my two favourites for guitar playing. I'm from a different background and I have a different kind of ability, so it won't be that kind of blues. The *spirit* of my music makes it blues. I'm not there for nostalgia because it won't ever be done as well as the original. My music is that blues twenty years later, and I couldn't play it without having absorbed all the old stuff. If you want the biggest and most immediate influence on my guitar playing per se, it has to be Jimi Hendrix. But that is his approach to making music, not his guitar playing in particular. Right from my earliest days, I've never sat down and worked out what someone else has done — not to avoid pinching but simply because I believe that if you want to form your own character it's very dangerous to study other stuff that closely. Most blues-based guitarists have done just that. I can't actually play a BB King lick or



a Hendrix lick.

**Are you still using Strats?**

Oh yes. I have about a dozen altogether, but obviously I pick out favourites. One I've been playing a lot over the last year or so is a '66, rosewood neck with jumbo frets, and the second one is a '63. The jumbo frets are better for sustain, easier to bend.

**You used a '56 before that. Is it still in existence?**

I've got that but I haven't played a maple neck for some years now — I went off them. It's all down to finding that one particular model which works well. Since then I've bought three of four . . . er, five or six rosewood necks. I buy them to collect the colours — it's like stamps, really, nothing very important!

**How do they stand up soundwise?**

They did sound different but they all do. Mind you, if you got a new one that sounded good, you'd be lucky.

**Playing at the volume you do, you run the risk of interference.**

That's a major problem for us. When it's an extreme problem in America I have to go over and play a Gibson with humbucking pickups. I've tried all sorts of screening, but nothing very effective. The kind of interference we're talking about is not only radio but television as well.

They've got local channels in every town beaming it out.

**Have you considered changing the pickups?**

No, I like Fender pickups. In fact I have a specially assembled guitar with three toggle switches. The middle is off, one side is like a boost and the other is normal. You can blend any combination of the three, a great idea — but I don't like it. It sounded similar to a Strat, but it wasn't a Strat.

**So how do you compensate for the problem?**

Well, the maximum shielding has gone on with all my pedals, and that's cut it down a lot. My sound guy has had to design a pedal board system as a lot of the shop bought



*“I wanted to jam the material together in the studio . . . so I needed Jimmy free to do that”*

pedals aren't shielded. They can pick up a lot in the works. He takes them out of their shop boxes and puts them in lined boxes. This board is very efficient. The problem with using a lot of pedals is that you lose sound every one you go through. If you turn six pedals off on the trot the sound is radically changed when it gets to the amp. I mean, in the studio I was using up to six at a time.

**What pedals do you have in the board?**

A booster at the front, on permanently to drive the whole board. It's a pre-amp really, because I don't particularly like a Strat going straight into a Marshall. After that there's a second booster, a Red Ranger, for more sustain. Then there's a Tychobrahe wah-wah, the best one I've ever come across but they've stopped making them: a Fender Blender, but they're also out of production now; that's for a very extreme, mashed up sound: then there's a Mutron, a Univibe and an Electric Mistress.

**You seem to be well into stereo producing, as indeed Hendrix was.**

I think I'm the first guitarist to come up with this system of getting a completely different sound out of each side, but I owe that mostly to my electronics guy. The system makes it possible, or at least makes it work well.

**While you're with the studio, there's not a great deal of overdubbing, is there?**

The stereo sound cuts down the need for a second guitar. In fact you're putting down one guitar that sounds like several.

**Which strings are you using?**

Ordinary Fender. 12 on the first, 15 on the second, 16 on the third, 22 on the fourth, 36 on the fifth and 46 on the sixth — pretty heavy gauges. You can't get a decent sound out of light

gauge strings. Obviously I have to give up some of the bending I could do on lighter strings.

**Vibrato and sustain are the two most obvious techniques in your playing . . .**

Yes, but it came naturally. You don't study something like that, you've either got it or you haven't. It's the same with any kind of music. You can't say if you do this, that and that you'll make music. You feel it from within or you don't.

If you want to mention technique, the right hand is as important as the left.

The picking gives expression, the angle, the weight of the stroke . . . can't put it down in black and white, really. I do use my thumb a lot.

**What about amps?**

On the new album, I used my Marshalls — but very doctored up. On stage I use a couple of stacks, with one spare. They're really there to reproduce the sound of the pedals, not to add their own identity. I'm thinking of not using any effects at all on the next album. I want an earthy album but I don't know what sort of earthy yet . . . This isn't to go back to an old sound, each album represents a different part of me. Like those first albums — just the wailing of a madman. I am definitely more in control now.

**Do you have any regrets that you haven't been as much of a success here as you have in America?**

A lot of regrets. I prefer to live here. So why do you think your sort of music . . .

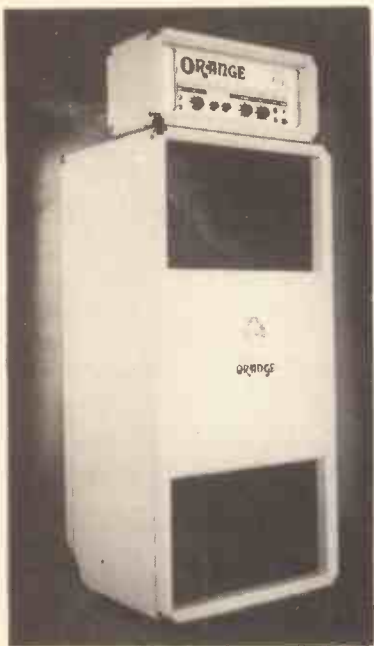
It's not 'your sort of music', it's my music, and they don't like it here. You tell me why not. Maybe a hit single will help.

*There is a single on the new album, so far only out in America. I happen to think it's a hit single, passed the opinion over and concluded the interview. Will anybody prove me right?*

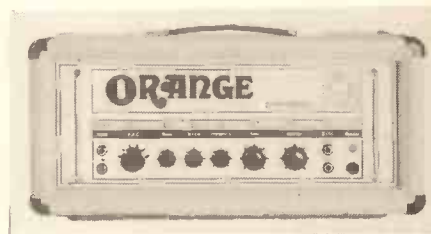
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by  
**Tom Stock**



It's a Tong way geographically, emotionally and conceptually from the Caribbean island of St. Kitts, via Birmingham, to the stark reality of performing in front of the largest crowd ever assembled on the English mainland. Joan Armatrading, having successfully negotiated that journey, may already have taken herself 'To The Limit'. After all, where can you go from supporting Bob Dylan at Blackbushe—at his own request?

Although that may not be a particularly relevant question, it does serve to illustrate Joan's rapid, but almost back-street, path towards the top. Her first album, a collaboration with lyricist Pam Nestor, 'Whatever's For Us' was released on an unsuspecting world in 1973. Two years later Joan was supporting Nils Lofgren and Supertramp on a couple of tours promoting her second record 'Back To The Night.' In 1976 the 'Joan Armatrading' album was released to critical acclaim, and the highly successful single 'Love and Affection' complemented the album's success—it went gold. 'Show Some Emotion' appeared some twelve months ago, confirming Joan as a talented, elusive, low-profile, tantalising songstress capable of writing such a wide variety of material that it became impossible to bag her under any one specific banner.

Too many critics and punters alike seemed unable to come to terms with music of such calibre and variety emanating from a young, black woman who spent her childhood in the Caribbean and her adolescence in Birmingham: there

was little evidence of bitterness, roots, nostalgia and street level commentary for example—rather a profusion of intricate melodies, subtle lyrics, tender emotions, and a musical sense of humour and almost mischievousness that, to some, was incompatible with the popularised image of their creator.

'To The Limit' is Joan's fifth album and, in my opinion, her finest to date. I received a pre-release tape, listened, and was on the phone immediately to A&M to arrange this interview. 'To The Limit' also answers the question 'Where can you go from supporting Bob Dylan?'—for Joan went straight into Olympic Studios with producer Glyn Johns and laid down 'To The Limit' in 3½ weeks.

My first impression of 'To The Limit' was that Joan exuded confidence in the studio—the collection of songs fitted together so well, despite the amazing variety of feels and rhythms.

"I hope each album shows a progressive confidence," Joan began. "I think a lot of it has to come from me. It's like, if lots of people tell you something it doesn't help until you're sure of it yourself. I've always been confident about my songs and my playing—it's just a matter of growing more confident."

This confidence is adequately demonstrated in the incredibly short space of time it took to put the album together. "I always work fairly quickly. I go in with a set of songs which I want to do—so everything's usually together before we start."

Despite her confidence in the studio, she

has stated on many occasions in the past that she considers herself primarily a songwriter, and only secondarily as a performer. She still holds this opinion.

"I still feel that way, although not so much now as I really enjoy performing. Performing was something that I had to get used to—being the sort of person I am I just couldn't get up on stage and start doing things I wasn't used to. It's like being new. It's like when you meet somebody for the first time you don't sit down and tell them your life story and be really matey. I don't tell anybody my life story— but it's like that when I go on stage. I've got to get to know the people I'm working with and playing for. Some people can just get up and do it from the first—I just couldn't."

As a songwriter it must be difficult then to keep performing what arguably could be regarded as a finished product time and time again. I wondered whether this paradox upset her, whether it changed her relationship with her own material.

"When I go on stage I never try and perform the songs as they are on record; I always try and put something new into them, mainly for my benefit, but also keep the musicians and the audience interested because it can get very boring playing the same songs over and over again. So I leave it pretty free within the confines of the song's structure — but the musicians are allowed to put their own ideas into it as well. It keeps them happy and it just makes it all the more interesting if every night you're not working to a strict manuscript." Joan has a wonderful knack



guitar," came the reply, "I'm aware of what's happening — you know what I mean? I play a good guitar, and I wouldn't use anything that I don't like." She didn't change to Ovation for the most obvious reasons — difficulty in amplifying an ordinary acoustic guitar satisfactorily.

"When I got my first Ovation 6 years ago I was actually in the process of looking for a Martin but I couldn't find one that I liked. I tried a whole load and nobody could come up with one that I liked. Then some guy in Rose Morris asked why I didn't try an Ovation — and I hadn't even heard of them then. I really liked it because the sound was so big, so loud and clear. I bought one and not long after that the neck broke. I then went to the importers and spent the whole day trying every one they had there and picked out a really good one which is really excellent. The ease of amplification obviously did help, but that wasn't the initial reason for buying — it was the acoustic sound which suited me. I've got a 12 string Ovation as well and that's about the best I've ever heard."

She disagreed with my own personal feelings about the guitar which is that they have a distinctly mechanical feel to them, as if each one good though they are, comes off a perfect automated assembly line. "No, each one doesn't feel the same. I've got a gut string one, the first one I bought which has a very slim neck, and another one with a wider neck — so there are three that I use often — and I've got some more as well and there's no way that those three guitars are the same. If I brought them to you now, you'd know what I meant. For a start they sound different. The two six string steels that I use have a totally different sound. The slimmer necked one has a really high, clear sound, and the other one's a bit deeper. Then of course, it depends on what you do to them as well. I usually cut the bridge down to get it to how I like it to be. So if you mess around with one you can get it to be as good as any other guitar."

On the amplification side she says "I used to use H/H but I don't know what I use now!", although she did have a small sketch handy of her stage set-up. Chris Myring, her overall sound manager, is the man responsible for Joan's usually impeccable guitar and vocal set-up. She uses Bose 800 speakers, a 350 watt per channel amp, a Peavey MR 7 stereo mixer and very few effects indeed. In fact her 12 string Ovation is always amplified pure and clean, while on the stereo 6 string she only uses a Roland Boss Chorus to fatten the sound out a little, and an MXR Phase 90.

## Sound

She's not too worried about which brand of microphone she uses, "I'm not fussed when it comes to mics" but she does know what she doesn't like from the sound alone. "But lately I've been using something — I don't know what it is, but it's ever so good" — her eyes twinkling at this point! "I don't really get caught up with things like that — I suppose I should really. I can get the sound from my guitar, but not as well as Chris. I'll tell him how I want it to sound, but he'll always get it

right. But I don't get too caught up with the technical side — if you can call that technical — it's like I don't get too involved with the mixing console in the studio either. "I don't know why — I suppose a lot of people would, wouldn't they. I know what a lot of the knobs do, but I'm not particularly interested in producing myself — that's probably why I'm not too into the board itself. I wouldn't mind producing somebody else."

Despite the now long standing fashion for many artists to indulge in self-production, I've long held the view that such artists can become too deeply involved with that side of the recording process that their actual performances, as musicians, tend to suffer. Joan thinks the same. "You definitely need someone outside. You need a producer and you need a manager. There's no way I could live with either of them — I wouldn't want to. You can get too involved with what you're doing and just wouldn't know when to



stop. You'd end up doing the same take over and over again — you need someone to say, apart from anything else, 'that's it; that's enough.'

"And say I go in with a song, it's all written and finished, just the way I want it — the producer is able to say 'That's right, but it's too long.' I need someone to say that because sometimes it is too long and I don't always realise it until I'm told. You need someone to say it's too short, too long, that doesn't really fit there, it would be better if it was slower, if it was faster, if you didn't have a guitar solo there — I think you need somebody to say things like that even if you're sure of what you're doing — just that little extra input can make all the difference.

"I trust Glyn totally, He knows what he's doing. Obviously there are times when he'll say this and this, and there's no way I'm



going to do that, so I just won't do it — but that doesn't happen too often; because he is so good he always knows what to say, when to say it, and how to say it. He is the best person that I've ever worked with. I need somebody like that — I don't know about anybody else. I just can't see me producing Joan Armatrading. I don't ever want to."

Unlike many recording artists — mainly those who have been in the business so long they've become jaded — Joan doesn't write only when an album is demanded of her by the record company. She writes all the time. "I like doing it you see. I tend to write less when an album's coming up — but by the time the album has come up I've usually got more songs than I need anyway so it's never a problem. I write to relax really — but because of what's been happening with the last couple of albums I don't get as much time as I used to. I still get all the ideas but I don't always get to see them through."

What has been happening since the last couple of albums is, although Joan didn't say it herself, success, in a word. She's found, however, that success is tiring — she took a rest after recording this latest album and was due off on holiday for a few weeks the day after we spoke. Plans were then afoot for another rest before she got together with the band to rehearse and then go off on tour again. "I didn't used to get tired but what I was doing was obviously catching up with me — I do need to rest more now." How then, to close, does she see her career developing from here?

"Well, I tell you, I know where I'd like to go so that it's, you know? I don't really want to say 'I'd like to do this, or this, or this' because if I don't I'll be disappointed and I'll have seen it in print. So I'll just carry on and hopefully I'll do what I'm trying to do and then if it works out I'll be very happy."

Let's hope it does work out.

of delivering more words per melodic line of her songs than virtually any other artist I've heard perform— Leonard Cohen could do it, and Bob Dylan still does— so I felt it time to move on to songwriting as an art—and as she practises it. This lyrical ability led me to suppose that majority of her songs began life as lyrics looking for melodies, rather than the other way round.

"It's whatever happens first—sometimes it's lyrics, sometimes just a couple of notes, sometimes the whole tune first. I write because I enjoy it. There's no deep reason for why I write. I write because I really do enjoy it. A song is like an exercise, it's not easy, I don't find it easy to write songs. Some songs are a real challenge to finish while they may be really easy to start. I get a line and a chord and I think I'm on the way but it may take me ages to finish it. "Take that song 'Wishing' on the new album. That's the first bit of poetry I've ever written. It's not actually the poem itself that's on the album because there's loads of it so I had to re-arrange it for the song and I was really pleased when I finished writing it. But when I'd written it I found it very hard to get any sort of music to accompany it correctly and there are probably two or three versions of the song.

"When you do something like that which takes so long and find it works out so well at the end, then it's worth it, it's really satisfying." As with her previous albums, 'To The Limit' is a showcase for a multitude of different styles of songs and music—blues, jazz, funk, reggae, soul, folk, rock all blended together in different songs, and inside individual songs. Can she not find a style in which she's happy?

"No, it's deliberate—that's because I don't just want to write one song over and over again. I want to work in different styles. I suppose it comes down to what I listen to—I listen to all types of music. I don't specialise in blues, or rock, or classical, or folk, or whatever—I listen to just what I like, so I write. I tend to write what I'd like to listen to."

## Wealth

Lyricaly, Joan appears on the surface to write autobiographically—a couple of examples from her previous album 'Show Some Emotion' can illustrate this assumption; 'I want to beat off your advances but I know that you are winning/water for your thirst/your fuel to burn/Let me be your night potion' or 'I said I'm strong/Straight/Willing/To be a/Shelter/In a storm/Your willow oh willow/When the sun is out! But, she says, she rarely writes autobiographically.

"Let me take the new album step by step and I'll tell if you any of the songs are. Well, 'Barefoot and Pregnant' came out of just that line — it's a great line. I was talking with my agent in Canada about wealth and my agent said that some men when they have really beautiful women like to keep that beauty to themselves. They put her in the best house, high up on the hill, where she's got everything around her, and they keep her pregnant so she's got loads of kids so she can't go out, and nobody gets to meet her—that song came out of conversation.

'Your Letter' — I was talking to Bonnie



*"There's no deep reason for why I write . . ."*

Raitt and she mentioned that she'd found a letter she shouldn't have seen ('I found your letter yesterday — it fell between the covers of my bare skin') she said she'd found it in her bed — lots of people sleep with no clothes on — I do — so I just thought if you're reading the letter in bed in the morning it would fall like that — it's quite logical some of this!

'Am I Blue For You' — I don't know what made me write that. That starts off 'I haven't slept in over eighteen hours'; well originally that line read 'I haven't had a drink in over eighteen hours' well that's ridiculous because I don't drink anyway: I wrote that more for the music than the words.

'You rope, you tie me' — I like that; I don't know why I wrote that. 'Baby I' — I don't know why I wrote that either — ah



*"I write because I enjoy it"*

yes,' there's a line in that which says 'the nearest moon I've ever seen.' I was just driving back to my hotel in Los Angeles and the moon was huge as if it was sitting on the edge the hills—I mean it was just the biggest thing I've ever seen. It looked as if I could park the car, get out, and just touch it. I got that line, and then it was just a matter of making a story from it — the words were really mixed up 'til I managed to make some sense out of them. So none of those on side one are anything to do with me!

'Bottom to the Top' (no comment on this one from Joan, so on to Taking My Baby Up Town) — I wanted that to be a rock 'n' roll song. I fancied writing a rock 'n' roll number and I wanted to sing as many words as I possibly could. I still en-

ded up not singing as many as I wanted to but I like that. I have to sing it really fast.

"What Do You Want" I just fancied messing about with . . . 'Wishing' that's my favourite. It didn't work out as well as it should have done because I wanted to take a word and build on it, and go back and build on it — just an exercise I suppose . . . No, I can honestly say that none of these are about me."

And before I could get another word in edgeways after the longest answer to a question I've got from anybody in this business, Joan went on: "But at the time of writing they were, and now I could make any one of them about me — except Barefoot and Pregnant! — cos I'm neither of those. 'Wishing' — anybody could make that theirs. The thing I like about this is that I wanted to write something but not to say what it was about — so I wanted to say that I was wishing for something without saying what the thing was: I was really quite pleased with myself."

## Clipped

Although she (obviously) takes a lot of time and care over her lyrics, on many occasions they become merely vocal sounds when she puts the song across live on stage. Is it important that an audience hears what she's saying, or only that she's saying it? "That's a wierd one. I try and do my best with the lyrics. I don't like to think I write rubbish, and I do want people to hear what I'm saying; but at the same time I tend to concentrate more on the music and the rhythm of what I'm saying rather than the actual words. So I'd rather you didn't understand a word I said but that it fitted in with the music. Glyn (Johns) will go on at me and say he didn't understand any of the words on a particular track in the studio — like on Taking My Baby Up Town. That's fairly easy to understand because the words are so clipped, but even on something like that I'd rather just get the rhythm together than have to forsake that for the sake of intelligibility."

Joan is a familiar stage figure out front with one of her several Ovation guitars strapped across her (more about those a little later on), she also writes some material on the piano. She finds now she's playing more on the guitar whereas in the past ideas would be swapped around from keyboard to guitar and back again until she was satisfied. Nowadays songs on her albums which are heavily 'pianoed' are more likely to have spent all their lives as keyboard-based inspirations. "I don't seem to like playing the piano" she began, before stopping to think about it, "oh, I dunno, do I? Yes I do — but I don't seem to be playing it as much as I used to."

Moving on to guitars, I asked if she uses Ovation in the studio as well as live. "Yes I do — I used to use Yamaha, and then I got the Ovation so I started using them. It's mostly Ovation, but I do try to use others as well — Yamaha's and Martins."

I cautiously inquired if she was that concerned with her instrumentation — would she really worry if someone gave her a guitar which wasn't an Ovation, for example? "I'd be concerned if it wasn't a good





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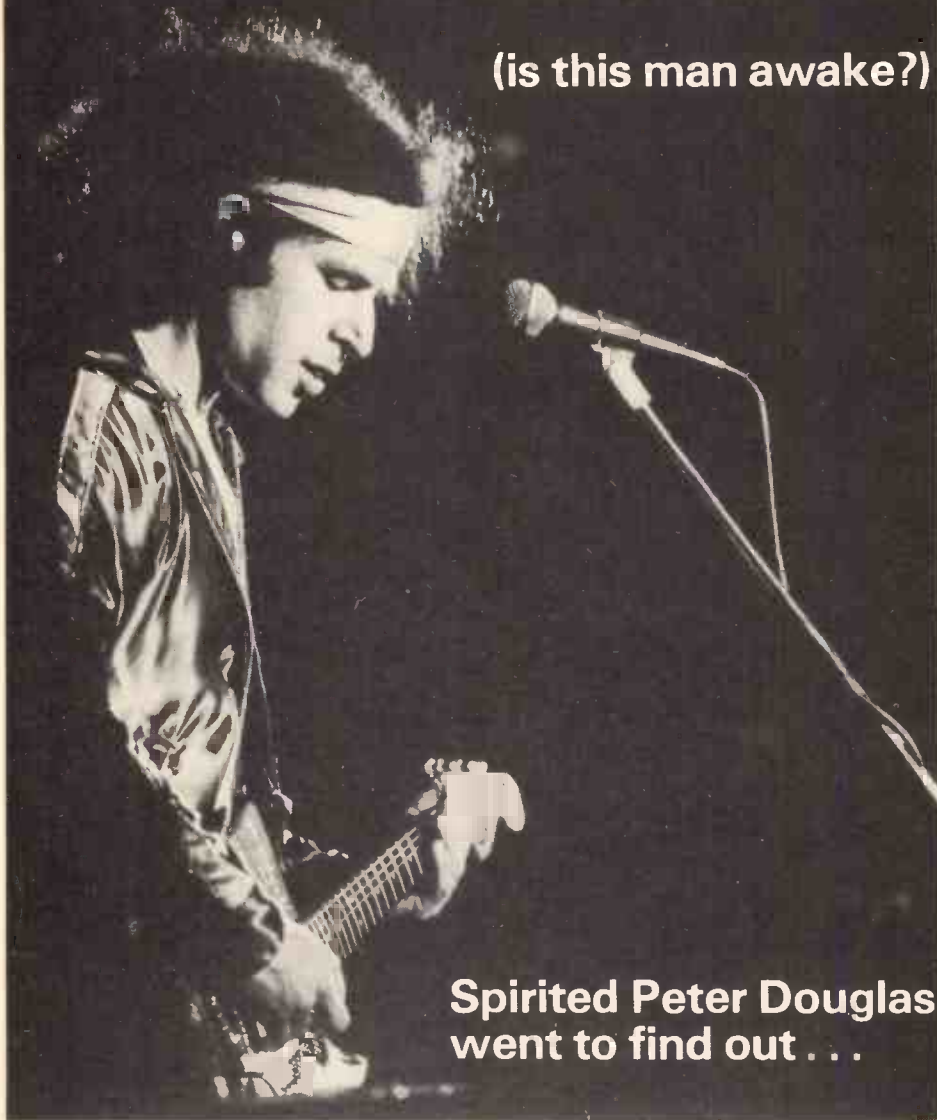
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# CALIFORNIA DREAMING

(is this man awake?)



Spirited Peter Douglas  
went to find out . . .

One of the few bands for whom the adjective "legendary" is truly appropriate just has to be Spirit. They were born about eleven years ago after (I swear to God) a Love-In at a place called Griffith Park in California. At that time the band consisted of Mark Andes on bass, Jay Ferguson on vocals, John Locke on keyboards, Ed Cassidy on drums and Randy California on guitar. Randy's real name isn't California — it's Wolfe. A certain James Marshall Hendrix (then fronting his own band in New York called Jim my James and the Blue Flames) dubbed him with the name of his parent state in 1966, and such was Randy's respect for the man, who had after all shown him how to play songs like 'Hey Joe' when Randy was about sixteen years old, that he stuck with it.

The Reading Festival, 1978, was not a Love-In, but Spirit was there, and by all accounts caused the much-acclaimed British

New Wave to rush home and start practising scales. Slimmed down to a three-piece these days, Spirit now have Randy, Ed, and bass Mr Larry Knight, or 'Fuzzface' as the others call him. They are loose at a time when everybody else is tight; they play with feeling when everybody else uses "techniques" or "energy"; they are, indeed, *cool*, when the rest are trying extremely hard to be hot.

If it were at all possible to forget Spirit, then Spirit have been forgotten for the last few years. OK, their fans filled the Rainbow at four days notice earlier this year, the band's first visit since '73. But to young kids who don't know any better they are BOF's, and to older kids the album 'Twelve Dreams of Dr. Sardonicus' was the last thing they recorded.

Actually, the present line-up first got together six years ago, and since then Spirit have recorded four albums for Mercury, though the line-up reshuffled several

times before settling down to this powerful yet amicable arrangement. One of those four albums ('Son Of Spirit') was only released in America.

The latest opus to emerge from the band is a live album on Illegal Records. Whilst not being in any way a sharp change in direction, 'Live' comes as a bombshell in 1978 — as indeed did the gig itself at the Rainbow, from which the tracks are culled.

Fuzzy Knight is a cheerful, friendly bearded fellow in his early thirties. Cass is bald as a coot and over sixty, and grins like the amiable nut-case he is. Randy is more serious and introverted, but it's from him that Spirit really comes. As the three of them walked into the lobby of the Holiday Inn, Swiss Cottage, that sunny afternoon a few days before the Reading gig, I was assailed by the feeling that I was in some kind of time-warp; the sun, the opulence of the hotel — arab (natch) children splashing around in the pool, discreet messengers carrying crates of alcohol into the lift. It all seemed more like some laid-back Californian dreamworld of the late sixties. Randy wears a blue headband — *in the open*, would you believe.

Up in Randy's room I watched as the man sat on the floor and changed a set of strings on his Strat. A good opening gambit seemed to be a question about the pick-ups, which obviously were not the originals.

"Yeah, well I was really unhappy with the sound I was getting. I changed the pick-ups right before we came to England last time, and I had Velvet Hammer Stratocaster replacements put on there — single pole — and the sound was so terrible when I got in the studio, when I listened to the tapes back, that I felt that when I got back to L.A. I'd have a special job done on it. So what I have now is two Di Marzio Super Distortions on the middle and treble pick-ups, and a Gibson humbucking on the bass pick-up. I've got a special hook-up on this guitar whereby I can run the treble pick-up from one of two jacks, so I've got stereo sound: one to an Echoplex and regular sound, and one just a fuzz, through another amplifier."

The guitar itself is a '67 sunburst Strat, which Randy has owned for two years. In the early days of Spirit he used a Silvertone guitar, which cost him \$35 and was made by De Armand. All the solos that you hear on the albums up to Dr Sardonicus were played on this instrument, after which he got himself a Dan Armstrong plexiglass guitar.

The strings are D'Addario Half Round, a type which are rapidly gaining in popularity with American musicians, particularly bassists. Briefly, the principle of these is that the strings start life as ordinary roundwound with a hexagonal core, the winding being pure nickel, and are then buffed to a very smooth finish.

"I'm completely sold on it," Randy commented. "They last longer, they stay in tune, they don't wear out. A set of these can last for two gigs, whereas any other type of string will only last for one. The sustain is excellent — you don't get a real tinny sound on the bass strings — the three bottoms are the ones that are Half-Round."

And what about the rest of the gear? He looked guarded. "You want me to let out

all my secrets? OK, my guitar goes into a wah-wah — a Coloursound, and then into a Coloursound Fuzz-tone. And then from that into an MXR flanger, and after that there's the Echoplex, and after that it goes to the amplifier. Now that's all on the right side. On the left side I have the Moog Taurus bass pedals, which have a range of four octaves."

One would have thought, with all this gear before getting to the amplifier, that the noise level would be intolerable. But it seems that, though the hiss is there, it isn't noticeable enough to warrant adding a noise gate at the end. He is careful to demagnetise the tape heads and change the tape on the echo machine every couple of days, for example. And that is certainly something which other musicians who gig regularly should take notice of — not just in the context of tape echo machines, but with effects, guitars and amplifiers too. A reasonable standard of maintenance can actually save money, time and trouble. Even as he spoke, Randy was replacing the strings, polishing the guitar body and fretboard on the bedspread in the absence of any other cloth (hope you're reading this, hoteliers). What was the advantage of the Echoplex, anyway? Virtually every American guitarist these days seems to use a Roland Echo.

### Parallel

"Right, but you can't get the real slow repeat. In the old days I used to have a Watkins Copicat and the Echoplex in a box. I like the Echoplex because you can change the rate of repeat — it's mounted right on top — and you can quickly change right in the middle of a song. Plus the Space Echo doesn't have as slow a repeat."

As for amps, in America he uses an Ampeg V4 cabinet (4 x 12") with a Music Man top, which gives a hundred watts. In England, however, he has a Marshall head with a pair of cabs. This obviously leads one to draw the parallel with Hendrix's amplification, which was all Marshall. Was Randy's English choice anything to do with this?

"Well, he depended more on the fuzz, or distorted, sound coming straight from the amplifier whereas I prefer a very clean sound coming from the amplifier, and if I want any distortion I just kick my booster. So that's the difference there . . . Marshall want to sponsor me if I'll swear by 'em. And of course I'll get free amplifiers . . ." This train of thought led him to consider the needs of the band's drummer.

"He's looking for a drum company to sponsor him and put out an Ed Cassidy line of drums. I'm surprised no companies have given him free drums yet. He's looking, you know . . ." Randy looked at me appealingly. How touching is his faith in the power of the press! Nevertheless, if Premier are reading this . . .

Cass is still using the Ludwig he bought about eight years ago. The main feature of these is a pair of massive 36" field drums mounted on either side of the kit. These were made specially by Ludwig. And while we're talking about the rest of the band, Fuzzy uses a Cerwin Vega top and bottom with an Ampeg V4. This combination gives him both the deep traditional bass sound,

and also a good punchy sound — in short, the kind of variety in tone which is essential in a small line-up like Spirit. The bass is a Precision which Larry has owned for around ten years.

"He has a real complicated set-up for a bass player. He uses a Coloursound wah-wah, an old Coloursound Fuzztone, a Roland Jet-phaser and a Mutron octave doubler. He's really interested in synthesizers too. On the record, his bass solo in Looking Down was all live. Larry didn't do any overdubs in the studio."

The label for England is, as mentioned earlier, Illegal. But the picture is more complicated than that. In the States they have started their own label called Potato Records, and they will be releasing another live album. The idea is to include the best of the cuts used on the Illegal release, yet remixed for better sound. On Nature's Way, for example, he will be adding in some Moog bass. The first track was recorded two years ago (Rock And Roll Planet) at a concert in Tampa, Florida, and there's another called These Are Words which was recorded in Miami at about the same time.

Despite the apparently stormy passage of Spirit's career over the years — problems with rogue outfits bearing the same name, record labels changing distributor, personnel switching around, they have only really had two recording deals prior to the current one. The first four albums were with Ode Records, distributed by Columbia and then A&M. They then went to Mercury, and now they're on Potato, through which they have released Nature's Way. As we spoke this was receiving heavy FM airplay. Randy personally helped this along by contacting individual DJ's in the States.

Which brings us to the next question. The essential sound of Spirit is a rich, lush, psychedelic approach to rock music — the kind of sound that one would expect from a five-piece band like the original format.

Did, I wondered, he ever feel that threesome a mite restrictive?

"Less and less as time goes on, because the more we work as a trio, the more we're able to come out with a really full sound, with all the various devices we're using. I think we might at some point like to add people, but that would be only for a certain length of time, after the release of Potatoland, because that is quite complex and there are a lot of instruments on it, and that will be a whole big show."

I asked whether there was any possibility of getting back with Jay Ferguson, who along with Randy was the prime mover in the original version of the band. Since leaving, Jay has enjoyed success with Jo Jo Gunne, and as a solo performer, having released All Alone In The End Zone (excellent) and Thunder Island (mediocre). His relationship with Randy has never been a smooth one, however, as Randy explained.

"Jay, of all the members of Spirit, has been the most difficult for me personally to relate to. I mean, I do see Mark (Andes) quite often, and we're really good friends, and I always go over to John Locke's house, and we're really good buddies. But I really haven't seen Jay at all for the last few years, except for our reunion concert."

Randy himself, while we're on the subject of solo albums, did in fact release an album of surpassing brilliance called Kaptain Kopter & The (Fabulous) Twirly Birds. If anyone ever sees this creation in an obscure corner they should obtain it immediately since it features some of the most astonishing guitar playing yet recorded. The long-awaited Potatoland project, which has been on ice since 1973, will, I suspect, be equally (ahem) mind-blowing. Until then, there is a rich heritage of material to be heard. The band's reception at Reading proved that there is life yet in psychedelic rock music, and that there is more to be done with it by people imaginative enough to realize its potential.



*Spirit meet some other old rockers!*



## INSTRUMENT REVIEW

### Amplifiers



## LANEY P.A.

Price: £397.28 inc. VAT

Reviewed by: Peter Douglas

These small systems just keep on a-comin'. This Laney contribution to the effort consists of a pair of 2 x 12" cabinets and a 200 watt mixer amp. The cabinets are the most striking feature of the set-up: for a start they're BIG at a time when compactness is all the rage, and will show up in the darkest of halls due to the two vertical red bands down either side. One might indeed venture to say that they make the cabinets look a little old-fashioned. If you're fashion-conscious take note. If you're not, all you have to worry about is the fact that the added bulk makes them more difficult to transport. Though the cabs are sturdily constructed with tough 3/4" plywood and full corner protection, there is but a single carrying handle. A pair of smaller recessed handles, similar to those found on, say, the new Burman combo's, would have been ideal. But OK, this is just bitching. I liked the rubber feet.

Moving on to the amplifier, this is remarkably small and lightweight for a 200 watt job: the advantage of transistors over valves is significant in cases like these. There again, it means that the control panel is pretty cramped. The amp case is again very strongly built — feet, corners and heavy plywood.

### Fragile

The amp's facilities are as follows: on the left, a large square push-button on/off switch cum indicator light. To the right of that, the master section — master volume, master presence and master reverb, all of which are rotary controls. Beneath are three sockets for echo send, echo return and monitor. These are normally to be found on the back panel, of course. Next come the five individual channels. The gain on each is controlled by means of a slider graduated from one to ten. I found these sliders somewhat loose in operation, and fragile — very fragile. They come off in your hand with the most casual of tugs, and I could see these disappearing in the back of a van between one gig and the next. Laney really ought to take a look at the sliders used by Maine on their P.A. amp (see last month), which looked nicer and were more stable. At the bottom are

two more sockets, both inputs, and on their right two tiny buttons with switch in reverb and monitoring respectively.

And that's about it for the front panel. There's a hell of a lot there, and to be honest the impression was one of confusion. Why have sliders for volume and rotary controls for everything else? Equally, I appreciated the emphasis placed on additional presence controls, since one of the chief hassles with P.A. is to get the mics sounding bright enough. At the same time, a better idea would surely have been to provide the channels with bass, middle and treble, with just master presence to handle the top end of the treble. Again, a rotary control for gain would have been preferable to a slider. I would humbly suggest four rotary controls arranged in a square on each channel, which would be aesthetically and ergonomically more satisfying. A different colour for the gain knob would distinguish it from the eq knobs in such an arrangement. The clutter would also be reduced somewhat if the echo and monitor sockets were on the back of the amp out of the way.

What is on the back at the moment reads as follows: four speaker outputs, a socket for headphone monitoring, and sockets for slave in and slave out. The mains lead is connected by means of the now standard three-pin Euroconnector, which is good.

### Woolly

The sound test was once again conducted with the aid of three AKG microphones. Initially we found that sheer volume was there in abundance, and when the mics were placed for minimum feedback there was enough sound to allow the vocals to soar over the instruments. Still, volume isn't everything, and the actual quality of it counts for rather more. The characteristic sound of the system with the eq flat was distinctly bassy and woolly at high volume. To a certain extent twiddling the treble controls brought out a bit more punch, and brightness could be obtained with the aid of the presence controls, but what was really missing was the middle — something to bridge the gap between high and low. The best working compromise was found by setting the overall sound slightly more trebly than necessary and

then gaining extra depth and roundness by switching in a little reverb on all channels. This sort of thing should not be necessary.

These, then, were my immediate conclusions on four hours acquaintance with the system in performance conditions. I then phoned Laney for a couple of answers on some of my reservations. Astonishingly, it turns out that the presence controls are actually set at about 2 1/2K! This means that instead of equalizing the upper end of treble, it affects the upper middle range of the tonal spectrum, and all my perplexed knob-twiddling had been in vain. So point number one, my friends: call middle middle and presence presence. Otherwise there are going to be a lot of confused punters out there.

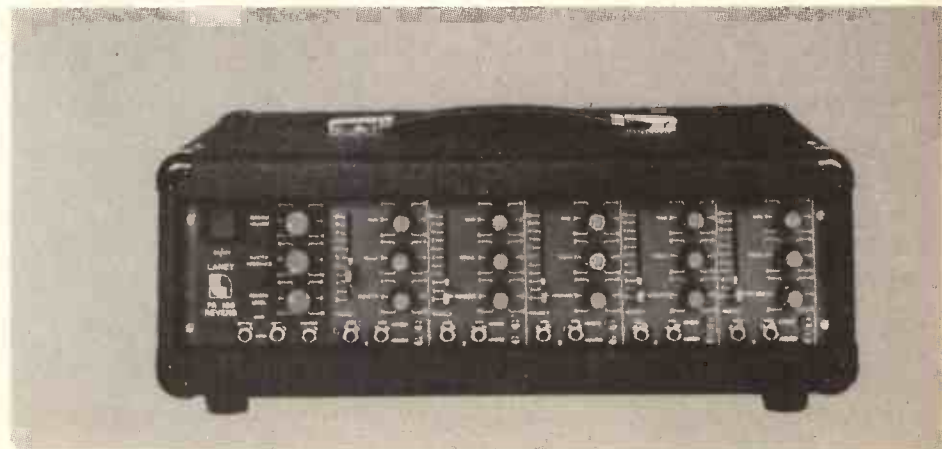
### Buttons

In addition, Laney's design man told me that they are in the process of making matching horns to go with the speakers, and this should free them of some of the lack of clarity that was evident during the test. The cabs are larger than usual for apparently sentimental reasons ("We don't like to do everything the same as everyone else...") and also because they look better and are stronger (?). Furthermore, new sliders are being considered to replace the current puny efforts, and the reverb and monitor buttons — at present chrome — will be coated with plastic to cut down on crackle.

Now all this is perfectly fine, but you don't really expect a designer to admit this number of mistakes quite so cheerfully when the things are already on the market. If they're going to make these changes, they should be made soon.

Lastly, we come to factor of price. The Laney system here falls somewhere between last month's Maine and the Sound Centre of a few months back, both in terms of price and performance. We can't therefore be harder on Laney than we were on them — especially since, instead of trying to bluff their way, they openly admitted that the thing isn't perfect.

So, give them a couple of months, and the chances are that the Laney P.A. will be eminently suitable to both your needs and your means. At this price, it really is a very reasonable buy.



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## INSTRUMENT REVIEW

### Amplifiers



## FRUNT 200L GUITAR AMP

Price: £166 exc. VAT

Reviewed by:  
Peter Douglas

Frunt is a new brand of amplification manufactured by Soundout Laboratories of Surbiton. Now OK, Surbiton isn't quite the town that springs to mind when we're talking about anything that's to do with rock and roll, but Soundout have had a reputation for some time in the field of disco gear. Some while ago they started to make slave amps that were equally useful for group PA. And now, with admirable logic, they have gone the whole way and produced a range of band amps and cabinets. These first appeared to coincide with this year's Trade Fair, at which the designers were anxious to garner the opinions of as many visitors as possible. The amps are now supposedly beyond the prototype stage, a batch of two hundred having already been produced. These have incorporated various minor improvements suggested by dealers and musicians, and will hopefully be appearing in shops during the last quarter of this year.

### Bugs

The amp we received at Beat was therefore to be regarded pretty much as a production model. In fact, there were still a couple of bugs to be swatted out of the works. In the course of the amp's progress from Surbiton to Islington "something" happened to the reverb. It seemed to be a case of one of the retaining springs coming adrift and causing an open circuit on channels two and three. It was also, apparently, not quite the correct reverb unit in the first place, and with these two factors in mind we stroked our chins, hummed and haa'd, and decided to give Soundout the benefit of the doubt. These are, after all, brand new, and thus prone to the occasional tantrum in early life.

And so to the details. The full title of the beast is the Frunt 200L guitar head. It comes in a slinky slim-line box with two very large heat sinks (painted red) at either end. These terminate at the front end in a pair of massive cast iron handles. Sur-

prisingly, this does not lead to a weight problem. As with most transistorized amps, you don't have to hire Precious McKenzie to roadie it up and down the fire escape. The facilities on the front panel are as follows: Channels 2 and 3, one input each, treble, bass, volume, and reverb on/off. Channel One is the main channel, with rotary controls from left to right reading: distortion, presence, treble, middle, bass and volume, with one input, foot-switch socket, and reverb on/off underneath. The master section on the right consists of volume and reverb depth, plus a nice fat on/off mains switch. On the back we find a pair of speaker outputs, echo send, echo return, and slave out.

We were really only able to test Channel One, since it was the only one working properly, and it quickly became clear that the Frunt was capable of a nice range of tones — as one would expect with four controls for that purpose. The treble was light and crisp, and with a bit of middle dialled in, the rhythm guitar sound became funky and chunky. Bring up the bass control, and now there's definitely some hard raunch in the sound, suitable for some good solid lead work in the blues tradition.

There are three methods of bringing distortion into the sound, but we found only two of them acceptable. First of all, with the tone controls set round about flat, you can whack up the distortion to anything between gritty and roaring. Secondly, with the gain on above half way, the pre-amp section starts to clip in the traditional manner. Thirdly, with a fair amount of bass tone on the amp and the reverb on full, you get a noise like a train emerging from a tunnel. This was not welcome, but we were assured that once again the rogue reverb was the villain. We also found out that the distortion buzzed somewhat irritatingly when wound up — but this was largely when the tone controls were approaching maximum, so that the whole thing was cooking like an egg on a hot tin roof. In fact, the overall signal-to-noise ratio was remarkably good for so powerful an amp.

The tone circuitry was the chief reason for this, the presence control in particular hissing at very modest volume. We usually assess the level of unwelcome noise from any given amplifier by turning everything right up with no instrument plugged in. This is a test we would recommend all amplifier purchasers to try before extracting the cheque book. As the rushing and roaring builds up, the eyebrows should be cocked quizzically in the direction of the shop assistant, who will then start to bluster and maybe tell you something about the amp which he didn't want you to know ("... some bloke from Judas Beast came in and tried it — but I'm sure it's still all right...").

As I mentioned earlier, we could not test the other two channels on the Frunt because, quite simply, the gain seemed to have disappeared, with or without the reverb on. When attempting to test the quality of the reverb on Channel One we were stymied by the fact that it didn't begin to function until three-quarters of the way on. But again, as I say, the wrong reverb had apparently been supplied by Hammond. Even so, on maximum it sounded



nice for lead on the bass pick-up.

The sheer volume from the Frunt was reasonable. But we did feel that it might be hard to get a very loud undistorted sound. Another point to consider is of course whether there are many guitarists (and this was designed for guitarists specifically) who want 200 watts of transistorized sound. Marshall used to make 200 watt tops, but these days most guitar players seem content with 100 or less, miked through the PA. If the guitarist has 200 watts rampaging out of his amp, how will the bassist and the keyboard player feel? Soundout would undoubtedly recommend the whole band to ditch everything and get Frunt, and who can blame them? But you've got to be realistic. Most lead guitarists are egotistical enough as it is without being given an amp twice as powerful as anyone else's.

### Decision

Lastly, one must inevitably ask, do we want to play our guitars through a tranny amp? Most will reply, No we don't — give us back our Marshalls. That is, however, a decision for the individual purchaser. It seems that if you want a very loud guitar amp, there isn't a lot of choice, and this might be the one for you. Linking up two 100's is all very well, but it costs rather a lot, and the Frunt is pretty cheap for what it has to offer. Just remember that with this much power you are going to need more speakers than usual. Either use a pair of high quality 4x12" cabs, or match the amp with one of Frunt's own cabinets.

Conclusion? Impossible to be definite. Our review amp wasn't meant to be a prototype, but it had the sort of faults that are typical of one. The biggest plus factors are a) the tone and b) the price. We'll just have to wait and see how well Soundout get on with the minuses. My guess is that they will iron them out.

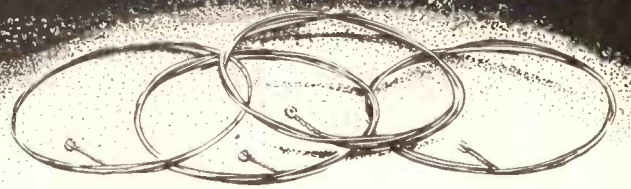
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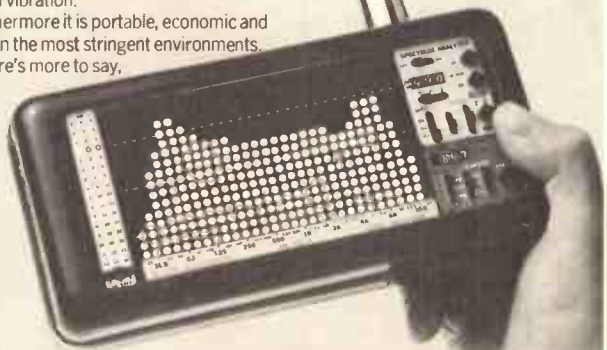
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## OVATION ELECTRIC LEGEND

*Price: £635 inc. VAT  
and flight case*

*Reviewed by: Tom Stock*

There can't be many Beat readers left who don't know the story of Ovation acoustic electric guitars — but for the few, and those others who might need a refresher course, here's a brief resume of their unique principle.

Common to every Ovation acoustic/electric is the exclusive, patented roundback made from a material known as Lyrachord. Charles Kaman, the company's founder, applied theories developed in aerospace research to guitars and came to the conclusion that a semi-parabolic shape would be better than the traditional flat-back and two sides which has been used for centuries. Kaman claimed the results of his research demonstrated that the corners and back bracing required in traditional guitar manufacture tended to restrict and interrupt the sound flow.

The Ovation round-back bowl has no corners and needs no internal support bracing and therefore, according to the Kaman theory, no sound gets trapped inside the guitar body, but rather flows uninterrupted through the sound hole. Because Lyrachord vibrates consistently at a known frequency, the wooden top can be matched without guesswork. When the 0.043" thick body is joined to the top, so the theory goes, the bond is stronger.

So far, of course, this is Ovation's own story. What is not considered is why, if this method is so potentially perfect, other manufacturers of top quality guitars have not followed suit with similar materials. After all, the technology is available. We must ask ourselves why there are no Martin, no Guild, no Flyde nor no Gibson guitars of similar design.

The Ovation has a second important difference: they contain their own pick-ups and pre-amplifier. Six piezoelectric pick-up elements are built into the bridge beneath each string saddle. The Kaman theory suggests that this arrangement is sensitive to both string and top vibration and achieves even, full range response with almost no harmonic or intermodulation distortion between strings. The FET pre-amplifier reduces hum by lowering the p/u's impedance, and balances the tonal characteristics of the p/u with the am-

plifier. Two band rejection eliminates mid-range response, say Ovation, to capture the unamplified sound of the instrument.

Also fitted to this model is a double rotary control — the top being a volume control marked one to ten, and the bass being a tone control marked bass and treble.

Right, that's the theory — what about the guitar? Well, first off, any guitar that costs £635 — even with standard luxurious flight case — has got some goods to deliver, and anybody contemplating spending that amount of loot has a right to expect — nay, demand — an awful lot of guitar. So (no, I'm not chickening out of an answer to that one!) let's see if he gets it.

Looks are a matter of taste, and the Ovation to my eye is a pleasant looking instrument. The trade-mark shaped head, gold plated machines and heads, restrained mother of pearl diamond shaped position markers, and the circular decoration around the hole do make a pretty sight. Obviously with a guitar of this price one expects good workmanship and you do get that — it's put together well and it has the expensive 'feel' to it. There's little more than can be said on that subject.

Sound, also, is subjective, but really, £635 surely demands a clearer un-amplified tone than this model possesses. It lacks treble definition to the 'nth' degree and I'm not keen on that. On the other hand, it is very loud, and projects tremendously well, although its overall unamplified tone is very middle-bass orientated. The strings sup-

plied with this model seemed a touch on the ship's hauser side for my liking and I sincerely hope that lighter gauge strings, especially on the top two, would brighten up the treble response.

The playing action seems utilitarian — although that might be a strange way of describing it. I couldn't grow to love a guitar of this nature — perhaps all the talk in the supplied brochure about technology, graphs, response, FETs, p/us, batteries etc. create a mechanical technological impression which is incompatible with my pre-conceived ideas of what a good acoustic guitar should be like.

### Amplified

Amplified the Ovation takes on a different complexion; I was fortunate enough to be able to use the Charlie amplifier (reviewed in last month's Beat) which was specifically designed to accompany the Ovation guitar. The results were excellent — the Charlie of course helping considerably — and the Ovation began to pour out some of its 635 big ones' worth. It's very powerful, very strong, but I'm not sure about this individual string p/u business. An acoustic guitar sounds like six strings being played at once — to try and differentiate between them must surely go some way to defeating the object of having an acoustic electric? Maybe I'm wrong, and when our Peter Douglas comes back from the States where he'll be visiting the Ovation factory for a future feature he'll probably tell me why I am — wait until then folks!

On an amplifier of more humble origin, the Ovation still sounds good — although I must take issue with the claim that it's less prone to feedback than (and I quote) "any single pickup fitted in the soundhole, glued to the top or struck on the bridge." The results of my subjective tests on acoustic guitar p/us last month indicate that more research has gone into them since Ovation made that claim. I found it neither more, nor less prone to feedback — only I agree that it's more controllable due to the proximity of the volume control right by your left hand! The tone control does offer a wide range from very dull to very sharp, and when used in conjunction with the amplifier's own tone circuitry, there are a great many sounds available.

OK, back to the original question — does it deliver the goods? I'm inclined to say no; — it's undoubtedly a fine, well built instrument, with a lot of advanced thinking, much care in its construction, a good pedigree, many famous endorsers and users — but that doesn't add up, in Beat's book, to £635 worth of guitar. But then, a guitar is worth what anybody will pay for it. Me? I'll have a Flyde with a Kelsey microphone p/u any day of the week and put the change as a down-payment on a Charlie amplifier. By the way, you don't often see acoustic guitar specialists playing these things, do you? I'd be surprised (but then I probably will be) to see the likes of John Williams, Davey Graham, Michael Chapman, John Martyn, etc using one (although Giltrap's been seen using them.) In the right hands and right conditions it's probably the best compromise — but it is expensive.





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## CARLSBRO ECHO UNIT

Price: £75 plus VAT  
Reviewed by: Tom Stock

It's probably the price, rather than the performance, of this unit which will make the eyebrows raise the highest. At £75 plus VAT Carlsbro could be said to be bringing echo to the masses, but it's such an awful phrase I won't be using it again!

The Carlsbro Echo is the latest addition to the range of effects introduced in the autumn of last year and reviewed by Beat in November '77. I concluded then: 'my general opinion of this new range of Carlsbro units is that they offer superb value for money — with no reservations whatsoever. Individual quibblings over each pedal — while valid out of context — pale into insignificance when you consider that all (7) the models could be bought for a total of £225.00 odd.' Would, I wondered,

this newcomer fit into the same category?

The Echo unit has the same family appearance of its 'brothers and sisters' — it would seem to have come from the same aluminium extrusion as the Flanger. Measuring some 8½ inches by 6½ inches, the unit is mains powered with no battery option. There are three rotary controls in the inset channel towards the top of the unit (marked Delay, Swell and Mix), two LED indicators (one showing the mains is on and the second that the unit is in Echo function) and one sturdy footswitch switching on/off the echo. The design is a prime example of plain simplicity, although I would be happier if the LED indicators were also set into the recessed channel. They do appear to be very strong, but there is a chance that a sliding platform sole might crack one. The under side has no actual feet for the unit to sit on, rather aluminium ridges which are part of the main body's extrusion: they doubtless work, but I would expect to see the unit fidgeting around on some stages I've been on!

There are three jack sockets at the back of the unit (or the front depending from where you're looking). One is marked 'In' and the other two are output sockets: one 'Direct' which bypasses the echo function, and the other marked 'Mix' through which the unit functions.

Right, that's how it looks — clean, functional and practical, and because it shares a similar housing to other effects in the Carlsbro range, presumably relatively inexpensive to manufacture.

'The Echo is a 'state of the art' solid state unit using a microcircuit analogue delay device to provide a variety of echo effects' says the brochure and while that is strictly true I would take issue with the im-

plication. Yes, there are a 'variety of effects' available, but I couldn't find that many which have usable/practical applications.

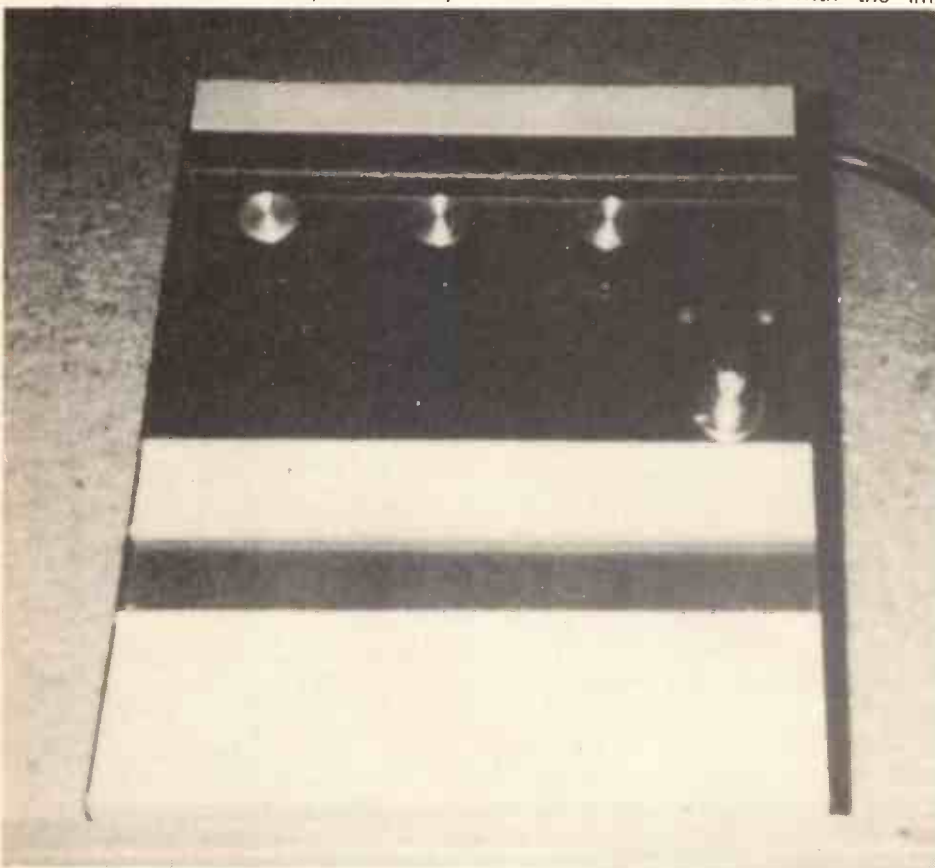
The Mix control determines the blend of echo and direct signal — i.e., in the anti-clockwise position you only get the direct signal, and on full clockwise you lose the direct signal and get only echo. I found the half way position adequate — an even balance between direct input volume and echo. The centre rotary control ('Delay') affects the echo delay — from 32ms in the anti-clockwise position (indistinguishable to all intents and purposes) to 330 milliseconds in the clockwise position. The 'Swell' determines the amount of echo which is fed back — i.e. the number/intensity of the echoes you hear. On full swell I counted about 125 following a hard hit chord, but after 80 or so the swell builds up to feedback and thus the maximum usable is less than the maximum available.

Before commenting on the performance, I'd like to repeat a point I made last year: please Carlsbro, number your controls 1-10; it makes life much easier for everyone! The two outputs are actually for use with two amplifiers — so the direct sound and the echo can be split to make a duophonic (sub-stereo) image. You could run them through two channels of one amp like I did to get maximum echo volume with out losing direct input sound, although this can lead to a 'farting' sound. Carlsbro tell me this is an extra effect they didn't know about! Seriously though they do advise not to operate the pedal like this in case some short circuiting of the outputs occurs! The two outputs are also necessary if you're going through a mixer—echoed signals going into mixers are not a pretty sight!

### Variables

Right then — the Carlsbro Echo does provide echo but I couldn't come to terms with many of the variables. Nearly full swell (8 if they had numbers), full delay (10) and half mix (5) provide a good John Martynesque echo — albeit a bit too fast for my liking — but good all the same. I just couldn't find a decent setting which would give the chorus-like effect which can be got, for example, from a Copicat — it would attempt to imitate it, but the result was mechanical and harsh, approximating more to the jangle of a flanger on full speed than to a classy ringing delay.

I'm probably being too harsh in this respect because although a Copicat is about 25% more expensive and has four inputs, the Carlsbro is considerably more practical being a) solid state and b) smaller and c) no moving parts to keep clean and serviced, and I think for those reasons it'll find a good many more homes to go to: people who don't want the hassle of changing tapes, or haven't got the bread to go right up-market to a fantastically expensive analogue delay device (that's what they call echo units when they cost £500 and more!) Yeah, the more I think about it the better a proposition it becomes. It's not amazingly versatile, but with careful playing around it does have some OK effects to offer, and when price and practicality are thrown into the equation the Carlsbro Echo comes out on the answer side with a clean face and a couple of stars.



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## INSTRUMENT REVIEW

### Drums



## SONOR-PHONIC 9 drum

### "Sound Machine"

Price: £1087.15 inc. VAT

Reviewed by:

Howard Rosen

In the past Beat has usually taken on standard four or five drum outfits for review but in response to demands for our views on larger kits we decided to get hold of a massive Sonor kit complete with six concert Toms. Unfortunately we couldn't photograph the whole kit as there simply isn't room in our offices to get sufficiently far away from them!

The kit comprised the following units: Concert Toms: 10" x 6½", 12" x 8", 13"

x 9", 14" x 10", 15" x 12", and 16" x 14"; an 18" x 16" Floor Tom Tom, and a 24" x 14" Bass Drum (all with 9 ply wooden shells) plus a 14½" x 6½" metal snare. Next come all the stands and fittings: bass drum pedal, snare stand, Deluxe Double Tom Tom holder, two Double Tom Tom stands, Hi-Hat, two cymbal stands, plus two additional boom arms which fitted on top of the cymbal stands to allow the cymbals to be positioned closer to the user once the kit was set up. Because there's so much to it, I found myself taking half an hour to set the whole kit up, and not being used to such a large outfit I had to play around with the Tom and Cymbal stands for quite a while before I found a position in which I could reach them. (*Must get a bigger drummer ... Ed.*) Once I did position the drums and stands nothing moved at all during the playing — this was obviously due to the spurred anchors on all the stands and the finger tight locking nuts on all the fittings.

I liked the sound very much — extremely loud, presumably due to the 9 ply shells, with a lot of definition and clarity between each drum. However, any player who has not encountered a kit of this size should approach it cautiously.

Although I spent a lot of time and care positioning the drums I still found it difficult to play fills right round the kit. Obviously with more time and practice many of the problems I faced would be eliminated — but there's no way a newcomer to monsters of this size could come to grips with it immediately.

Therefore the Sonor-Phonic is obviously

not to be recommended to the beginner but rather to the pro or semi-pro who's been playing for some time and is now looking for a greater variety in his sound.

The kit itself performed beautifully: although extremely heavy, the stands can be heartily recommended for their strength and range of height and angle of adjustment. They're probably the heaviest stands I've ever come across, but I shouldn't think they'll ever topple over unless you pushed them (with a fork-lift truck).

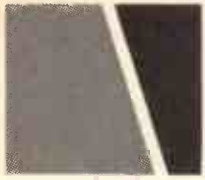
The complete set of Toms obviously provides plenty of scope for a variety of fills — although I personally don't like to hear them being over-used.

Now we come to the best bit — the snare drum. The response and feel is great. It's fast and crisp and has few if any over-tones. Even if your wallet won't stretch to the whole kit, the snare drum is worth checking out on its own.

Finally the finish: all the metalwork was very clean and heavily plated and I suspect, therefore, will give a good long life. As the Toms were single headed it was easy to check out the internal finish and I'm pleased to report that in each case the finish was excellent. My only criticism in this area is the prominence of the laminate covering around the seam area — but that's only a small point.

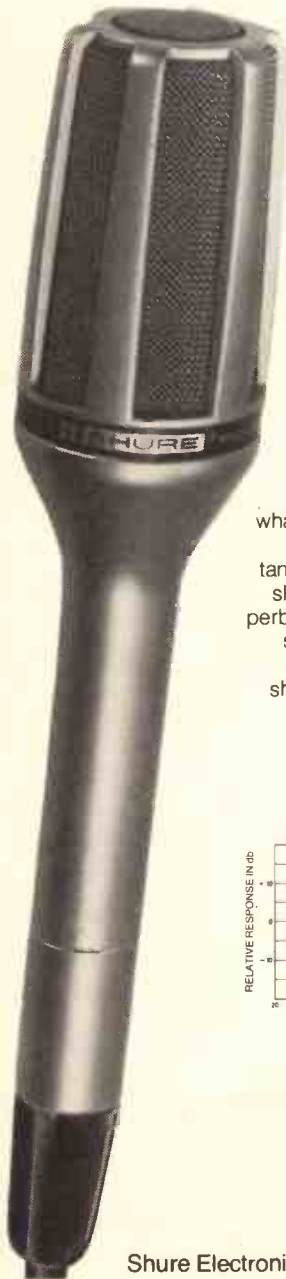
Overall then a good kit with a great sound and excellent stands. Only the price may stand in the way of many potential purchasers (*only the price? Ed.*) but even though it's expensive in cash terms, it does provide value for money.





# 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:

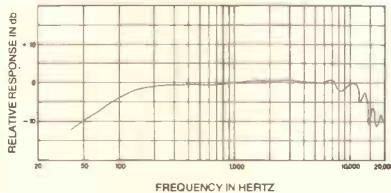


## SM59

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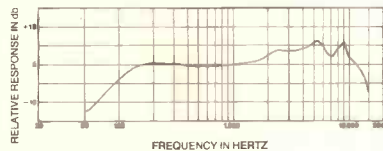


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# ROY HARPER...

## The philosophical ramblings of an English sheep farmer: Baaaah says Tom Stock



Any man who made his first album twelve years ago, has produced around ten more since, and has recorded and/or appeared live with the musicianly likes of Keith Moon, Chris Spedding, The Nice, Steve Broughton, Dave Lawson, John Paul Jones, Ronnie Lane, Dave Gilmour, and Jimmy Page as 'backing musicians' should, by rights, be a superstar at the very least, if not a megastar, or even one of those legendary hyperstars! Roy Harper has, and he's not.

He's certainly made his mark on the business — Led Zeppelin dedicated a song to him on their third album and he's probably the only man to appear twice at the Knebworth Festival — but he remains an enigma to the general music buying public. Many of his acoustic-electric-orchestrated songs have been controversial, difficult to categorise; many have been over-long for easy listening, and few of his records have made any impression on the charts. In fact he's probably best known for the unfortunate illness which struck him down in April '77, reputedly caught from a sheep to which he was administering the kiss of life. His public face is enigmatic, to say the least, but for one 'old folky' to have inspired the confidence of such illustrious musical companions as named above, there must, as

someone once put it, be more to it than meets the eye.

I met Roy's eye shortly after his appearance at Knebworth with Andy Roberts at the very end of his 'Back to Reality' tour which coincided (just) with the release of a compilation album of the same name containing simply acoustic material.

Is, I wondered, the 'Back to Reality' phase an open-ended progression? "That's an interesting question. I would dearly love to have an acoustic band, and I think Andy Roberts is the basis for that — he's the foundation. Of course, it's completely uneconomical to go out on the road for more than the two of us, because we're not earning enough. I think we're either in debt, or just in the black — so you've an idea of what it takes to put a band on the road. But that isn't the point, really: I mean, I should play to people.

"The problem with that is... what I want to do, what I'm trying to do, is to use the effects that are available inside modern sound technology in a way, perhaps, that they've not been used before; I don't think you could describe the majority of uses they're put to as being particularly tasteful. I mean I'm not trying to say in any way that I'm the most tasteful thing that has ever hit the music scene, or that I would want to be because taste isn't really where it's at in

1978 to start with — in fact it's an anti-taste — but more that I'd really like to see those things used in the way that they could be used, which involves the word 'taste' but probably in a slightly different context. Everybody who uses modern equipment tends either to under-do it, or over-do it.

"What I really want to do is to bring the forms that I know can exist as siblings together into a band; I'm not concerned with being a rival to either Jimmy Page or John Williams. If I was I'd be on stage all the time — it would be a different life for me.

### Vagaries

"I could, for instance, go out as a folk singer, and I'd earn quite a lot of money, but when you're hiring half of the Pink Floyd's P.A., your wages get swallowed easily...

"But it's an interesting question really, because the 'Back to Reality' thing is a kind of double entendre in that I had to come back to the reality of making money instead of losing it all the time, because there's a limit to what sponsors can put up with; the vagaries, the infighting and the back-biting in the record business means I've not had a record out for a year, so as a stop-gap (for in these times of media over-kill you've got to keep your name handy)

EMI decided, in their great wisdom, to put a compilation out of some of the better of the old stuff, and it was me who suggested calling it 'Back to Reality'."

Roy paused for breath. But, I protested, you've done a tour to promote the record.

"No, not really: that was a tour that I got together independently for the first time in my life. As you know, in this business, you only do a tour because you've got a record; you only do interviews because you've got a record; everything centres around 'the record' — but it just so happened we were doing a tour."

Time, I thought, to move things on. How does he cope with the paradox of being essentially an acoustic artist in an electric world?

"It's not a paradox. You can be acoustic and play Knebworth. There is an incredible difference between an acoustic and an electric guitar — and that difference still exists between an electric guitar and an acoustic guitar that's being amplified. There's only one man I know that can play both to any degree of perfection and that's Page. I don't personally know anybody else who can do it. There are others I suppose — I guess Gilmour picks up an acoustic guitar now and again and I imagine he's all right."

Steve Howe, Gordon Giltrap?  
 "I wouldn't put either of those in. I don't think Gordon's an electric guitarist at all. He's the fastest gun in the west really . . . so, I think I would really like an acoustic band — I think it would be more productive for me than another electric band. You see, there was a time when I was conned, conned myself, into thinking that the power I managed to get into lyrics would be suited to the full blooded, 25,000 watt syndrome; but I no longer think that.

"Words are an instrument by themselves — totally divorced from the machinations of modern sound technology. My approach to words over the years has not actually been an electric approach. To have had a genuine electric approach I think I would have had to have written far less words, but to have written far less words would have engendered less meaning."

There followed at this point, a lengthy monologue from Roy concerning his own assessment of his place in contemporary music, touching on his conviction that some of his own material will last several centuries, exploring the responsibilities of an 'artist in his own

time' — in all, confirming his elitist classification. ("I don't think that in this age it's possible to give a genuine artist — I think I am — his due in his own age because there is too much to take in, and it's all happening so fast . . . Radio 1 probably epitomises the depths of meaninglessness . . . does life have a meaning . . . I'm a person who wants to bear fruit . . . I'm only going to get what I'm due in terms of popularity quite a long time after I'm gone . . . If I couldn't see a future I wouldn't be talking to you").

Much of our conversation would have sounded better around a dinner table in Oxford in the early '30s, or perhaps in Bloomsbury. Roy, probably by design, concentrated heavily on the philosophical and intangible aspects of being quote 'an artist' rather than the tangible, physical realities, throwing off direct questions with indirect and tortuous answers, and while I considered it inopportune to interrupt some of his more tenuous arguments to allow him space to elucidate, I found myself slapping the back of my neck pretty hard to keep myself aware of the reality of the situation.

Harper has probably reached

his status in the rock business with a mixture of undeniably genuine lyrical and melodic talent combined with a conscious effort to remain elusive, elitist and obscure — thus generating continual interest in his persona. He is then able to carefully stage-manage interviews towards continuing this enigmatic public image.

Does he, I wondered, long for an environment in which he can work totally unrestricted by criticism?

"No. What is restricting is the demand to get enough on each record to make it accessible for enough people to buy it to hear the three or four tracks that I really want to put on it. I've developed a technique these days — very sad really — of spreading those four songs throughout ten songs. I've diluted myself a little but so I can carry on doing what I am doing, cos I would have been thrown out on my arse years ago. I would have been worse off than Van Gogh because I wouldn't even have had a canvas."

Is then the actual length of the record, the 'product' another problem? An artist, after all, can choose the size of his canvas . . .

"Yes, that is another restric-

tion . . . but I find the restriction in that area is that I can only have an album a year."

Was, for example, 'The Lord's Prayer' from Lifemask, really a 28 minute song?

"It could have been a bit longer. There was quite a bit edited out from the middle as it was.

"I took the middle out completely and re-arranged it — it was very awkward. Those seven or eight minutes could have gone on the other side, but it's such a hassle to turn a record over to hear the end of a song. And, anyway, it's no great loss to art or civilisation if you shorten your canvas by six inches — it's just a slightly different picture, it's not necessarily less of a view. It could potentially be more of a view because there's less being said."

Roy, his beautiful wife and bouncing baby boy had to be in Sussex, and I had to be back in the office to listen back to this conversation. It should serve as a taster to Roy Harper — because despite the fact that I found much of what was said pretentious in the extreme, I still hold his music and lyrics in high regard. Perhaps, after all, artists should stick to what they do best.

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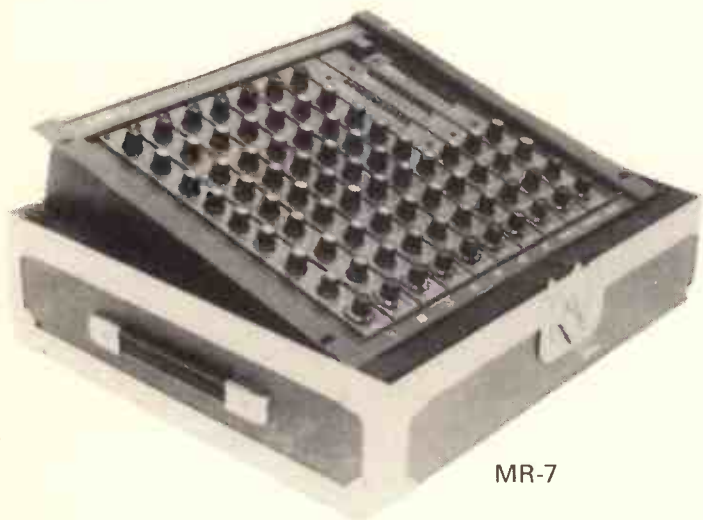
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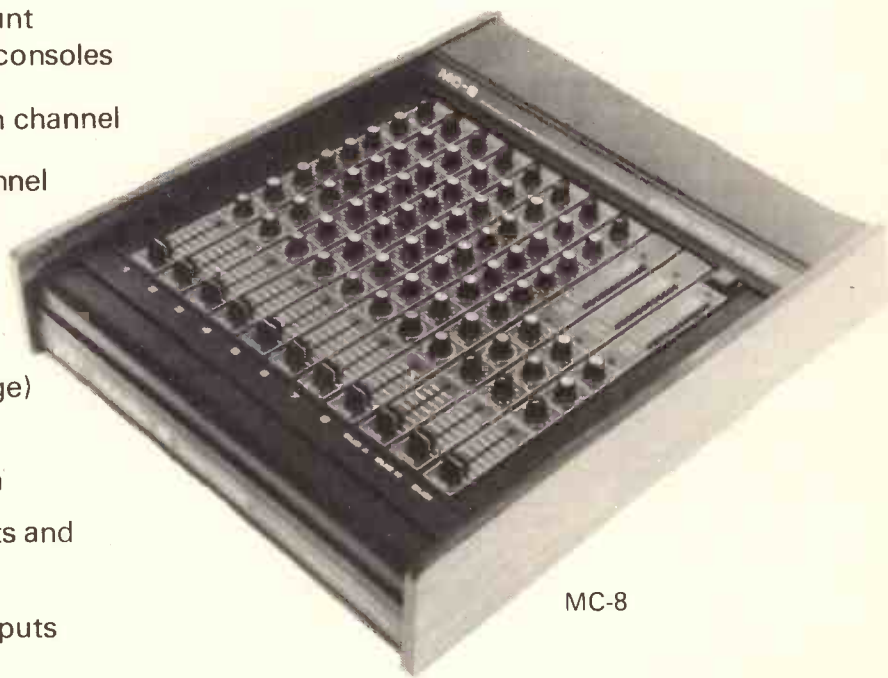
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**(WHY NOT?  
— ED)**

**C**hris Stein was wearing a pink suit with a pink shirt, pink tie and pink-pocket handkerchief. Even his biro was pink. Had we not been accompanied by his bride-to-be, Ms. Deborah Harry, heads would still have been turning like kebabs on a spit.

The BBC corridors are indeed a strange labyrinth to be walking through, especially with this lot in tow. For those who have never known the dubious pleasure of visiting this centre of British Civilization, it should be said that the atmosphere is not exciting. The walls were last painted on D-Day, and at that time their idea of decor was a generous wash of olive drab on a grey undercoat, with strip lighting to show up the miserable, utilitarian nature of the place in all its stark horror.

How appropriate, then, that we were on our way back from a Top Of The Pops rehearsal — surely the most dreary show on earth.

The other bands present for the rehearsal took it all with an air of good humoured resignation. A party of O.A.P.'s shuffled across the studio floor, uncertain whether this was the Nine O'Clock News or the Generation Game. "Punters goin' 'ome already," commented The Jam's Bruce Foxton as they shambled out again. A man with a clipboard jabbed his forefinger in the direction of myself and publicist Alan Edwards as we lurked in the shadows. "Move over to the other side of the studio if you want to watch!" he trilled. "And put your cigarettes out, please," he added, stamping his Hush Puppies petulantly.

### Slagging

As the Meters, Jilted John and — on film — Foreigner went through their numbers with clockwork efficiency, we retired to the sanity of the upstairs canteen, where guitarist Chris and I were able at last to talk about the Blondie album, "Parallel Lines".

The album is most certainly a big enough improvement on "Plastic Letters" to put them in line for a comprehensive slagging from most modern music writers. Did Chris see it as a more mature effort?

"Well, I don't really see it in those terms. Those first couple of albums had the energy of final release — we'd been playing the songs live for two years, and doing them in the studio meant that, y'know, they

## ... it is about A MAN — CHRIS STEIN



had the feel of live arrangements. But yeah, lots of bands get slagged off when they get to their second or third album, because the band has usually started getting interested in a studio sound rather than live sound, and certain sections of the press don't like that. But they're more interested in attitude than music, I think."

The producer this time was Mike Chapman, he of Chinichap notoriety. How different had his approach been from that of Richard Gottehrer, who produced albums One and Two?

"Oh, Chapman's very different. Gottehrer used the one-take approach. But the way we worked with Mike was to spend a lot of time on the backing tracks. The track Heart Of Glass, for example, was based around a Roland Rhythm Machine, and the backing eventually took about ten hours to get down. We must have spent about three just getting the bass drum sound.

### Psychedelic

Chapman's a perfectionist. He works with an engineer called Pete Coleman, whom he trained just about from a baby, and they work great together."

The all-round improvement of "Parallel Lines" is due in part to Chris's unusual ideas for the guitar. In places — and in particular on "Fade Away (And Radiate)" — the sound is quite strongly psychedelic.

"Part of that is Robert Fripp.

It's an old song written, oh, some time between '74 and '75. We met Fripp originally when Eno was going to come and see us but couldn't make it, so he sent Fripp instead. It was great to meet him. We actually did a show with him in New York, and as I say he helped us out on this new album. But it's hard to copy the lines he played in the studio for live gigs, cuz he zooms all over the fretboard, and at one point ends up at the 23rd. fret. So I've had to work on that.

A shake of the head and an expression of slight incredulity.

"Well, OK, he's not strictly psychedelic, but he plays really quiet, really quiet, and it completely changes the atmosphere. You don't need a million watts each to get across."

### Bluegrass

Stein's own musical background is fairly straightforward; his first guitar at the age of eleven was a single-cutaway Harmony cello-type guitar. At that time he was not conscious of rock and roll, but considered the popular music of the day to be "mush". Folk, bluegrass and Earl Scruggs all gained his attention. I fingerpick to this day — two fingers and the thumb . . . . Chris produced the picks from his pocket. "I still play banjo. For a long time I used to fret the guitar with my thumb — I knew you weren't meant to play like that, but I'd got it from watching steel guitar players. I can't see how anyone can use their nails to pick. Mine just splinter."

### Career

In 1963 came Dylan, then the Beatles, and quickly afterwards the Stones, followed by a resurgence of interest in "real" (i.e. black) blues.

"At first I considered the Beatles to be bubble-gum music, until around '65. The local intelligensia were into the Stones. It was considered more "ethnic", more street-level. By that time I was right out of the old folksy blues stuff. It was all English rock . . . but I was never in a position to regard rock as a career until recently, with this band."

He owns two Strats — one a '56 for the studio, the other a '76 for live work. Both are maple-neck models. He considers the new one to be inferior — a guitar for throwing around on



## BLONDIE

stage. The amps are Marshall valve 100's and Fender Twins.

"I would never use a transistor amplifier for the guitar. They're all right for bass or keyboards maybe. The Marshall I use in the studio, but I find it too loud for using on stage, so there I use Twin or maybe a Roland JC120. I like a nice chingey sound from the Strat, and the Twin is just right for that. The beauty of the older Strat is that I can get extra high harmonics on it."

Two new members of Blondie have appeared: Frank Infante on second guitar and Nigel Harrison on bass.

"Frank's playing about half of the guitar on the new album. Our sounds complement one another: I use a clean, smooth, sustained sort of sound and Frank's raunchier. Most of that sustain comes from a Big Muff which I've been using for a long time. I used to have two, but one got stolen, and I've been all round the world with the other. It's only just starting to crack up, which isn't bad after such hard use. The other Electro-Harmonix unit is a phase shifter.

Then I've got a Roland Chorus Echo. That's useful because it's got footpedals for the rate of echo and for getting sound-on-sound, so you can just build it up and up. And I've also got an MXR compressor. It gives you a lot of extra top, which is great for a nice bright, chunky rhythm sound. And of course it's nice to use as a limiter."

And finally there's the vexed question of the E-Bow, concerning which Beat had some harsh words while back. Chris reckons it's OK, takes time to get used to ("They gave me mine") and is impractical for live use. He expresses interest in the Gizmo, but — like everyone else — has never seen one.

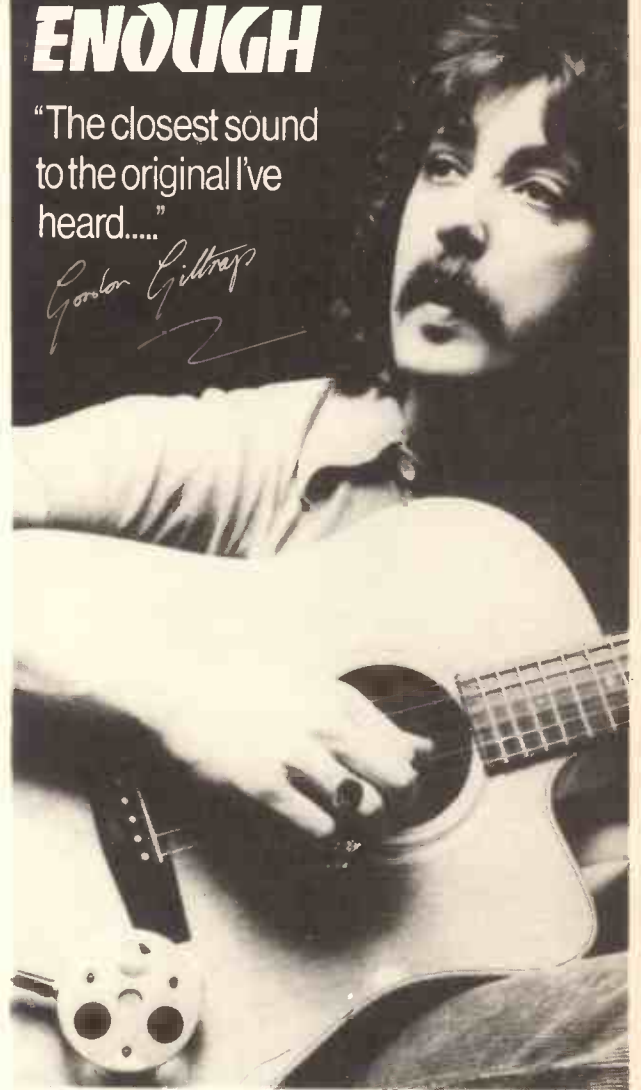
## Gorillas

And that's Blondie — or at least one-sixth of it. It's not easy to interview anyone in a noisy BBC canteen with people coming up to ask for Debbie's autograph every five seconds. Then again, I was lucky even to get past the front gate, since the girl from Rock On had been turned away by the BBC's uniformed gorillas despite numerous tearful protestations. Ah, the things we do for you readers . . .

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# BILLY COBHAM

**M**anfred Mann, Eric Stewart, Ritchie Blackmore, The Who, Genesis and Eric Clapton are among the countless professionals who have allowed their names to be associated with particular products. A few, however, go one stage further, to become associated more deeply with the manufacturing company to a point where they hold clinics, demonstrate the equipment, and even have a say in the design stages. Two jazz/rock musicians in particular come into this category—George Benson and the subject of this article, Billy Cobham.

During the recent NAMM Exhibition in Chicago Billy Cobham could be found every day on the Tama stand, offering both advice and experience, as well as proving to be easily persuaded to let go with a couple of tasty riffs. Unfortunately for Billy, we had transferred last year's Man in Atlanta from the cotton fields of Georgia to the motor factories of Chicago for this assignment. Billy, it seemed, had had no warning (although Steve Miller was probably taking his vacation in Singapore just to coincide with the exhibition) and before he knew what was happening the drum sticks had been whisked from his flailing hands and he was dragged to the make-shift interview room for a quick once-over. As it turned out, however, Billy was more than a match for Beat's correspondent!

Billy was at one time associated with North drums: "I'm still into them; they have a sound characteristic unlike any other drums on the market. It's not true to suggest that their only selling point is the volume they can produce; but right now I'm using Tama."

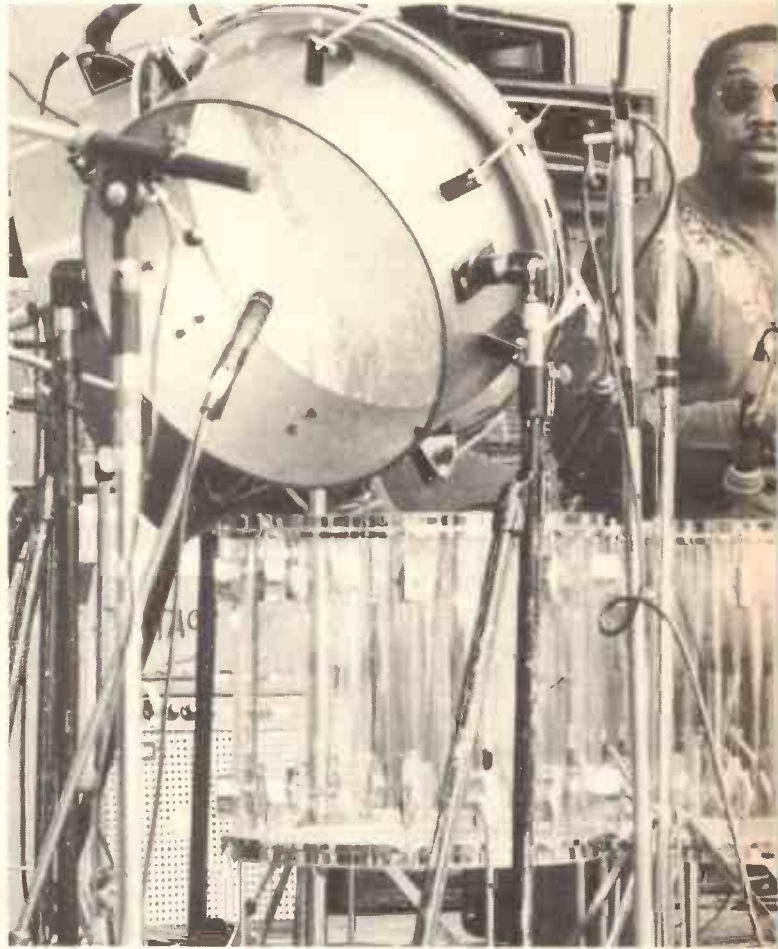
In fact he's doing more than just using them. He was responsible for much of the design of his present massive kit, from the choice of the wood (maple) shells to the sizes and sounds. For the mathematical his armoury now comprises: three bass drums, 20", 22" and 24"; 6½" snare and two piccolo drums 3 and 5½ inches; the Tom Toms are 8 x 14, 9 x 15, 10 x 14, and 15 x 16, all with maple shells and Remo heads—the thickness depending on each individual drum. Cymbals are all by Zildjian and comprise a 26" swish; 22" ride, 21" brass, 20" brass, 18" brass, 7" splash and 14" Nu-Beat hi-hats.

"I'm very particular about the way my kit is miked up" Billy went on. "I've noticed certain microphones have a tendency to drop out in the middle ranges so I've chosen my mics really carefully. I use Electro-voice RE20's on the bass drums, AKG 451's on snare and Octobans, and Sennheiser 421's on the Tom-Toms. I use about 35 microphones in all which means that there's quite a lot of mixing necessary. I tend to sub-mix extensively, coming down to ten channels on the final mix."

Surprisingly, Billy's using this set-up in both live situations and in the studio, where at the time of the interview, he was working on a new album. "I always use the same kit in the studio: with the microphones I use I never get any problems over separation at all." Did he, our foolish man wondered, ever over-dub? "Never" came the insulted reply!

During the course of his stay at the Exhibition he was also involved in demonstrating a kind of synthesizer—"Yeah, it's a prototype of a drum and percussion controller that I'm working on. I don't know yet if I'll be using it on the tour I've got lined up for Britain in November; that depends on whether we get it ready in time. It's just some prototype stuff we've been kicking around. We're also working on some other things, but nothing that I can talk about publicly at this time."

On a different tack (*if there're any left after Atlanta . . . Ed.*) Billy was asked about the Octobans which were also on display in the Tama stand. Recently introduced to this country (about 6 weeks or so ago) Octobans are a set of eight drums which can "be diatonically tuned to produce a straight run scale between E and G." The Octobans have fibre bodies of varying lengths with no seams, and it is the lengths that



provide the tuning, rather than the tightness of the skins. In this case, the heads are of equal tension. The kit comes in four pairs, with four stands, are finished in black and will set you back just over £500 which doesn't sound too bad at all.

Billy's career as a musician is pretty well documented, although it was probably his association with John McLaughlin which thrust him into the limelight, ("I didn't leave McLaughlin—the band didn't split. He just fired everyone. I was working for him, and he was paying me a salary.") but it may be puzzling for those not 'in the know' to see him credited with so much of the music on the albums on which he has played.

"I write most of my stuff on keyboards," Billy explained, "I've got a collection of Moog and Oberheim synthesizers, and most of the writing gets done on those. As a matter of fact, I score much of the music, although I guess some 60% is fully worked out before hitting the studio, while the remaining 40% comes through improvisation. I do play some keyboards on my albums, as well." So the old adage about a drummer just keeping time holds no water for Cobham, then? As it turned out, our man in Chicago became the subject of a vitriolic attack from Billy who misunderstood our intentions; as a matter of fact the interviewer is also a "drummer" and has faced the same sort of mindless accusation himself. (*More justifiable though in this case . . . Ed.*)

"People do express surprise, but drummers are individual

## The art of the musical drummer



musicians. A lot of people are under the wrong impression when you say drummers are musicians. A drummer is a musician first and foremost. If anything, they have to support those people who consider themselves musicians: nine times out of ten the people who consider themselves musicians have no rhythm; they really lean heavily on the drummer who they may think of as the idiot who just plays time. I take great offence at that. My view is that drummers are more musicians than those who consider themselves musicians.

"I read a small article by the bass player in the Average White Band where he's talking about Elvin Jones and his Quartet, and he says 'the *drummer* and his quartet.'" He has a really warped view of what music is all about, about what parts musicians play. He's (Elvin) a percussionist, not a drummer. He's more of a musician than that bass player could ever hope to be, primarily because he has to support not only himself, but the rest of the band for their lack of finesse or ability. I'm a musician too. I play with people who feel good to me."

The interview was over, and Billy wandered back to continue his work promoting Tama drums—he's already done over 40 drum clinics for them this year and is planning to come to Europe in the spring to conduct some over here. Look out for the notices, because the man knows about drums and knows how to play them.

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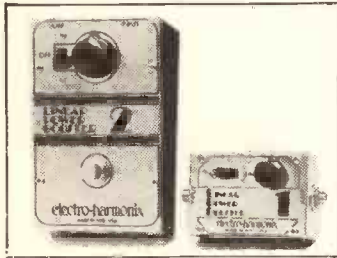


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The LINEAR POWER BOOSTERS 1 & 2 can increase the output of any electric instrument such as guitar, bass, organ or microphone. Since all amplifiers are overdesigned to more than handle the most powerful pick-ups, the LINEAR POWER BOOSTERS will let you derive optimum results from your amplifier. And it's much cheaper than buying a high-output pick-up. • Maximum setting of the volume control of one unit can make your amplifier TEN TIMES LOUDER! • The switch allows instant change from regular

instrument output to pre-set boosted output. • Increases guitar sustain • Vastly increases the performance of all distortion devices, wah wah pedals, and other accessories. • Using two LINEAR POWER BOOSTERS will give you even more sustain. Turning up the volume level of the first one past the halfway point will shift the second one into overdrive. Using the first LINEAR POWER BOOSTER's control you can now develop the initial bare hint of harmonic distortion to any desired degree. The second LINEAR POWER BOOSTER can control the volume of the combination. • Two models: LINEAR POWER BOOSTER-1 with a double male plug, will fit into into amp or instrument! LINEAR POWER BOOSTER-2 does the same dynamite job down on the floor.

LINEAR POWER BOOSTER-1—3" x 2" x 1 1/8"

LINEAR POWER BOOSTER-2—5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



## NEW ELECTRONIC DEVICE FOR SELF-MULTIPLICATION

Let THE CLONE THEORY Chorus Effect double your live vocals or instruments, with the fullness of studio overdubbing and the natural intermodulation of large orchestral groups. Makes voice, guitar, and horn sections—in fact any instrument sound bigger and richer. This new device utilizes a highly sophisticated voltage-controlled analog delay line which generates both

echo and flanging at the same time. The result is a moving chorus otherwise obtainable only with an expensive combination of delay and flanging equipment. Multiple controls can produce a delightful true vibrato and other variations. AC 8" x 6 3/4" x 6" x 1 1/2"



## TRY HENDRIX' SWEET SUSTAIN

Jim Hendrix relied on the BIG MUFF PI for his smooth, mellow, supple electric-lady sound. Now Santana uses this finest distortion device, high on sustain and low on distortion. Whole chords can be played with minimum distortion. It is designed for the guitarist who wants his axe to sing like a hummingbird with a sweet violin-like sustaining sound. The sustain control allows the player to optimize long sustain with a hint of harmonic distortion. The tone control allows you to control the

harmonic content, from a sweet silvery liquid to razor sharp. AC/DC. 6 3/4" x 5 1/2" x 2 1/4" x 1 1/16"

THE LITTLE BIG MUFF PI is a compact version of the famous Big Muff Pi favored by Jimi Hendrix and Carlos Santana. Preset maximum sustain. AC/DC. 5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"

MUFF FUZZ - This funkiest distortion device will give the player that dirty sound which cannot be gotten from today's popular solid state amps. It gives the player that natural distortion of tube-amps used by the Rhythm 'n Blues bands of yesteryear. And now it comes with a double male plug that lets you plug into amp or instrument. 3" x 2" x 1 1/8"



## TASTE AND FEEL EACH NOTE

The SCREAMING BIRD and SCREAMING TREE are treble boosters that will give your instrument that razor sharp edge that can cut through when you're playing live. The high end of your sound spectrum will sparkle, as you can taste and feel each note.

BIRD—3" x 2" x 1 1/8"  
TREE—5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



## PUT SWAMP IN YOUR BASS

The MOLE and HOG'S FOOT Bass Boosters cut the highs and amplify the subharmonics, giving your instrument the depth, authority and heavy penetration of the foot pedals of a church pipe organ. The MOLE or HOG'S FOOT will give your axe or amplifier that thick, swamp-bottom blues sound of the Fender jazz bass used in conjunction with the old Ampeg B-15. MOLE—3" x 2" x 1 1/8" HOG'S FOOT—5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



## WELL DONE, DOCTOR Q

DOCTOR Q is the most economical yet high-quality Envelope Follower available on the market today. Effects ranging from involved mellow funk lines to slashing thin chops can be instantaneously and sensitively controlled through the player's use of attack and decay dynamics. The range of the filter can be preset. And as an added feature, the bass switch can be used to add a rich bass equalization without losing the thin, whipping Envelope

Follower sound on top. This makes the unit excellent for getting potent new sounds from the electric bass, as well as guitar and clavinet. 5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



## ELECTRO-HARMONIX PRESIDENT KEEPS TWO MISTRESSES!

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DELUXE (AC): 8" x 6 3/4" x 6" x 1 1/2"  
STANDARD (DC or Adaptor): 6 3/4" x 5 1/2" x 2 1/4" x 1 1/16"



## MIXXXXX

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

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HOT FOOT Universal Pedal can turn any accessory, made by any manufacturer, into a foot pedal. How does it work? Simple. Just pull off the knob of the control you want to work with your foot and attach the screw at the end of HOT FOOT's flexible shaft and presto! you've got another effect under foot control! It's a simple invention, but brilliant. There are no electronics to worry about. No matter what new types of sound effects are created in

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13" x 6" x 3 3/4"



### E-H DEMO RECORD GETS DOWN TO IT

This new LP produced by Elliott Randall using top New York City studio musicians, is a contemporary, highly listenable set of music ranging from funky blues to space jam. It demonstrates ingenious uses of our most popular effects devices—uninterrupted by live hype. You'll hear 6-string guitar multiplied to 12 by the ELECTRIC MISTRESS Flanger, voice doubled with sax-like sound

through the OCTAVE MULTIPLEXER, plucked strings silkened into bowed strings by the BIG MUFF PI, and many more startling transmutations using our "STONE" series of Phase Shifters, GOLDEN THROAT DELUXE MEMORY MAN, DOCTOR Q, FREQUENCY ANALYZER, and HOT FOOT. Hip liner notes by Village Voice music critic Carman Moore described how the effects are created. A must for every electric guitarist. Albums are available at your musical instrument dealer.

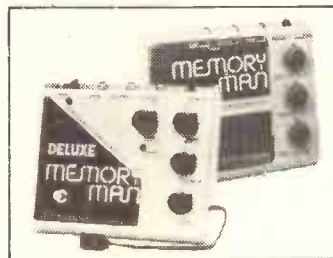


### STRETCH YOUR GUITAR NECK UP TO 19 FEET!

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

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

6 3/4" x 5 1/2" x 2 1/4" x 1 5/16"



### OUR GREAT NEW ECHO/ANALOG DELAY LINE

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

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

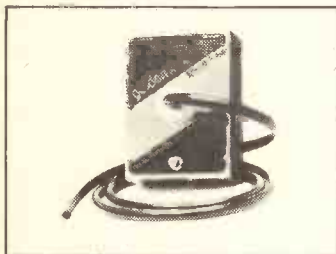
Clean noise-free operation with distortion under 1%, a signal-to-noise ratio of 60db, and a built-in SILENCER™ Noise Gate.

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

- Wide range of Delay: 15 msec—4 sec.
- Wide frequency response: 10 Hz—100 kHz (Direct), 10 Hz—3kHz (Echo) ±3db
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Also available in an economy design less indicators, level control, and noise reduction circuitry, but including special Boost switch.  
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### GOLDEN THROAT WILL LET YOU SING YOUR AXE OFF

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GOLDEN THROAT is more powerful than the competition, with a 100 Watt driver and a red light overload indicator. Its sharp but meaty sound can be produced with any strength amplifier.

6 3/4" x 5" x 3 3/4". TUBE—6" x 1/4"



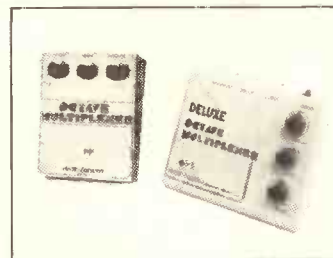
### MOUTH TUBE FLEXIBILITY WITH BUILT-IN MONITOR AMP

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

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

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

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



### DELUXE OCTAVE MULTIPLEXER WITH ERROR-FREE TRACKING

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

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

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



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**L**eo Sayer may not be every gigging and/or recording musician's idea of a heavy-duty studio buff, but it's worth bearing in mind that his 'Endless Flight' album was a monster hit in its own right, in addition to spawning two No. 1 hits — 'You Make Me Feel Like Dancing' and 'When I Need You'. What follows is a detailed account of the preparations which went on prior to the recording of Leo's third platter. The producer was Richard Perry, who has also worked with Diana Ross and Carly Simon, the engineer Howard Steele, and the studio the "big room" at Studio 55 in Los Angeles.

Given Sayer's and Perry's feelings about the kind of album they want to make, engineer Steele sets up the room accordingly. "When you're going to make a record with a lot of 'space' in it and not many overdubs, you have to be doubly careful about your mics because you want to capture the full sound of the instrument without any unnatural colouration. This fits my idea of recording anyway because I try not to record with a lot of overdubs. That stems from being a musician myself (Steele played bass in a number of Texas bands). I always do things critically, but in this case, the weight is really on Leo and the musicians. When there's lots of natural sound blending as a result of having lots of musicians you don't have to be as critical."

Steele hasn't used multi-track noise reduction in recording Sayer before but feels it's necessary for this project. He's using the fairly new Telcom noise reduction system on the two-track. "It's kind of a cross between Dolby and dbx. Dbx does limiting and expanding to such an extent that you can hear it working. Dolby rolls off the supersonic top end purposely and it removes that feeling of presence. With Telcom, you can't tell it's being used."

"As for the set-up, I get the players arranged just as if they were playing a 'live' gig. The drum kit is on a riser with the bass and guitar in front so all three musicians have eye contact. Similarly, the acoustic guitar booth has a half-inch-thick glass door to keep up communication. Also, the wooden floor transmits sound nicely, and gives the players a greater feeling of unity. I separate the drummer from the bass and guitar with four-foot-high foam baffles that are a foot thick. The amps stand next to the baffles, but the bassist and guitarist sit in front of them so they're not confined."

"When we're running down a tune, I leave the room mic (a Sony C-500) open. I find that prevents communication problems. Every musician can talk to everyone else. I think a lot of engineering problems are really problems caused by restricting communication in the studio or between the studio and the control room."

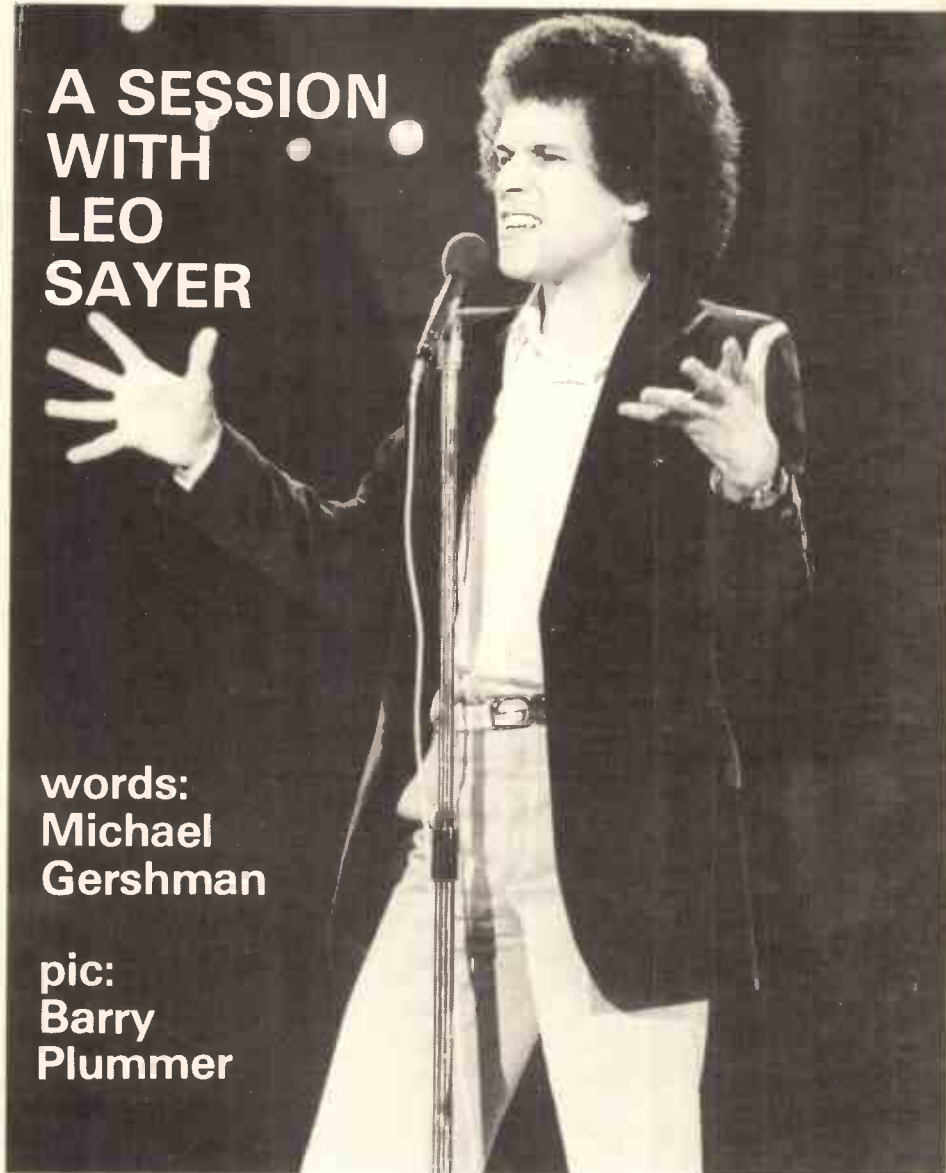
### The Studio

Steele gears his microphones to the instruments rather than musicians. He uses a Neumann KM-88 on the acoustic guitar. "It's got a really smooth frequency response and a nice airiness to it." He uses a Neumann U-87 overhead on the drums and in the piano. "I find it is *the* quality workhorse condenser mic. It's the most widely-used mic, and you *could* use them everywhere, but I use other mics for other qualities."

## A SESSION WITH LEO SAYER

words:  
Michael  
Gershman

pic:  
Barry  
Plummer



The rest of the drum kit takes a variety of mics. Steele uses the Sennheiser 441 on the kick drum and the AKG 452 on the mounted tom-toms and the snare. (On the snare mic, he inserts a 20 dB pad to cut down the level before it hits the mic preamp.) He prefers an AKG 414 on the floor tom but has reservations about it. "It might be a better mic than the U-87, but it's not (doesn't seem to be) as reliable. Besides, it takes six weeks to repair." A Sony C-22 on the high-hat completes the drum kit mics.

Steele varies the level of the overhead mics for different tunes. "In this album, I backed off the level of the overheads and relied on the floor mics for the majority of the tom-toms. That gives me a tighter sound. The drums sound bigger when you open the overheads as we did on a rock tune like 'Don't Look Away.' For an acoustic number like 'Raining In My Heart,' the overheads were hardly used."

He uses Shure SM-56s on the bass and guitar amplifiers. On tunes with stereo guitars, he mics with two SM-56s and has the guitars on two tracks. He takes the bass direct as well as through the mic on separate tracks and mixes it accordingly. He usually limits the direct bass with an out

of production Teletronics tube-type LA-2A. The acoustic piano gets two U-87s close to the hammers in the Steele style. "It gets the stereo effect, plus, it gives you a brighter, more definite piano sound. If I want a mellower sound, I'll move the mics back a bit."

As for the electric keyboards, Steele takes the Rhodes direct in stereo and the Wurlitzer direct with several options. "Sometimes I'll run the Wurlitzer through a Univibe (a phasing/flanging unit from Univox) if I'm looking for a little vibrato. If I'm looking for a little more exotic sound, I'll use a Boss Chorus (a Roland Corp product) which features phase shifting like you have on a Hammond organ." Steele also puts a little extra on the electric guitar — Sound Design's Vocal Stresser. He uses this combination EQ and complex limiter in the expander mode to cut down hum and noise.

Steele keeps the vocal tricks to a minimum with Sayer. "Leo's got a pure clean voice and exceptional vocal control. He also has the happy faculty of adding different colors and textures himself. We used an LA-2A limiter on his voice and the U-47 FET (Field Effect Transistor) mic



## LEO SAYER

which is the solid-state version of the old tube mic. On 'Raining In My Heart,' we tried the RCA-77, that happens to be my favourite of the ribbon mics."

Recording Sayer can be tricky, says Steele, especially when he lets go. "When he starts belting, his voice thins out. If you then try to thicken the voice with EQ, you get a very muddy sound. The lower his volume, the rounder the sound and the warmer the tone." Steele uses the EMT 250, an electronic echo system for Sayer. "This allows the engineer to control the delay time of both high and low frequencies which is helpful when recording a transparent voice like Leo's."

### The Control Room

The control room in Studio B is dominated by Steele's customized version of Neve's computer automated console. He won't divulge any of his trade secrets except to say, "The less electronics in a console, the less degradation of the sound." (He will say that there are no voltage-controlled amplifiers.) He records on an Ampex MM-1200 using AGFA 2-inch tape. The multi-track is recorded at 30 ips and the mixdowns at 15 ips. "This is the best way we've found to get the good points of both speeds. Bass response is better

at the slow speed and the high end sounds better at the higher speed." He uses Ampex's ATR-100 for a two-track machine.

Monitoring is done on the Mastering Lab Big Red System of JBLs, and Auratones are used for the small speakers. Steele has his choice of three equalizer systems — Trident's parametric, Pultec's switchable and UREI's new graphic system. Echo is handled through EMT 140s and two "live" chambers. Ampex's VSO and Eventide's digital delay unit and Harmonizer complete the picture. Steele particularly swears by the Harmonizer. "I've used it on every session I've done in the last two years."

### The Material

As for working with Sayer in the studio, Perry says, "I let Leo go with what feels good for him, both with material and takes. As a singer, he has an incredible instinct and feeling for the essence of what he is singing about. He also has an amazing feel for pitch, which is a problem for most singers. We hardly ever talk about pitch."

Sayer on Perry: "Richard likes to be in at the birth of a song. He wants to be part of the creation. And that to me is the magic of Richard Perry. He can make things hit. He's got a way of working with songwriters that influences them, not into something he wants personally but into something he can work with. He creates the vehicle along with the songwriter, which is quite unique."

## COMING NEXT MONTH:

*Gary Cooper tracks down the bass of Wishbone Ash; Chris Simmonds goes for a ride with Camel; Everyone goes on the synthesiser trail and Tom Stock strings along for a couple of Oriental guitar reviews.*

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16-2 1500w	179	360	120

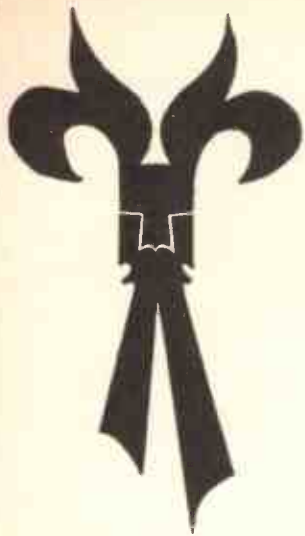
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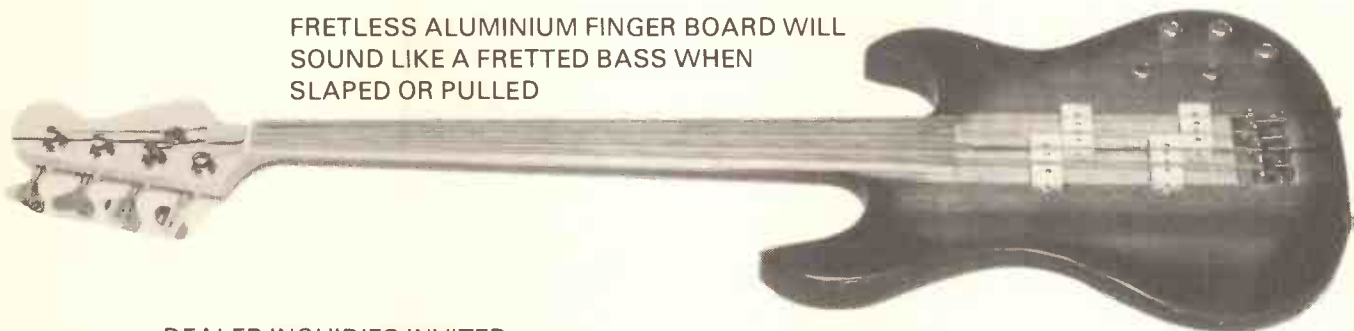
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## Who's last?



### THE WHO WHO ARE YOU POLYDOR DELUXE WHOD 5004

Loyalty to a once great band has kept people from remarking too strongly about their seclusion and an apparent decline marked by recent albums and absence from the live arena. Townshend showed his hand on *Rough Mix* before retreating once again into his nervous state of intellectual paranoia while the others, awaiting the sign that he was ready and willing to put his back into playing again, have been forced to concentrate on sidelines like films and the acquisition of Shepperton Studios. Townshend, it seemed, was prepared to observe the new wave from his seat as respected mentor but not prepared to prove that his observations were

based on the once all-consuming confidence that the Who, on their day, can eat anybody for breakfast.

Their albums have been working the same vanishing

trick. The classics are there in the past: *Who's Next*, parts of *Quadrophenia*, probably *Live At Leeds*, to say nothing of the classic *everyone's* had enough of, the problem boy, What else is there since? I'd take *Ox* in place of *The Who By Numbers* any day . . . *Who Are You* slots comfortably into this depressing graph. It is flaccid and forlorn, bereft of any hefty guitar worth speaking of, carrying three Entwistle tracks (proof that they were prepared to perform un-Who-like material) and lumbered with a selection of equally un-Who-like guests; Rod Argent, Andy Fairweather Low and Ted Astley with a brief to bring in as many strings as possible. Where was Mel Collins? Glyn Johns, at any rate, was behind the board to make the best of things.

Almost the first words on the album, from *New Song*, are "there's one thing which never fails, I write the same old song with a few new lines and everybody wants to cheer it" — a little too cynical for comfort, however

true it may be. Yet all is not gloom. The track is thin but immediate. Who and Townshend pops his head out of his shell to punctuate the second half with a little guitar. The Who are still recognisable in *Had Enough*, for all the harmonies, synths and brass decoration (OK, Entwistle's sideline as brass oddjobman is worth airing in the appropriate places) but the gulf between these first two tracks and the final title track (and single) is desolation alley revisited. *Anybody* could have written 905. Worse, anybody could have performed it that way. And which planet did the ending come from? — almost an old blues lick on acoustic guitar. Was that what Ronnie Lane meant when he said there were other sides to Pete's playing?

*Music Must Change* starts like a front room jam, only kept afloat by the operatic spectre which Townshend now carries as hand luggage. *Trick Of The Light*, one of the Entwistle tracks, instead of concealing a hidden riff, hides nothing, however you strip it down. *Guitar And Pen* lets down a promising title by having neither.

The final paragraph was to run: 'Ooh, the devil, what a slag off. Look — I remember the Who as four rock n' rollers, I remember the gigs, and I just don't like feeling that they're getting past it. Please prove you're not one of these days'. In the circumstances, I can only leave the tragic irony to speak for itself, extend heartfelt sympathy to the rest of the Who and their friends, and remember the magical day I spent three years ago interviewing Keith and just watching him in action.

C.S.

### KEITH MOON OBITUARY

I had just finished reviewing *Who Are You* when I heard that Keith Moon had died the previous evening of an unconfirmed overdose in his Mayfair flat. An unfavourable review instantly became a very sad one; instead of being just a poor Who record it must now be handed down to posterity as Keith Moon's last, and probably the band's last as well. Keith's professional lunacy and his equally wild drumming were inseparable, and the Who have always been the first to admit that they couldn't exist as the Who without all four quarters.

It now seems probable that films and the occasional solo album will constitute the rest of their careers; certainly they could never find another drummer able to provide either the wild charisma or the instinctive Who drumming vital to their music. In earlier years, Keith's health and the fact that he lived mostly in America were of great concern to the Who, although he recently seemed to have his excesses more in control and was devoting a lot of energy to his new post as publicist for the newly acquired Shepperton Studio complex.

His looming often obscured the fact that Moon has been one of rock's most influential drummers since he joined the Who in 1964. He once remarked in his usual jovial manner that he considered himself the best Who-type drummer in the World. He was quite right, and his loss will be keenly felt both within the industry and throughout the loyal ranks of Who fans.

The album review, which remains almost unaltered, makes no mention of his drumming. The reason: his drumming has always been total Keith Moon whether the track was vintage Who or nondescript.

C.S.

### JOAN ARMATRADING TO THE LIMIT A&M ADVANCE TAPE

Despite there being three pages of feature on Joan Armatrading this month I don't consider it excessive to include a review of her new album 'cos it's a good one, see? Due to be released on 22nd of September — i.e.,

about the time you'll be getting your Beat from the local W. H. Smith — 'To The Limit' is Joan's fifth album, and it continues the progressive and impressive run of quality. If 'To The Limit' has one distinctive hallmark then it's the sheer confidence that permeates the whole album. If it has another distinctive hallmark then it's a song called 'Am I Blue For You' which is destined to be a classic.

Joan's changed the musicians around a bit on this record, but kept the guiding hand of producer Glyn Johns and bass player Dave Markee. In come Henry Spinetti on drums, Red Young on keyboards, Quitman Dennis on sax and a geezer called Phil Palmer on guitar. The marriage is successful, and Palmer's guitar playing is feel-filled and arresting. Joan's songs are as varied in style as they've always been — reggae gives way to rock 'n roll, ballads to blues, acoustic to electric etc. — and she's using her extraordinary vocal range more and more.

To The Limit opens with 'Barefoot and Pregnant' which despite Joan's protestations to the contrary, still reminds me of the loose, lolloping side of Thin Lizzy and Lynott at his most vocally rhythmic. Harmonies here — all overdubbed by the lady herself — distinctly demonstrate the changes her voice goes through as it

climbs the octaves. 'Your Letter' lollops along too with an ace bluesy voice and sax intro. 'Am I Blue For You' is the star song — a classic funk/blues/rock, stretched verse melody lines, catch chorus, interesting Lyricon solo, beautiful guitar break stuffed full of feel — midnight music, motorway music. (Over the top . . . Asst. Ed.)

You Rope You Tie Me finds Joan's vocals in yet another mood — breathless, pulled tight, demanding. In the background a Hammond smoking and smouldering. Baby I must have been written on the piano which dominates the slow, wistful ballad which Joan flows over.

Side two opens with the reggae Bottom to The Top — open, sophisticated instrumentation. Taking My Baby Up Town is fun rock 'n roll, What Do You Want gentle acoustic orientated softness; Wishing, Joan's own favourite, opens blues voice with guitar line copying the vocal melody before delving into open chasing beats with the Hammond still pumping away and the final song Let It Last is almost a 60's anthem . . . 'Let It Last forever until we die.'

Side one's more immediately appealing, but side two will probably grow on me as time goes on.

So 'To The Limit' is a fine album, a fine showcase for a fine artist's talents. I only hope she doesn't consider it her limit 'cos I reckon there's plenty more where this one came from.

T.S.

**BRAND X  
MASQUES  
CHARISMA CAS 1138**

A masque was a form of theatre which enjoyed temporary vogue in the seventeenth century; it involved people walking on and off the set, spouting many hundred lines of blank verse at one another in the process. Its audience was small and very select.

The question is: does the same apply to Brand X's music? Strangely enough, it



**MASQUES**

would seem not. The audience for slick, complex jazz-rock is now very considerable, as the success of this band in America — and to a lesser extent in Britain — has shown. Brand X have moved a long way from the music of Unorthodox Behaviour, their first album, which was so heavily influenced by Weather Report as to be no more than a carbon copy. Moroccan Roll showed them moving decisively into their own, and since then they can at least claim to have fought off all charges of plagiarism.

The line-up of the band has changed too: Phil Collins and Robin Lumley have been replaced by Chuck Burgi and Peter Robinson respectively, who join Percy Jones (bass), John Goodsall (guitar) and Morris Pert (percussion). Lumley has now assumed a position at the mixing desk whilst Collins, let's face it, is just too busy.

Where Brand X differ most markedly from Weather Report is the degree to which it is possible for the listener to get instantly "into" the music. The latter have pursued an increasingly MOR course, whilst Brand X are moving in the opposite direction. Most of the tracks alternate between furious chromatic riffing and a set chord sequence. The opening track — The Poke — is typical, though possibly the most accessible track. The title track, which follows, is a duet between Jones and Pert, which mercifully is quite short. Oh well, it's all right if you like that sort of thing. Black Moon is quiet, pleasantly understated, whilst Deadly Nightshade is long and varied enough to allow the band to stretch out, and for Goodsall in

particular to cook on lead guitar.

The second side starts off with Pert's Earth Dance, and is in fact the hardest track to dance to, since the rhythms are so unpredictable. I was reminded of Zappa's Be-Bop Tango. Access To Data is a Goodsall number, and gives the lad a chance to show off his new Shergold guitar, fitted with a Bigsby, and very tasty it sounds 'n all. The album ends with The Ghost Of Mayfield Lodge, complete with a spooky bass solo in the middle, Pert once more hitting things at random in the background. The fretless does get a teensy bit tiresome occasionally, Percy.

In short, Masques is fine if you like that sort of thing.

P.D.

**STEPHEN BISHOP  
BISH  
ABC ABCL 5252**

Too laid back — and for a man who still holds a season ticket for Woodstock and Woburn that's a difficult thing to say. It's been damn nearly two years since the release of Stephen's debut album 'Careless' to which I gave unqualified praise — excluding, incidentally, the sleeve design which still remains appallingly nondescript. 'Bish' is, sadly, a desperately retrograde step — I now have visions of Slingalonga-Bish, and they distress me greatly. It's a combination of three widely different factors which could stand further examination.



'Careless' was also a laid-back album — a relax to, final cup of coffee, pack the cards away, roll the last number to kind of record — but it did contain excellent







songs, demanding music which paradoxically, demanded to be listened to when you didn't really need to be demanded of — let alone wanted to: 'Careless' also contained some mighty fine songs — the title track and 'One More Night' in particular were/are memorable ditties. Finally, as a debut album one could only suppose the path its author might take. I could see Bishop backwardly tracing the path that say Simon and Garfunkel have traced (Garfunkel being a mate of the Bishop) — i.e., back to simplicities and energy and depth.

Unfortunately, — or so it appears to me, Stephen Bishop has: 1) made an album which is so laid-back that it's an effort to listen to; 2) not come up with a memorable classic song, other than 'Looking for the Right One' which Garfunkel did much better on his 'Breakaway' album even though Bishop wrote it; and 3) Bishop seems to have made the wrong decision over his position as an artist. He's guaranteed himself maximum exposure on MoR TV shows till he's dead, but he ain't going to get another appearance on the OGWT (even Bob'd puke) or Revolver or John Peel (unless he's lookin for a laugh, but looking like that who needs one?)

I'm probably sounding too hard on this album — it's OK, but even the up tempo stuff, viz 'Vagabond from Heaven', doesn't demand being heard. You get the picture — pleasant voice, pleasant arrangements, pleasant lyrics, pleasant melodies, pleasant strings, pleasant backing vocals, pleasant rhythms, pleasant yawn, yawn . . .

It'll probably sell quite a few copies — TV adverts, late at night, plenty of extracts from the record it'd go right up the charts. K-Tel mania. But, unfortunately, having met the guy, talked with him, liked his first album, I've a feeling that he'll be reconsidering his direction before the next album. I hope so. A man who weeps over a broken Martin neck can't be really into this, good in its class though it is. If you've got to listen to late night McRubbish then this is classy stuff.

Me? I'll play it when me mum's round for dinner, and occasionally on me own. Soft, easy, sweet — sounds like me!

T.V.S.



**THE REZILLOS  
CAN'T STAND THE  
REZILLOS  
SIRE K56530**

It can't be easy keeping up the cartoon image which the Rezillos have created for themselves, but it does save them from the dreadful curse of pretentiousness. They are concerned with *fun*, and as no lesser authority than the Beach Boys once informed us, fun is in — it's no sin. And pop music, being an essentially trivial medium, simply isn't equipped to handle the ponderous sentiments of a Tom Robinson or a Joe Strummer. These people set themselves up to be shot down, whereas the Rezillos, who have their canny Scottish heads correctly screwed on, merely want us to enjoy ourselves. Thus they include fine versions of such classics as Glad All Over, I Like It and the old Fleetwood Mac B-side Somebody's Gonna Get Their Head Kicked In Tonight.

Nostalgia for the sixties is rampant, as indeed is only fitting for a band who respect the dedication to *fun* which was such a trademark of that excellent decade. Inevitably, the music is strongly tainted with the seventies; the pace doesn't really drop, and the lyrics are salted with bitterness, as in Top Of The Pops (a pretty standard tirade against the music industry — funny how no-one ever believes show-biz is rotten) and 2000 A.D.

The Rezillos distinguish themselves from the miserable punks who surround them on every side by their musicianship, by their sense of humour, and by the fact that they are not from London; Fay Fife's vocals are unashamedly Caledonian, Eugene Reynolds does not insist that we all vote for Vanessa Redgrave at the next election, and guitarist Jo Callis, bassist "Mysterious" and drummer Angel Paterson work together as one man. In (My Baby Does) Good Sculptures, Jo actually gets

down for eight bars to wrestle with a guitar solo, and a fine solo it is too.

Track follows track virtually without pause. A pause might give us time to think — a fate which must be avoided at all costs. The production (credited to two American gentlemen and the Rezillos themselves) is superb when you consider that the band is really no more than a three-piece with vocals.

This is a short review because fun tends to collapse under analysis.

P.D.

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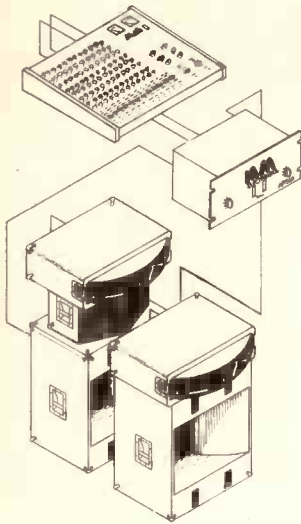
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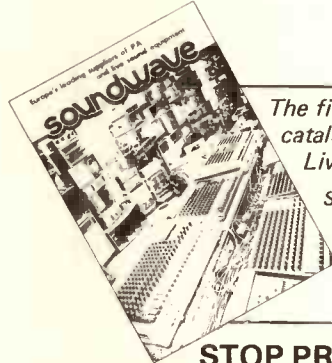
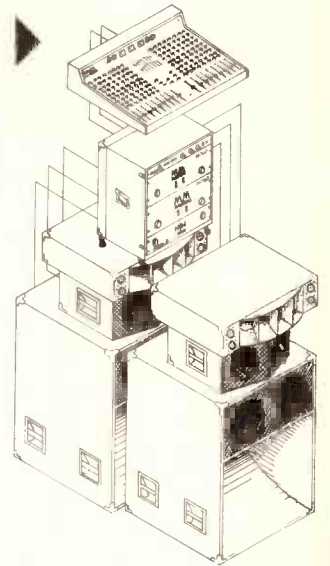
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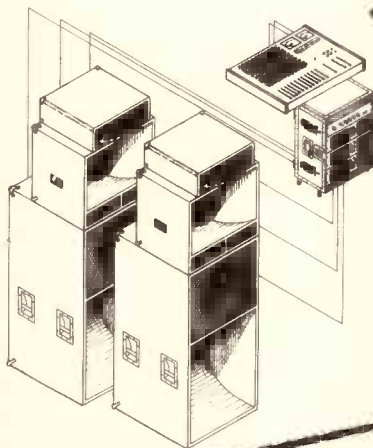
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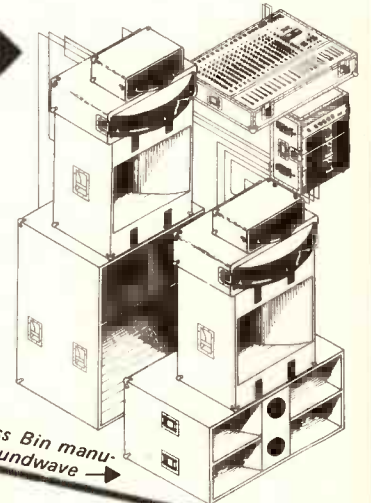
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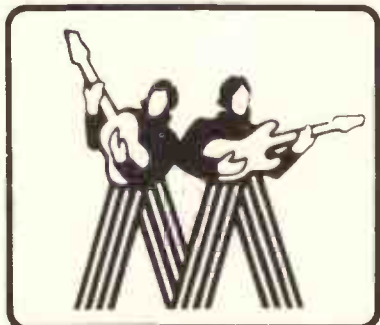
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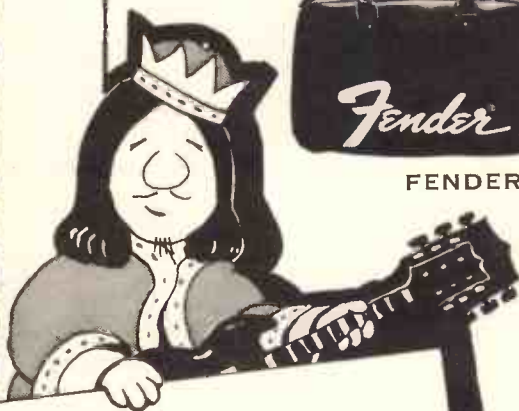
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# B.M.I.T.F. REVIEW

The most significant factor emerging from this year's Trade Fair was the subsequent announcement by John Hornby Skewes, President of the A.M.I.I., that next year the Exhibition will be held under one roof at London's Olympia and that for two days it will be open to members of the general public. This means that, for the first time, you will be able to see the new products for yourselves, rather than await our interpretation of them. Beat heartily applauds this decision, with some reservations.

Our reservations concern the exclusive nature of the A.M.I.I. itself. At present, non members of the various trade organisations can take advantage of the mass of dealers in town to stage their own exhibits at hotels surrounding the main venues. Olympia is situated in an area of London not exactly rife with suitable alternative venues — although we trust that the Kensington Hotel and the Cunard may view favourably manufacturers' approaches to use their facilities. Alternatively, we urge manufacturing companies at present not affiliated to the official trade organisations (A.M.I.I., E.O.D.A. and P.M.A.) to join them — if only to give themselves the advantage of being allowed to exhibit in the main hall.

However, while the plans may cause difficulties for some potential exhibitors they most certainly should improve the relationships between the trade and the punter — i.e., you — which could be described, at present, as being virtually non-existent.

All that aside, this year's event took place in the Bloomsbury, the Russell, the Imperial and the Connaught Rooms, whilst the "unofficial" sideshows were to be found at the Morton, the Royal and even the Marquis Cornwallis pub. The number of exhibitors was up on last year, but the general opinion seemed to be that, in the absence of great technical advances, imitation has taken the place of innovation.

## BLOOMSBURY CENTRE

British Music Strings don't always live up to their name because they don't just make strings! K guitars and Phoenix amps were to be found on their stand, and we were interested to note the new P.A. which should soon be available in the shops. Like so many of the newer P.A.s, its emphasis is very much on a combination of high power and compactness. Another most welcome feature of this stand was its ice cream machine, since this year's Fair coincided with our two-week summer.

Our own stand, whilst we're with the 'B' section, came in for some stick from thieves on the Saturday night before the event began. Our giant blow-up reproductions of front covers throughout the year took the fancy of persons unknown, who made off with them into the night, never to be seen again. Over to you, Bloomsbury

Security.

The staff of **Fletcher, Coppock and Newman** are amiable fellows, and they maintained their reputation for coming up with a fearsome array of guitars, including the revamped (but still excellent value) Columbus models, and some new Kimbaras — two of which were reviewed last month in Beat.

Upstairs was a large suite occupied by the ever-expanding **HH** organisation, who featured an extremely tough-looking range of small P.A. components, headed up by the SM200 six-channel mixer. The combo amps have been given additional protection too, but it does seem to be the Concert P.A. which is doing particularly well, a typical set-up consisting of the 16/2 mixer, S500D power amps and two sides of three-way stacks: a radial flare, midrange and a pair of 1500B long-throw bass bins. The company now also make stage

boxes and multicore cables.

**James How's** chief point of interest was his new Superwound strings. These are somewhat tricky to fit, but once on they sound a treat — especially for bass, and we would direct all bass playing readers to give 'em a try. It's even worth fiddling with the "adjustable ballend".

Upstairs again, and **Peavey** were there with an ever-increasing catalogue of sound equipment, including — as ever — the elusive Peavey guitar. The new Peavey Black Widow loudspeakers, which will be available as optional alternatives to the standard type, were also displayed. In addition, **Stateside Electronics** a subsidiary company, were showing off the ARP Avatar for the first time at a British exhibition, though they have been available in some shops for several months.

**Premier** (slogan: We'll bring your Bang up to date) made their now traditionally brave show, with the emphasis on the new Resonator, Soundwave and Elite kits, the latter two having been reviewed recently in Beat. Premier's attractive newspaper "Talking Drums" proudly reprinted both reviews in their Trade fair issue.

There wasn't anything outlandishly new on the **Rose Morris** exhibit, but we did spot some new guitars by the name of Westbury. These, as R-M's Jim Wilmer explained, were designed originally in the U.S.A. but are made in Japan, and will join the rapidly expanding up-market sector of the Jap axe industry. Just one bass and one six-string are available at the moment, but more will be arriving soon. It looks as if original design Japs are taking over from the old copy guitars.

No less than forty new guitars cropped up on the **Summerfield** stand, with Ibanez taking the bulk of the honours. On the percussion front, perhaps the most interesting item from Tama was their set of Octobans. Though appearing somewhat outrageous to the untutored eye — something akin to wooden trench mortars — the sound was amazing. Watch out for these in future — every drummer will want a set for Christmas.

On the **WEM** stand, much was as it's always been; the company seem to have settled into a policy of sticking with the trusted favourites. This year their only newcomer was a revamped Audiomaster 200 watt power mixer.



H/H P.A. Systems.



New Westbury from R-M.

## RUSSELL HOTEL

On the upper floor were to be found **Barratts** of Manchester, who displayed both Hofner and WAL guitars. The latter (see Letters & Queries) are currently creating a mild sensation amongst bass players in the know, and we hope to get hold of one for review very soon.

**J. T. Coppock** went to town on the new models of Antoria guitars, once again indicating the trend toward professional quality Japanese guitars, and some of these were exotic beasts to be sure. The Memphis 76 features an inlay of quite stunning beauty, though of a type intended to appeal to C&W players. Antoria have yet to capture the imagination of most professional guitarists, but that time cannot now be far off, considering the consistently high quality of these instruments.

The makers of Laney amplification, **Electronic Manufacturing**, are at last making a determined assault on the British market, after a number of years concentration on

the export trade. This time they made the additionally welcome move of introducing two valve combo amps to stand alongside their otherwise transistorized products.

Kemble, having given us a poker-faced "there won't be anything much new from us" before the Show, whipped out an ace or two from their shoes in the form of the diminutive CS10 synthesiser and the CP20 piano — less expensive versions of the CS60 and CP30 respectively. Yamaha have a sound product development technique which involves using new technology to produce the top-line instruments, and then refining and simplifying these for the cheaper end of the market.

Despite a number of copyright-type problems with the design of their new Multivox keyboards, PKP fearlessly displayed the MX-440 "String & Brass" synth, from which any number of rich chord sounds were heard to emanate along the top corridor of the Russell. They also showed a pre-set synth (known as the MX-880, though this may well change) with two oscillators. This can apparently be connected, via the external input jack, with another instrument such as the guitar.

The most extraordinary feature of the Hornby Skewes stand just had to be the 12-string bass from Hamer. Whether they expect to sell these guitars in their thousands, we were unable to ascertain, but it seems unlikely. H.S. spread themselves generously throughout the hotel, being based in three upstairs rooms, as well as occupying a large space on the ground floor. We noticed a line of Ovation copy guitars amongst the large number of inexpensive Japanese copies in the latter venue, which include Hondo and Kusuga guitars.

Coloursound effects have enjoyed enormous popularity for years, maintained by a constant flow of new units. Two of these have been designed to reproduce speech-like sounds from guitar and bass — the Vocalizer and the Dipthong in particular. Additionally they now have the Gigster pedal, a small self-contained rhythm unit with ten different rhythms available.

**IMPERIAL**

The Norlin exhibit is usually to be found here, and is invariably worth a lengthy visit. This year, apart from the demonstrators

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## B.M.I.T.F.

we have come to know and love (Dave Roberts on Gibson guitars and Maestro effects, Val Podlasinski on Moogs, Glyn Thomas on Pearl and Maxwin percussion) that respected group of nearly-normals Landscape were to be seen, working entirely with Norlin gear throughout their 20 minute set on Wednesday lunchtime. The theme was The A-Z Of Music, complete with a vat of alphabet badges by the front door. Nice idea.

## CONNAUGHT

Strictly keyboards here, though on the C. G. Conn stand we were amazed to find, lurking modestly behind a set of wooden screens, three Slingerland drum-kits! It seems that Conn have taken over the distribution of these all-but vanished items of percussion, and we sincerely hope that at last they will be made properly available to the punter.

Elka Orla soldier on with a worthy range of keyboards, including the Solist 505 synthesizer and the impressive X605 portable organ. The Preludio 15,



Above: Elka Ovla's X605. Below: Big Slingerland from C. G. Conn.



at just under £800, is a magnificent beast of a console organ with two 3½ octave manuals, 16-rhythm unit, a 13-note pedalboard and a built-in 30 watt amplifier.

There's no keyboards without speakers these days, and Sharma have long provided an attractive alternative to more well-known makes. Amongst Keith Hitchcock's newer products we found the Mk. II Sharma 900 with its 15" bass speaker, a new range of static cabinets, which are provided with slave outputs for driving similar units, and the revamped 275 and 290 cabs which now come with optional Piezo horns to provide extra top.

## MORTON

Since its relaunch earlier this year, Burman amplification has been making great strides, answering a real need for high quality valve guitar amps. They aren't cheap, mind you! At present Gregg Burman is sensibly sticking to just four models: 50W 1 x 12", 50W 2 x 12", 100W 2 x 12" and 100W 4 x 12", the latter having been designed for instruments requiring extra bass response—synth, electric piano,

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*Percussion:* 3 *push-buttons:* 5 $\frac{1}{3}$ ', 2 $\frac{2}{3}$ ', LONG/SHORT

**STRING SYNTHESIZER:** 3 *tabs:* Cellos 16', Violins 8', 'Animazione'

**BRASS SYNTHESIZER:** 3 *tabs:* Horn 16', Trombone 16', Trumpet 8'

**PRE SETS:** 5 *push-buttons:* OFF, Full/Flute, Choral Organ, Jazz Organ 1, Jazz Organ 2

**SPECIAL EFFECTS:** 2 *tabs:* Piano Harpischord

**LOWER MANUAL** – 41 keys C to E

*3 drawbars:* Flute 8', Flute 4', Flute 2'

**STRING SYNTHESIZER:** 2 *tabs:* Violas 8', String 4'

**ORBISOUND:** 5 *push-buttons:* Lower Manual Flutes, Upper Manual Flutes, Upper Manual Brass, Upper Manual Special Effects, Slow/Fast

**SUSTAIN:** 2 *push-buttons:* Upper Manual Sustain, Lower Manual Sustain

**GRAPHIC VOLUME CONTROLS:** Bass Pedal Volume, Lower Manual Flutes Volume, String Synthesizer Volume, Upper Manual Flutes Volume, Upper Manual Percussion Volume, Brass Volume, Special Effects Volume

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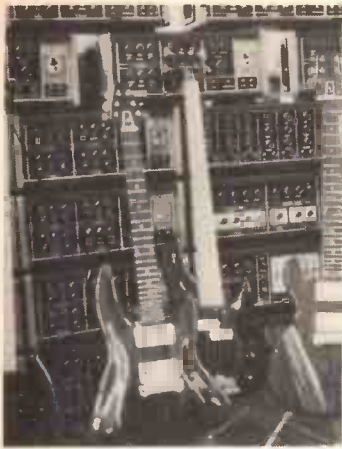
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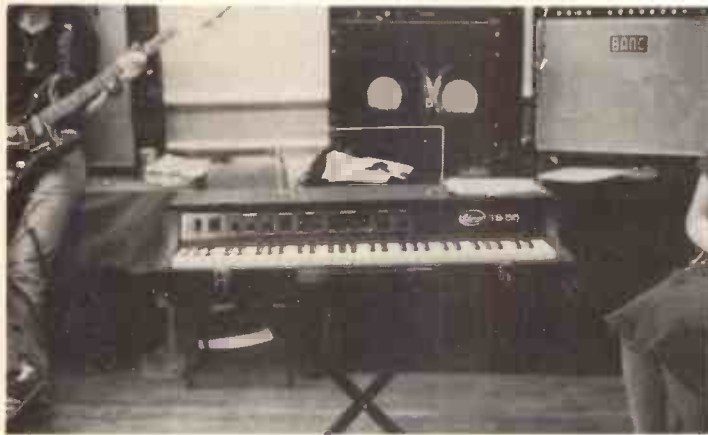
General Music Strings,  
Treforest, Mid-Glamorgan.



bass guitar, etc. At the Fair he also showed a plush version of the 501 model, complete with a really nice brown "leatherette" exterior and an engraved plate with serial number at the top. Tasty.

**Electro—Harmonix** were there too, maintaining their policy of allowing individual retailers in Britain to import E-H direct and set their own prices. New models included the Bassballs, a unit for giving bass players that special bit of colour to their sound, Hot Tubes, a sophisticated valve amp

Above: Eagle guitars and Roky amps. Below: Elvin TSS5.



simulator, and the Mini-Synth, which offers the guitarist some remarkable synthesizer technology in a relatively tiny box.

**Gigsville** is the name of the company responsible for importing the much-praised Aria guitars from Japan, which now come in well over a hundred different models, with new ones joining the list almost daily. A couple of semi-acoustic models, the FS-1000 and the FS-750, emerged at the Show, and the most interesting feature of these is the fact that the neck runs right through the body of the guitar, giving great scope for resonance and sustain. Ignore Aria at your peril.

### ROYAL

Probably the least salubrious of the hotels, The Royal played hosts to a number of guests who don't actually belong to the trade association—but the exhibits were none the less interesting for that. **Peter Elvin** was there reporting high interest in his electric piano and showing off a new version (accidentally provided with real gold music

stand!) case in plush wood looking like an 18th. century chamber instrument!

We spent some time with **Geoff Gayle** looking at his custom made guitars—some of which are currently in the Battersea Guitar Gallery (at the time of writing). They've all got interestingly shaped bodies, bright colours and could well appeal to up-market punkies. Most extraordinary was a double neck, both with six strings, but one having a scalloped neck which allows string bending by pressing down into the indentation. We're sorry to say we couldn't master the technique.

**Mega and Rainbow Cases** were there, also looking quite pleased with the way things were going, and **Jeremy Lord's** Skywave synthesizer continued to attract potential customers. **Gretsch/Baldwin** took up a lot of space to display their excellent wares drums and keyboards en masse with a circle of smiling faces all around. Feet tired, by this stage, however, we found solace at the bar. 'Til next year then . . .

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# INTRODUCING!

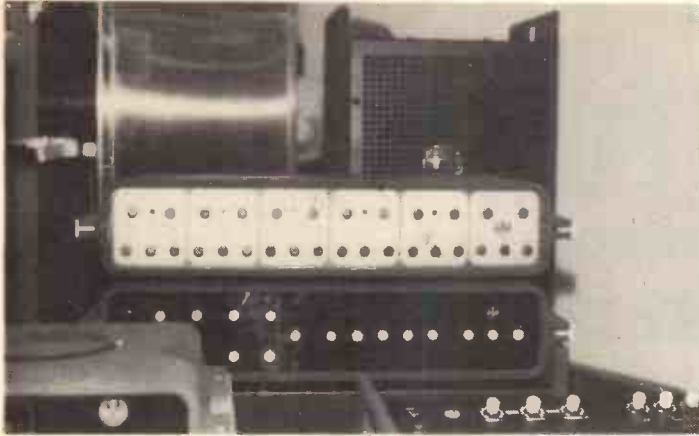
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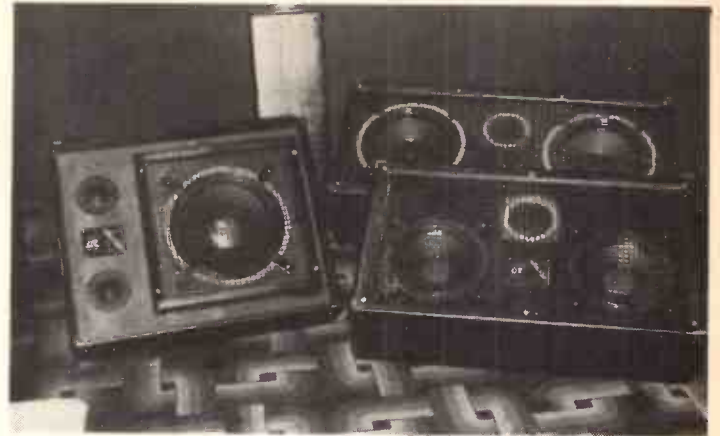
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*Ibanez's looking hopeful — and great*



*Gretsch drums and lovely guitar!*



*Peter Elvin enjoying a joke*





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- \* Jim McCarty \* Nigel Morris \* Tony McVey \* Derek Jones \* Lenny Clarke \* Don Cox

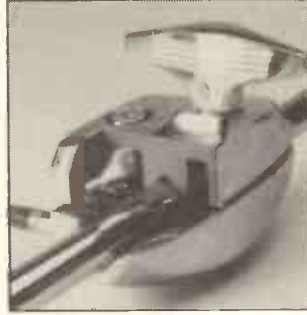
#### Here are 8 good reasons why they all agree on Sonor



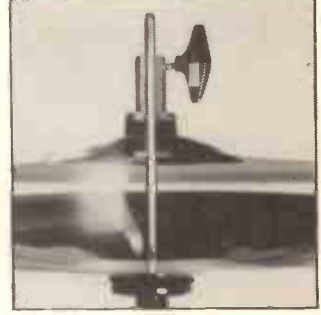
All tilters on cymbal stands, bongo stands, tom tom holders and boom arms have a steel skeleton over which a strong alloy is cast.



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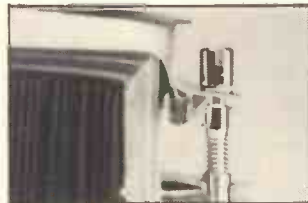
Prism clamping device ensures reliable positioning of tom-tom legs.



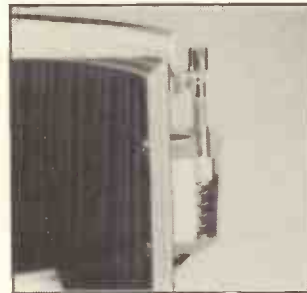
Hexagonal rod and guide ensures firm positioning of upper cymbal holder.



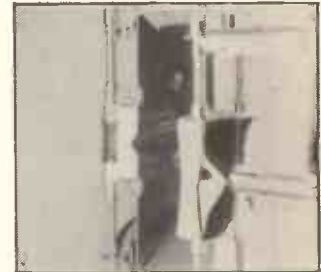
Two dimensional adjustable spurs with prism clamping device convertible from rubber tip to metal spur.



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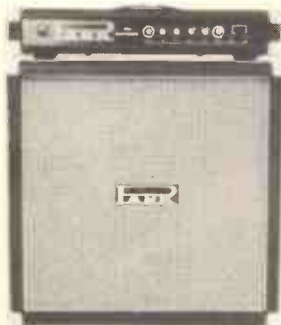
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# THE LIVE MUSIC SHOW

*An  
introduction  
to the  
Harrogate  
trade show  
on from  
the 7th  
to the 10th  
of October,  
and open  
to the public*

**H**arrogate, almost bang in the centre of Britain, has never been backward in describing its Conference and Exhibition Centres as "one of the country's most successful". The musical instrument industry and, perhaps more importantly, the general public, will be able to put this claim to the test between Saturday the 7th of October and Tuesday the 10th when they swing their doors open for this year's first Live Music Show.

Musicians not within the industry may be forgiven for anticipating yet another exhibition which will boast the country's latest equipment while keeping it out of bounds to the man on the street. Read all about it — but you won't actually see anything until it reaches your local shop two months later.

Well, not this time. The Live Music Show is open to the public. BEAT will be there, as we are at the others, but this time YOU can join us, and for this reason we warmly welcome the addition of the show to the annual calendar.

Equally important, it seems that the organisation of the event will be as thorough as any other similar event; it has the official blessing of the AMII, to say nothing of the fact that it is co-sponsored by a paper whose initials are not entirely unlike those of a famous Disneyland rodent.

Admission will be by catalogue, which visitors may purchase on arrival — 50p for adults and 25p for children and OAPs.

The exhibitors include a healthy cross-section of British companies and overseas companies based in Britain — such familiar names as Guild, Peavey, Hohner, Strings and Things, Rose-Morris and JT Coppock will be there plus the usual representation of trade press. Perhaps we'll see you there.

## LIST OF EXHIBITORS

1. The Melody Maker
2. Peavey Electronics (U.K.) Ltd.
3. 4. M. Hohner Ltd.
5. Rudall Carte
6. International Musician
7. Strings & Things
8. Stentor Music
9. Beat Instrumental
10. Barratts of Manchester
11. H. H. Electronics
12. Fletcher, Coppock & Newman Ltd.
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17. Internote (U.K.) Ltd.
18. Rose-Morris Ltd.
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26. Peter Leigh Musical Instruments Ltd.
27. Arthur Butler & Co. (Music) Ltd.
28. John Hornby Skewes & Co. Ltd.
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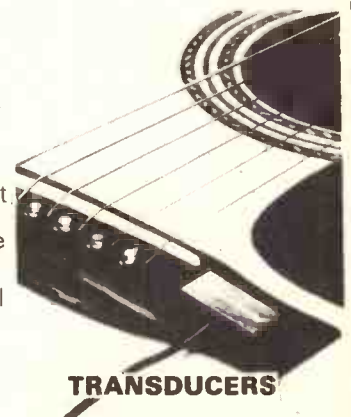
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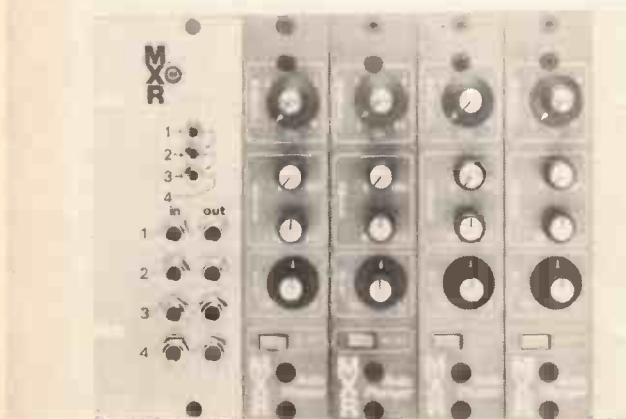
# TRADE NEWS

## MORE FROM MXR

More products from the greatly respected MXR group continue to arrive in Britain via Atlantex Music, the importing company. The range of Studio Products from MXR now includes low-cost Companders, Digital Delays, Limiters and three different Graphic Equalizers. Several of these units are designed for rack-mounting — in particular the Auto-Phaser, Auto-Flanger, DDL, 2 x 15 band and 31 band Graphics. The latter two devices operate between frequencies of 25Hz-16KHz and 20Hz-20KHz respectively. Comparison of equalized and non-equalized signals can be made by using the in/out switch, and the com-

pany's excellent accompanying brochure suggests a variety of useful operating techniques for those unfamiliar with such units. Prices on the two Graphics are: 2 x 15 band — £275.67; 31 band — £293.73. Both are not inclusive of 8% VAT.

The entire range of MXR Studio Products has been subject to price reductions, the DDL, for example having moved down from £998 to £783.16, and the Stereo Phasing/Flanging rack from £1121.25 to £831.89. In addition, the Rochester N.Y. company advise punters and dealers alike to watch out for a series of brand-new products later in the year.



## SYCAMORE'S NEW BRANCH

City Electronics, who handle many leading brand names in the electronic organ field, including Hammond, Lowrey, Farfisa, Cavendish, Viscount and Yamaha, have announced that they are expanding their operations to take in the South West of England. Following their already successful ploy of serving a group of related shops from a common warehouse, technical service and delivery division, M.D. David Burrows has now established branches in Torquay, Exeter and Plymouth — plus a fourth for South Devon which will be a 'second-hand organ warehouse', similar to the one currently operating in Bushey, Hertfordshire. The new Sales and Market Development Manager for the South West is Mr Adrian Sycamore, who will be working with General Manager Nick Kilby.



Adrian Sycamore

City Electronics also recently hosted the London presentation to dealers of the new Hammond B-3000 which, to quote them, "conjures up nostalgic memories of the renowned Hammond B-3 . . . plus a whole range of exciting new sounds made possible by the latest solid state technology."

## A SEQUEL

In last month's issue we stated incorrectly that Cequel Electronics, manufacturers of the Microtek Electronic Tone Cabinet, could be reached on

01-623 4062. In fact, the electronic tone on this number is not of the sort which keyboard players generally prefer.

Cequel's number is actually 01-624 4062, and their address is 126 Brondesbury Road, London NW6 6SB.

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## CORNWALL

**MUSICIANS' WORKSHOP,**  
47 Killigrew Street,  
Falmouth, Cornwall.

**TOTTLES MUSIC SHOP,**  
30 Westgate Street,  
Launceston, Cornwall.

## CUMBRIA

**R. L. BROOKS MUSIC CENTRE,**  
97 Duke Street,  
Whitehaven, Cumbria.

**STUDIO MUSIC CENTRE,**  
16a Fisher Street,  
Carlisle, Cumbria.

## DEVON

**CITY ELECTRONICS LTD.,**  
65 Market Street,  
Torquay, Devon.

**MOSS MUSIC,**  
6 Allhalland Street,  
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## DORSET

**JIMZ MUSIC,**  
83 Bargates,  
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**MANDELA PIANOS,**  
15 Queens Road,  
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## GLOUCESTERSHIRE

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**BUZZ MUSIC,**  
65 Widemarsh Street,  
Hereford, Herefordshire.

**ROSS SOUNDHOUSE,**  
17 Gloucester Road,  
Ross-on-Wye,  
Hereford & Worcester.

## HERTFORDSHIRE

**VOXTROT MUSIC,**  
344 St. Albans Road,  
Watford, Herts.

## KENT

**CHANNEL Music,**  
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**MOSS MUSIC,**  
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## LANCASHIRE

**BLACKPOOL SOUND CENTRE,**  
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Blackpool, Lancashire.

## LEICESTERSHIRE

**LOUGHBOROUGH MUSIC CENTRE,**  
18 The Rushes,  
Loughborough, Leics.

**BREES RECORDS,**  
Churchgate,  
Leicester, Leics.

## LONDON - NORTH POSTALS

**JOHN BEEBY'S MUSIC PLACE,**  
132 Crouch Hill,  
Hornsey, London N8.

## LONDON - SOUTH POSTALS

**NOLAN MUSIC,**  
17 Perry Vale,  
Forest Hill, London SE23.

## Who picks D'Angelico Strings? Professionals from Poco to Dadi.

Ask the expert and he'll tell you the strings he prefers are D'Angelico. That goes for musicians like Paul Cotton of Poco, Marcel Dadi of France and many other leading international guitarists. The reasons professionals pick D'Angelico Strings are the old world quality and craftsmanship that are built into every D'Angelico String. The feel is better. The sound is better. In fact, a lot of guitarists wouldn't touch a guitar that wasn't strung with D'Angelico Strings.



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**STOP 'N' SWOP,**  
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London SE18.

## LONDON—WEST POSTALS

**BOOGIE MUSIC,**  
128 Charing Cross Road,  
London WC2.

**MUSIC CITY,**  
114 Shaftesbury Avenue,  
London W1.

**PASH MUSIC STORES,**  
5 Elgin Crescent,  
London W11.

**MAURICE PLACQUET,**  
358 Uxbridge Road,  
Shepherds Bush,  
London W12.

**ROSE MORRIS,**  
81-83 Shaftesbury Avenue,  
London W1.

**SCARTH'S,**  
55 Charing Cross Road,  
London WC2.

**DAVE SIMMS MUSIC CENTRE,**  
1-5 The Grove,  
Ealing, London W5.

**TEMPO MUSIC,**  
160a Broadway,  
West Ealing, London W13.

## GREATER MANCHESTER

**BARRATTS,**  
72/74 Oxford Street,  
Manchester 1.

**MAMELOKS,**  
192 Deansgate,  
Manchester 3.

## SCOTLAND

**GORDON SIMPSONS,**  
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Edinburgh.

**WILLIAM THOMPSONS,**  
97/103 West George Street,  
Glasgow.

**WILKINSON MUSIC CENTRE,**  
72 Stirling Street,  
Airdrie, Strathclyde.

## SOMERSET

**QUIST AMP,**  
102 Station Road,  
Taunton, Somerset.

**HAMLVNS,**  
35-39 Bridge Street,  
Taunton, Somerset.

## SUFFOLK

**SUDBURY MUSIC CENTRE,**  
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**HARPERS MUSIC SALOON,**  
16 High Street,  
Newmarket, Suffolk.

## SURREY

**HANDS MUSIC CENTRE,**  
2 Fairfield Road,  
Kingston-upon-Thames,  
Surrey.

**JOHN KING MUSIC,**  
8 Richmond Road,  
Kingston-upon-Thames,  
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**SUTTON MUSIC CENTRE,**  
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*D'Angelico*  
NEW YORK

## Who picks D'Angelico Strings? Professionals from Poco to Dadi.

Ask the expert and he'll tell you the strings he prefers are D'Angelico. That goes for musicians like Paul Cotton of Poco, Marcel Dadi of France and many other leading international guitarists. The reasons professionals pick D'Angelico Strings are the old world quality and craftsmanship that are built into every D'Angelico String. The feel is better. The sound is better. In fact, a lot of guitarists wouldn't touch a guitar that wasn't strung with D'Angelico Strings.

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Picks, in most popular sizes.

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## SUSSEX

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St. Leonards, Sussex.

## WARWICKSHIRE

**CENTRESOUND,**  
5 Albert Street,  
Rugby, Warwickshire.

## NORTH WALES

**SOUND CENTRE MUSIC,**  
129 High Street,  
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## WILTSHIRE

**MITCHELL MUSIC,**  
7 Queen Street,  
Salisbury, Wiltshire.

**STANGERS,**  
5 Catherine Street,  
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## YORKSHIRE

**KITCHENS OF LEEDS,**  
27-31 Queen Victoria Street,  
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**PRO SOUNDS,**  
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Arndale House, Market Street,  
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## Richie Furay picks with the best of 'em: D'Angelico Guitar Strings.



When you're a top, professional folk rock guitarist like Richie Furay, you've got one thing in mind: making good music. For over ten years, Richie has insisted on the consistent quality of D'Angelico Guitar Strings. He just won't accept substitutes. In his book, D'Angelico Guitar Strings are the tops. And he ought to know.

*Hear Richie Furay on Asylum Records.*

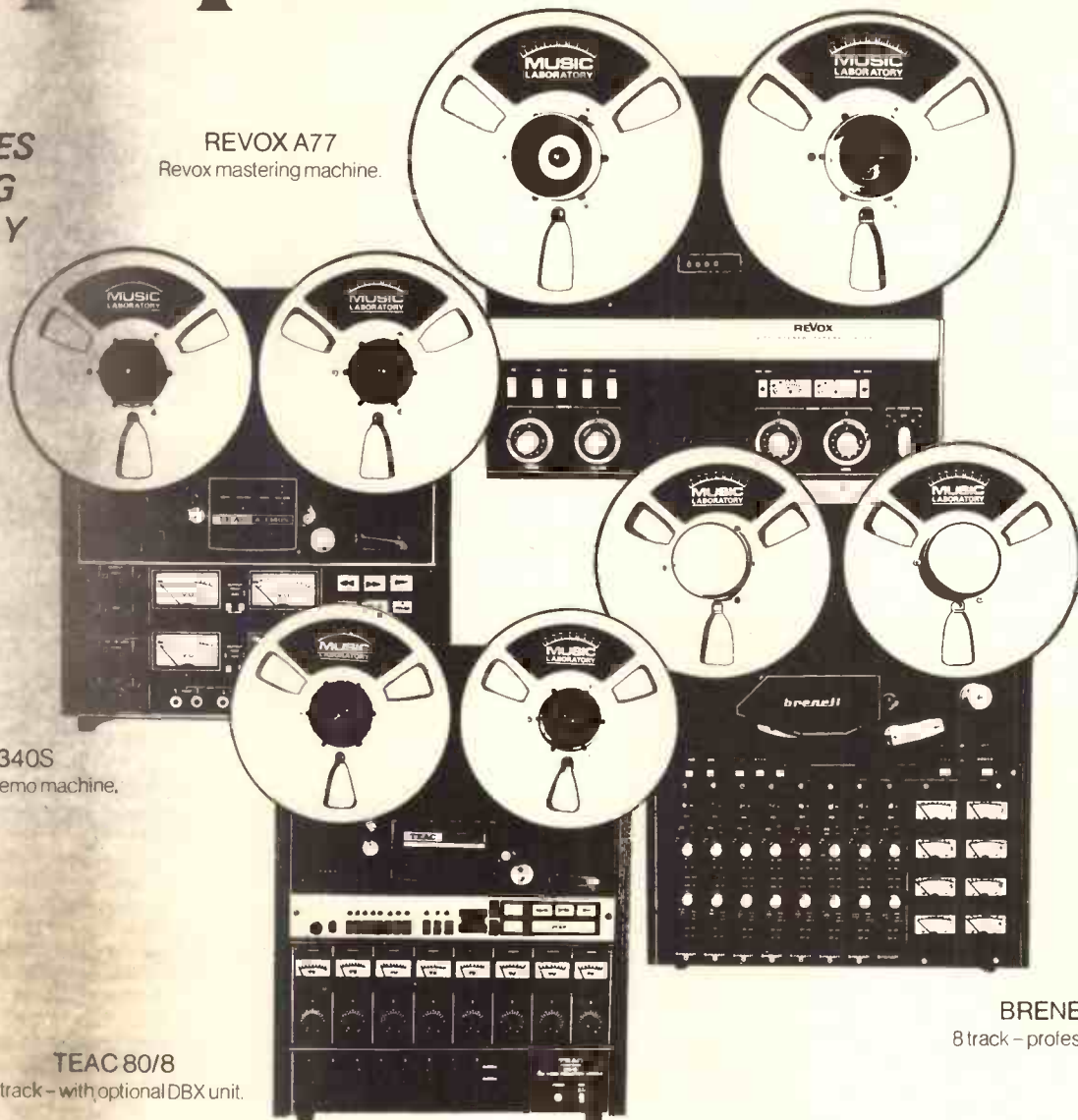


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# THE D'ANGELICO STORY



*D'Angelico*  
NEW YORK

Strings and things  
from New York by  
Alexander Abruzzo



It was back in the mid-thirties when the late John D'Angelico, master luthier and founder of the *D'Angelico* firm, decided to enter the business of selling guitar strings. His exquisite hand-made guitars had quickly become recognized as genuine works of art by music professionals and the desire for them began to accelerate.

Demanding professional guitarists, dissatisfied with the tonal quality of the then current crop of strings from which they could choose, implored John to work some of his magic by improving upon the product that gave voice to their expensive instruments. Acting on their plea, John D'Angelico turned his attention to the problem and eventually devised the specification for a set of acoustical guitar strings which he arranged to have manufactured by a friendly string-maker. Strings made to his specification, labeled "acoustic medium", were rapidly accepted and became the first in a great family of fine strings. A testimonial as to the quality of these strings is evidenced by the fact that, today, they are still being made and sold as *D'Angelico* 100M's.

Being progress oriented, *D'Angelico* decided, a couple of years ago, to expand into the manufacturing phase of the string business. They had been packaging strings all along, so it was a logical step for them to couple package printing with string manufacture in the expansion. For this purpose an organization, named *Guitar Strings Unlimited*, was established and located in Farmingdale, New York.

At this modern plant, huge spools of wire — the raw material — are wrought into strings, packaged and then shipped to wholesalers and dealers throughout the world. But *D'Angelico's* activity doesn't begin and end with string making alone. Unlike many other string makers who must buy their string winding machinery from equipment manufacturers, *D'Angelico* staff design and custom build string winders to meet *D'Angelico's* own specific needs. The string winders are

constructed in the same plant that packages their output.

Basically, the making of an acoustic guitar string starts out by connecting a tiny brass ring called the "ball" to one end of a length of steel core wire. This is accomplished by looping the core around the ball's grooved circumference. The loose end is then twisted around the core itself so as to secure the ball. Ball-ending is necessary because it provides a means by which the string is anchored to the guitar's tail piece.

When ball-ending is finished, an outer layer of wire — called the "wrap" — is wound around the core, covering its length. Only a few inches of the core are left bare at the end opposite the ball. Covering or winding a string in this manner increases its thickness yet leaves the string flexible enough to vibrate properly, when struck, so as to produce the desired pitch. Usually, the last four strings of a guitar — E A D and G (starting from the lower register) — are wound like this. The first two strings — B and E are normally left plain.

## Hexagonal

*D'Angelico*, as one of the leading private labels, continually aim at improving their strings. These efforts proved fruitful about eight years ago, when they led to *D'Angelico's* adoption of hexagonal or "hex" wire cores in string production. Prior to that time, only round core wire was employed.

Ideally, round core wire is best suited for string making because its greater uniformity lends a relatively smoother feel and brighter sound to the finished string. It was, however, the source of a vexing problem for guitarists and industry alike. That problem — loose warp wire that sometimes unraveled — resulted in poor intonation and fuzzy sounding strings. Hex wire provided the solution, and *D'Angelico* was one of the pioneers in the switch to it.

The hex core, which is drawn from Swedish steel, presents six edges that "bite" into the wrap wire thereby permitting it to be wound tightly and securely around the core.

Wrap wire, too, is critical in overall string configuration. It is drawn from various alloys or combinations of alloys, each with a specific purpose in mind. Acoustic strings (used on unamplified guitars), for example, are wound with a wrap of copper-brass alloy. Readily recognizable by their gold tint, these strings may be used on amplified guitars. They are, however, less suited for this purpose than strings wrapped with nickel and iron alloy (silver finish) windings. It has been determined that strings wound with ferrous metals are more suitable for amplified guitars due to responsiveness to the magnetic field created by electric guitar pickups.

As in the case of core wire, the contour of wrap wire, too, is changed to meet certain conditions. Frequently, while performing, a guitarist's fingers will cause "rasps" or "squeaks" as they shift back and forth across the length of his guitar strings. This situation results from the series of ridges built into the string when it is wound with round wire. Strings especially made for electric guitars are wound with a flat ribbon of stainless-steel wire. Doing this virtually eliminates the ridges and the surface noises so disliked by professionals

## Importance

Warp wire can vary within any particular category of string, depending upon the proportions of constituent alloys. Of major importance is the fact that the sound and feel of a string will vary in accordance with copper, brass, nickel and silver admixtures.

*D'Angelico* begins its string making by testing the great spools of wire for tensile strength, proper gauge, and defects of any nature. After testing, a spool of core

wire enters the next station for ball-ending. At this point, the wire is fed directly from the spool into a machine that automatically attaches a ball and cuts the core to exact length with a degree of speed and efficiency unattainable through manual means. Once ball-ending and inspection is completed, plain strings (E-1st and B-2nd) are ready for packaging. Other cores must go on to the next step where an outer layer of wrap wire is applied.

### Pneumatic

This process begins with the core being placed into a machine in which it is suspended from both ends and stretched taut. Wrap wire is then connected near the ball. Winding is automatically performed as the core revolves and spins wrap wire around itself. A carriage travels along guide rails during the operation precisely positioning wrap wire being spun along the core's length. A pneumatic governor applies steady tension to the wrap wire thus assuring a uniform winding. This avoids an improperly wound string that will have poor intonation. Quality control employees periodically take string samples, visually inspecting them for flaws and measuring them with a micrometer for proper gauge. In addition, guitar-playing staff members string their guitars with sample sets to test the strings for "feel" and "playability".



Above: Marcel Dadi and D'Angelico Vice President Jerry Barberine examine the product. Below; Marcel holds tuition class



String gauge or size is determined by the combined measurement of core and wrap. A finished .027 inch (twenty-seven thousandths) string, for instance, may comprise a .015 core and a .006 wrap. (Wrap wire size must be doubled.) These two components may be varied and still make up a string of the same overall gauge. It is possible for a .027 string to consist of .017 and .005 core and wrap respectively. (Since core and wrap are both subjected to tensioning when the string is tuned to pitch, gauge combination plays a major role in string feel.)

### Distinctive

With an eye toward satisfying the musical perfectionist, D'Angelico has reinstated a company tradition of offering "silked strings" — the vintage of their line. These strings are marked by a distinctive colourful rayon or nylon ("silk" in trade parlance) wrap extending up from each end of the string about three-quarters of an inch at the ball end and 4 inch at peg end. Silking signifies that the string has been hand-selected and that the gauge is precise, without any variation. Normally, industry standards permit a gauge variance of plus or minus one thousandth of an inch.

In addition to its line of guitar strings, D'Angelico also makes strings for the pedal steel guitar, classical guitar, banjo, mandolin, electric bass and dulcimer.



# A.T.C. at BIGGLES

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#### ATC

9" standards	£78.00
12" standard L.S. or P.D.M.	£88.00
12" L/coil bass	£92.00
15" standard L.S. or P.D.M.	£148.00
15" L/coil bass	£148.00

#### MEGA P.A. COMPONENTS

2 x 12" ATC 300 watt bin	£352.00
1 x 15" JBL 150 watt bin	£282.00
1 x 9" midrange bin	£196.00
1 x 9" fibreglass midrange ATC	£220.00
H.F.1 Horn unit with Peavey Spider driver	£220.00

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Single 12" ATC reflex bin	£215.00
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1 100 watt Celestion horn unit	£110.00

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Turner B502 340 watts per channel	£415.00
Turner B302 150 watts per channel	£275.00
Quad 405 100 watts per channel	£175.00

**BIGGLES MUSIC, 85 West Street, Old Market, Bristol. Tel: 552147**



## DEALER PROFILE



# LONDON SYNTHESISER CENTRE

It'll probably surprise the majority of keyboard players to learn that the London Synthesiser Centre has only been open for some 16 months or so: its name and that of its operating company, Chase Musicians, have that ring of familiarity about them which one normally associated with older, accepted establishments. The fact that the LSC is probably the best known keyboard shop in the country now is indicative of the enormous success it has achieved in such a small space of time.

Beat visited the London Synthesiser Centre, virtually hiding in the neo-Gothic shadows of St. Pancras Station (and therefore handily positioned for just about any form of transport—train, tube, bus etc.) one sultry sunny morning towards the end of August and were fortunate enough to find the staff enjoying a rare moment of relaxation in which we happily joined. Pammy Luther is an amiable, turbaned Sikh who came to England twelve years ago to study, and who now manages the LSC—his brother Amrik controls the

parent company, Chase Musicians. Both the Luthers have extensive musical backgrounds, but in Indian music—Pammy used to play tablas, and Amrik handled the harmonium.

Armed with a limited knowledge of the LSC we expressed surprise that the premises are not as large as we had led ourselves to believe (after all, Chase advertise very heavily and somehow we, as many others, expected a huge fast-sell, get-out-quick emporium). Quite the reverse in fact—and as our stay lengthened we discovered many paradoxes which the LSC has to bear, and in fact, refutes. But back to the beginning. Why keyboards?

"Well, we knew the practise of most other music shops—plenty of guitars and drums and amps, but just a few keyboards stacked away to one side, and usually with a shortage of experienced staff who can adequately demonstrate them." Pammy explained. "So we decided to concentrate solely on keyboards here, and build up a small nucleus of expert staff who know their subjects and can explain, advise, point, but never cajole. We just will not harass a customer." The staff are Pammy himself, Ian Blake, Stephen Paine and Raphael Preston. Ian, Stephen and Raphael all play keyboards, and Ian also handles saxophone in two jazz rock outfits—Uncle Remus and EGA (there you go Ian!).

The stock is the next important item: "We carry around 75 different synthesisers without duplicating at any one time," Ian told us, "which gives the customer a pretty fair choice of equipment. Of course, we've got many more in stock should someone want more than one of the same kind"! This amount of stock obviously costs money—and there are two ways of carrying that sort of investment: either sell it slowly at full price, or sell quickly at discount prices, and it's the latter that LSC believe in. But again, they don't go for the rip-off touch.

"It's important to understand that we're not just a mail-order, low-price establishment concerned only with making a quick buck," Pammy insisted. "Of course we are in business to make a profit—the same as anyone else—but we are just as concerned

with staying in business."

The LSC has an on-call engineer to fix just about anything that can go wrong with a synth or keyboard, and it can also offer a modification service as well. They've found on several occasions that when a manufacturer up-dates a model, owners will bring their old ones in and LSC will incorporate the additions into their instruments. Equally, they can cope with specific modifications to a standard product—a very desirable addition to any shop's range of facilities.

The London Synthesiser Centre will go to extraordinary lengths to help its customers—home demonstrations are considered as a normal way of doing business if necessary. Finance can be arranged, and the LSC specialises in a quick service for prospective purchasers to arrange hire purchase agreements as fast as possible to get the client out on the road again. They try hard, too, to maintain good relations with old customers and Pammy reckons that a significant proportion of the business is already with repeat customers. They also try to keep bands on the road—Ultravox had a problem with an ARP Odyssey they had bought from the LSC, and a replacement was being dispatched to the band to keep them working while the offending one was being examined and repaired.

In the short while the shop has been operating it has established firm contacts with many of London's top recording studios—Island, Decca, Virgin, Wessex, DJM, Air, EMI and Basing Street are among the many which now use the LSC for hiring synthesisers or, eventually, buying them.

Jimmy Page, Paul Rodgers, Wings, Rod Stewart, Gordon Giltrap Band, Soft Machine and Spinal Tap are already among the shop's customers and remember, these are people who probably don't have to wait for synthesisers as much as you or we do. But just the low prices that have got them into the LSC. What's the secret? We've found ourselves whispering...

Pammy smiled. "It really isn't one," he replied. "I've often asked that—people always want to know what the catch is. Surely, they say, it can't be straight. But it is. You've been here, you've seen us working, heard us on the telephone, is there a catch?"

"Synthesisers are very personal," Ian told us. "They each have their own identity and the longer I work here, the more of that personality I can see in each product. It's my experience, the knowledge gleaned from spending every single day getting to know over 70 different synthesisers—guitar and drums as well as keyboards—that I feel concerned to pass on to customers."

More importantly, the London Synthesiser Centre has its own identity—a little crushed at present and there are plans afoot to expand to larger premises and provide eventually such facilities as a number of separate listening booths, rehearsal space, and who knows, even a studio. But at present, it's a place to go to talk synthesisers with people who are fluent in the language. The rest of the facilities are icing on an already fruity cake.



# “Who the hell are A.T.C. then?”

We've been supplying top groups for quite a while now with our 12" loudspeakers.

But lately more and more professionals like Jam, Boom Town Rats, Stranglers, Pirates, Shirley MacLaine, Cleo Laine, Cado Belle and Cafe Jacques have been insisting on our 9" loudspeakers and studio products.

Demanding our Studiomaster mixing desks and R.S.D. range of sound reinforcement equipment.

Maybe it's about time you found out a little more about us. Billy Woodman and Hans Freytag will always give you the time of day. Maybe even make you famous too.

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# A.T.C.

Who the hell are ATC, then? Their own promotional literature poses the question, and which might be considered a little impudent coming from any one source. We set out to find the answers from marketing director Hans Freitag, resolved to avoid putting it quite like that. First of all, Acoustic Transducers Company make quality speakers on a par with such respected names as Altec, JBL and Electrovoice, and Hans, an Edgar Poesse look alike minus the hair and glasses and a half stone, began by explaining how ATC were able to compete in such exalted company.

"When we first started out we handed our units to any one manufacturer who wanted them and said 'try and break them. If you succeed tell us how you managed it and we'll work on improving it.' Our speakers will never be cheap enough for a producer to find them cost-effective as part of a cheap market bull production line system."

This opening salvo seemed every bit as promising as the large PIERS HOUSE LAUNDRY banner painted on the front of their Thames-bordering premises. Talk about a low profile; they hadn't even bothered to clean off the trademark of the previous occupants.

ATC began when Australian Bill Woodman left Goodmans after almost five years as Design Engineer, bringing with him Production Director Brian Gillece. Hans, whose previous venture had been making a range of spherical glass-enclosure speakers under the name of Executive Hi Ball, made up the party and ATC commenced trading in January 1975.

Having studied the speaker market, ATC decided that the best course for a newcomer would be to design each product with a very specific application in mind. Now, after

almost four years growth their product line encompasses five 12" units, three 15", three 9" and a 3" soft dome midrange used in a studio monitor to be unveiled before the end of this year.

The clever part is that while the units are designed for specific needs, they are able to manufacture in quite a complex fashion.

With the STD series, for example, the LS version employs a directed linen surround in place of the integral paper termination of the PDM and Standard. The PDM features a considerably larger effective cone mass and a larger throw (20mm as opposed to 8mm). Subjective differences apart a practical major difference between, say, the Standard and the LS is that the former has up to 3dB higher sensitivity with the PDM some units lie between at a rated 94dB for 1W at 1 metre. There are smaller differences any British can understand. Tech Director Bill Woodman explained, for example, that a 15" Bass LS matched the electrical efficiency of a single 9" STD PDM when these are used in a system, and a 12" Bass LS will drive a STD PDM.

## Vocals

An example of how the ATC units integrate exists in the Supertramp PA lineup where for each horn-loaded bass is two 12" STD PDMs employed. The advantage here is not horn-loading the lower mid range in Bill's words, "it that you increase the articulation qualities of vocals — actually use the characteristic non-linearity of horn-loading the region from, say, 300Hz to 1.5kHz to augment this very critical part of the vocal spectrum."

The attention to detail of ATC's approach to design extends to the voice coil. This area is in fact very critical to the engineering of a speaker for high power applications. 'Edge winding' is the use of the ribbon

copper wire in place of circular cross-section, around the coil former. While in no sense unique to ATC this is a time-consuming and therefore expensive process. The payoff is in results. The efficiency with which a loudspeaker converts input from the amplifier into acoustic payoff is directly proportional to the volume of copper crammed into the voice coil circuit — other relevant parameters considered. In the narrow annular magnetic gap the space 'wasted' with circular cross-section wire results in a 'space factor' only of some 1:0.55. Ribbon wire increases the ratio to as high as 0.7-0.8. Among other advantages a payoff here is that the amplifier is more efficiently deployed.

In high power applications even the resin used for bonding coil to the former is important. The compound used by ATC is similar to that used on car disc brakes. Disc brakes, you may know, should hold fast even where the material glows red hot. The bonding compound must not only bear up to heat stress but should not change consistency as a result. An ATC voice coil, it was suggested, holds good at up to 300 degrees C. The circuit is, nonetheless, designed to run as cool as possible. A narrowing of the magnetic gap helps heat transfer to material of the large speaker magnet assembly while forced air cooling creates a positive air flow around the coil through a hole let into centre of the assembly.

The list of ATC users is quite impressive, running from the Eastlake studio consultants SSE to cabinet designers and PA hire companies: Martin Audio, Moya Malcolm Hill Associates, Whitmill Audio employ ATC units in an 8,000 watt PA system hired out recently to Rose Royce, while other clients of this particular organisation include Gallacher & Lyle and Bob B. On the score of those dropping ATC users are known to include Rick Wakeman, Mud, Joan Armatrading, Pete Lemer, Johnny Carrington, Cleo Laine and the Stranglers.

The reputation of ATC, it appears, has been built more on recommendation than on deliberate promotion by ATC themselves in the accepted sense. After the challenge to various users to try and fault the system a few producers began to use these drivers in their ranges:

"From there on it was really the bigger bands — professional people who were using their

gear as their lifeblood rather than purely for reproduction. These are the people who built up the reputation of ATC."

## Synch

Keith Hitchcock of Sharma systems up at Peterborough was one of the earliest OEM users of ATC, in their organ cabinets. (A custom-modified Sharma/Keynote/Leslie is the rig used by Rick Wakeman). Sharma eventually switched from ATC to a purpose-designed Goodmans Powercell when they found the earlier ATC product not only a trifle expensive but too prone to failures for their liking: 6 failures out of 300 units designed — these are the sort of tolerances we are here concerned with. The electric organ is, in any case, heavy punishment for any speaker — particularly in the Leslie type cabinets, which have the driver facing downwards in the enclosure. The example used by Sharma Works Manager Eric Leader of two 16 foot organ notes played in synch results in a beat frequency around 7½ Hz. Well below the range of human hearing but enough to beat the shit out of any speaker, really. This sort of application calls for a fairly specialised driver design which, in their now quite extensive range, ATC should now have.

We asked in closing what sort of plans they had for the future. Theirs, we heard, was a proposal to expand their range further into compression drivers for horn loading, the establishment of their new studio control monitor a 'novel' idea for a large diameter bass-driver, plus various other mid and high frequency devices. This is one manufacturer who certainly has no intention of standing still:

"We started out making no money at all. We don't make a lot of money now. But we have our niche in the market and — here's the clincher — we aim to be still here tomorrow, and just as valid."

In spite of the picture we now have of ATC and their operation these manufacturers still consider their role as component OEM producers as one which basically will not change. We left the last words to Hans Freitag:

"The speaker sector of the instrument/PA market has always and will probably always, remain a cottage industry.' So ATC, at the end of the day, have few complaints about their relative anonymity in the eyes of the general end user of their devices.

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At the Town House you enter with sartorial weeds, toothbrush, axe and smokes. A few days later — without leaving the building, if you please — you walk out with acetate masters under your arm. Some of the features offered by the new Virgin Records studios is advanced enough, in fact, to take a seasoned producer just a little while to fully deploy. We asked Virgin boss Richard Branson whether it was economically prudent to build this far ahead of the market:

"Our Manor studios in Oxfordshire have been going for over five years now, in which time we have had time to learn a little. The Manor Town House is built on the premise that if you put up a basically sound and flexible studio there will always be a demand for it. We hope we have thought of everything here anyone could possibly want in a studio."

Mr Branson continues: "the rationale is simple, really: a brand new studio in London has as yet no existing clientele. There have to be facilities which will, initially at least, bring people in to try it out — facilities they may possibly find nowhere else. The Manor Town House would otherwise be just another studio."

Parallel with Goldhawk Road a terraced block between Godolphin Road and St. Stephens Avenue bears a new coat of paint over the opposite two extreme end houses of the block. Sprawling behind and beneath this entire block is the Virgin Records studio complex. At time of our arrival completion date was still some two weeks away. We saw enough of what already had been laid in to suggest that for sheer spread of options open to a studio user this must presently rate in the



UK No. 1.

The complex divides into two independent studios, each with control room, along the ground floor. (Studio 2 must, actually, exist along a sort of mezzanine ground). On upper floors exist the sleeping and recreational facilities mentioned. The basement should hold a disc mastering lab which is to be set up sometime in the next 6 months, employing existing state-of-the-art equipment. This level will also contain tape and cassette copying areas, tape library and sundry storage space. Light hessian-covered walls and plain even carpeting — as much as all those natural wood surfaces — provide a tastefully neutral environmental ambience.

Line-of-sight continuity obtains from the control room of No. 1 right across the studios 60 ft. approximate length to two isolation booths stashed at the end corner right angle. Control over the studio acoustic is assisted with the by now familiar principle of 'sound trap' panelling — floor walls and ceiling — which also permits better use to be made of tight studio space if numbers require. The glass-fronted isolation booths have each a different application in providing a well-damped 'dead' acoustic and a hard wood panelled 'brighter' feel respectively. The floor area in front of the 'iso' pens sheds its shaggy rug for a bigger live action off the wooden floor. In the middle of a side wall the drum booth seems only large enough for a full kit. For other than close-miking we presume the main studio area would needs be used.

Control centre in the control room: a custom-designed Helios outfit based on a refinement and extension of the Manor Oxford

desk features a — frankly mind-blowing — range of features ergonomically displaced around the operator. The idea is to get as much necessary operations on board as is comfortably possible. Nominally the Town House Helios desk has 40 inputs to 32 out. Auxiliary patching (explanation possibly more involved than the practice) should permit up to a 108 line input. Such a feature should, for example, allow for the 'slaving' up to two 32 track machines (which the complex in fact does possess) for multitrack mix-down. This could also make fairly complex special effects a little more like child's play.

On the operations side a Helios-designed automated mix-down system operates from an Allison programmer; the system featuring a simple logical ordering of command. Not more than half a dozen UK studios (the Manor, De Lane Lea, Advision, Pye, Air) are able to offer computerised mixing with all the advantages this confers on complex projects.

Major outboard gear in studio 1 include Ampex ATR 100s (featuring 1/2, 1/4 and stereo track head block interchange). There is also the usual clutter of Dolbys and other expected floor litter. A big feature of the studio is their Telefunken M15 32 track 2 inch tape machine — a newbie from these producers. Assuming it works — there is little record of turkey-breeding among the Telefunken and Virgin have in any case made some field trials with this in their mobile — the advantages of 32 are manifest. Easy interchangeability, as usual, exists to the 24, 16 and 8 configurations at hand.

Around the control space are four Eastlake-designed monitors employing Gauss bass and mid

with Emilar high frequency horns. Tri-amping is available via Whites electronic crossovers from a stack of HH 1/4500D: a big news name in the studio arena, flying in the face of Crown/Amcron and other established short odds. (The Town House hopes to wheel in some Mesa Boogie units for those who want).

Various strategic wall points have inset patching panels which permit the full complement of 40 control inputs to be routed with commendable flexibility. The patch bases incorporate also tie-lines between adjacent areas for two way traffic between enclosed adjacent spaces, to studio 2 and in fact virtually any part of the building complex: 2 stereo foldbacks to the studio and booths, talkbacks and 2 sets of video links which will even permit split screening.

### Cordon bleu

It is difficult to convey an integrated and meaningful picture of a complex as advanced as the Manor Town House — particularly by a journalist as awed by it all as any of you ginzos out there. Simple enumeration begins to shape up like an electronic shopping list only the man of the house really understands: 6 digital and analogue delay lines at the Helios desk, 4 Rebus parametrics, 2 auto-panners and 2 Alison Gain Brains . . . and a Partridge is only semi-pro. Tim Newell, Chief Engineer at Virgin — a man with a lot of suss who got most of the hardware here together — suggests succinctly that it is:

"A lot of little things that add up to a lot. The whole system to each channel is very comprehensive; that's all — it's all very complete."

Cracking the egg at this juncture it only needs pointing out that the Manor Town House offers for around £45 and £55 an hour virtually everything useful modern technology has put in the recording studio. And more besides, when you take in the cordon bleu chef.

With that end-of-feature sound the editors blue flash should be reflex moved swiftly across anything that remains of this piece. (Are you awake, Mr Ed.?). There is, actually, a great deal more to the Virgin complex. While haphazard in what it chose to focus upon the above will have conveyed something of the sort of quantity we are here dealing with in this new studio. The idea, at this point of the interviews, was brought in that next door and down a few steps existed a



studio 2 offering as complex almost a total lineup — and which could provide a complete two-way linkup with studio 1! From either desk, using both sets of tape equipment from his seat and assisted by the video linkup the engineer is able effectively to work the whole works! We ask ourselves just *what is somebody* leading up to?

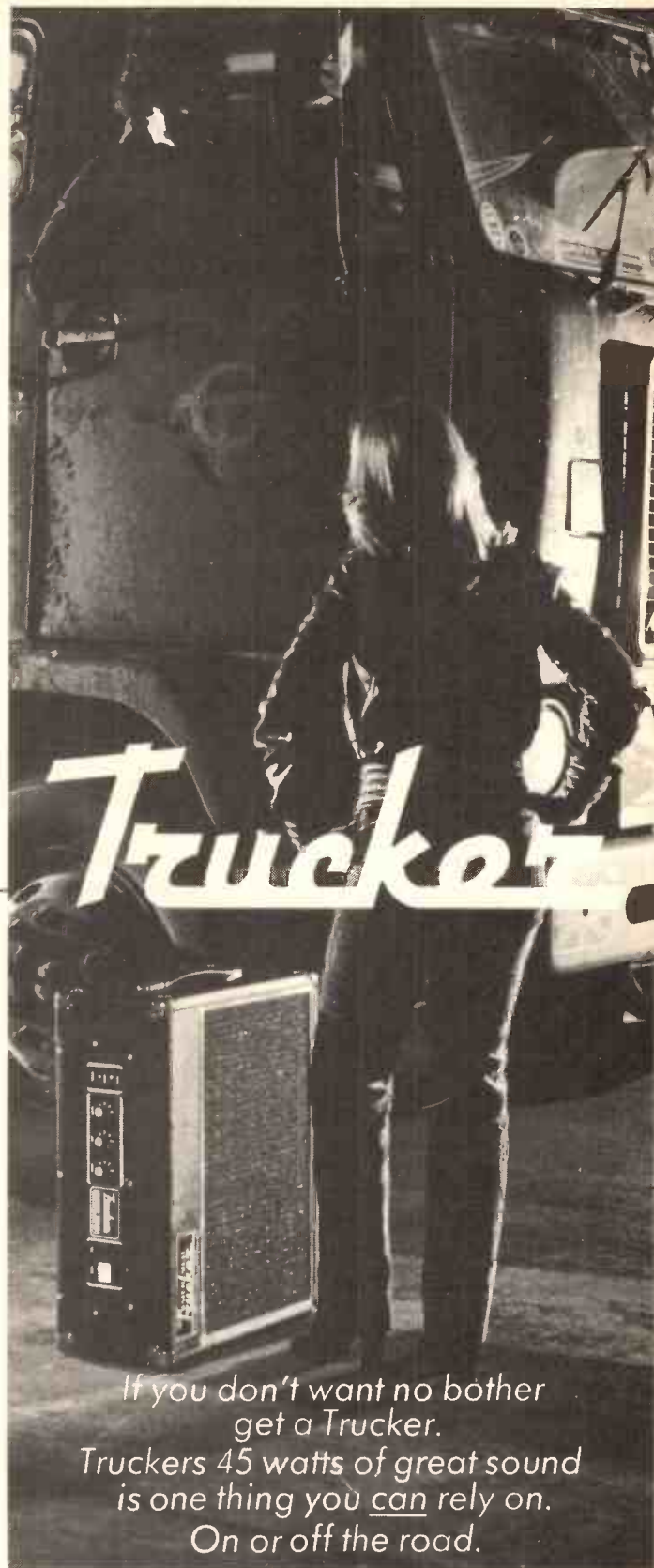
By the time we traipsed down the stairs to studio 2 our Beat reporter's brain was freezing slowly — I think they call it 'input overload' in shrink psychologist circles and among dopers. Studio 2, the information was handed down, employs a functionally simpler desk. This Solid State Logic desk also featured 40/32, but with a different compumix. We are sure you begin to see the new train arriving stereoscopically straight between the eyeballs. We describe the studio instead:

Two main sound areas, in the design of studio 2, form roughly equal segments of a circle the control room completes. Here a gain through-the-glass line of sight is mostly the order. One side of the studio, separated by glass isolation, is a high-ceilinged enclosure of specifically identified stone walls

and stone flooring. The walls of the studio 'float' against panels and a resilient (macrolite) base, as does the floor, for the inhibition of vibration transmission from outside as much as adjacent areas. The drum cage, control room the two studio areas each floats independently like a stone 'island' to keep these completely isolated. Sound in the stone panelled space would, of course, have a different feel to the second area, which incorporates some sound trapping in the walls. Beat had no sound to listen to playback in this or studio 1. Project co-ordinator and Virgin Records Assets Manager, Rod Vickery, did, nonetheless suggest studio 2 might yield, 'a very clean sound — reggae type bands will probably really go for this acoustic'.

Richard Branson: 'My belief is that the top five studios in London will always do well. As long as you try to begin as No. 1 you are in with a good chance of staying at the top for — what — five years? Before you need to re-equip. This was our design brief and we trust this is what we have achieved.'

P.S. Photographs to follow when the studios are 100% complete — i.e. soon. ■



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PERCUSSION SERVICES, 17-23 Vale Royal, London N7. 01-607 8383

SUPERMOUSE MUSIC, 233 Melton Road, Leicester (0533) 63830. After hours: (0533) 606623/607279

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R.E.W., 146 Charing Cross Road, London WC2. 01-240 3064/3068

ROGER SQUIRE'S (STUDIOS DIVISION); 55 Chalbert Street, London NW8. 01-722 1130

## RECORDING STUDIOS

The Studios below are listed under maximum track capacity.

### 48 TRACK

TRIDENT STUDIOS, 17 St. Anne's Court, Wardour Street, London W1. 01-734 9901

### 24 TRACK

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CENTRAL SOUND RECORDING STUDIOS LTD., 9 Denmark Street, London WC2H 8LP. 01-836 6061

INDIGO SOUND STUDIOS LTD., Gartside Street, Manchester, M3 3EL (061) 834 7001

R.G. JONES RECORDING STUDIOS, Beulah Road, Wimbledon, SW19. 01-540 9881

KINGSWAY RECORDERS LIMITED, 129 Kingsway, London WC2B 6NH. Tel: 01-242 7245

MAJESTIC RECORDING STUDIOS LTD., 146 Clapham High Street, London SW4. 01-622 1228/9

MANOR STUDIO, Shipton Manor, Shipton-on-Cherwell, Kidlington, Oxford. 08675 2128

PEBBLE BEACH, 12a South Farm Road, Worthing, Sussex BN14 7BA 0903 207744

ROCKFIELD STUDIOS, Rockfield Road, Monmouth. Wales 0600 2449/3625

STRAWBERRY RECORDING STUDIOS 3 Waterloo Road, Stockport, Cheshire. (061) 480 9711/2

### 16 TRACK

ANVIL OF DENHAM, North Orbital Road, Denham UB9 5HH. 01-332 3522

CRAIGHALL RECORDING STUDIOS, 68 Craighall Road, Edinburgh EH6 4RL 031-552 3685

DECIBEL STUDIOS, 19 Stamford Hill, London N16. 01-802 7868, 01-807 2146

FOEL STUDIO LTD., Foel Llanfair, Caeroinon, Powys, Wales 093882 758573

FREERANGE STUDIOS, 22 Tavistock Street, London WC2. 01-836 7608

GROSVENOR RECORDING STUDIOS 16 Grosvenor Road, Handsworth Wood, Birmingham B20 3NP. 021-356 9636/7

HORIZON STUDIOS, Horizon House, Warwick Road. Coventry CV3 6QS. (0203) 21000

K.P.M. STUDIOS LTD., 21 Denmark Street, London WC2H 8NE. 01-836 6699

LEE SOUND STUDIO, 158 Wolverhampton Road, Pelsall, Nr. Walsall. 0922 682333/682961

ORANGE STUDIOS, 3-4 New Compton Street, London WC2. 01-836 7811/3.

R.G. JONES (OF MORDEN) LTD., Beulah Road, Wimbledon, London SW19. 01-540 4441 & 01-542 4368

MAGRITTE STUDIOS, 15 Holloway Lane, Harmondsworth, West Drayton, Middx. 01-897 9670.

PLUTO STUDIOS, 3 Waterloo Road, Stockport, Cheshire SK1 3BD. (061) 477 0434

PYE RECORDING STUDIOS, ATV House, Great Cumberland Place, London W1. 01-402 8114/7.

RIVERSIDE RECORDING STUDIOS, 78 Church Path, (Fletcher Road), Chiswick, London W4. 01-994 3142

SEPTEMBER SOUND STUDIOS, 38 Knowl Road, Golcar, Huddersfield, HD7 4AN (0484) 658895/6

SPACEWARD SOUND SYSTEMS, 19 Victoria Street, Cambridge, CB1 1JP. 0223-64263 (Between 10 am and 2 pm)

T.M.C. RECORDING STUDIO, 118 Mitcham Road, London SW17. 01-672 4108

T.W. MUSIC, 211 Fulham Palace Road, London W6. 01-385 4630.

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CRAIGHALL RECORDING STUDIOS, 68 Craighall Road, Edinburgh EH6 4RL 031-552 3685

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IMPULSE ORGANISATION, 71 High Street East, Wallsend NE28 7RJ, Northumberland. Newcastle (0632) 624999

LEADER SOUND, 209 Rochdale Road, Greetland, Halifax, West Yorks. (04227) 6161

MILNER SOUND LIMITED, Studio 117c Fulham Road, London SW3. 01-589 6477

SUN RECORDING SERVICES LTD., 34-36 Crown Street, Reading, Berks. 0734 595647

TELECOMMS RECORDING STUDIOS, 189 London Road, North End, Portsmouth (0705) 60036

### 4 TRACK

D.T.S. RECORDING, 16 The Broadway, Maidstone, Kent. (Maidstone) 670 326 & (Medway) 401 467

GATEWAY STUDIOS, 162a Balham High Road, London SW12. 01-673 7316

SAMMA STUDIOS, 90 Lots Road, London SW10. 01-352 4136

### MOBILE

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ISLAND MOBILE, 8-10 Basing Street, London W11. 01-229 1229 Telex: 12421

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MAURICE PLACQUET LTD., London Studio : 01-749 3232. Pinewood Studio : 0753 654571

RIDGE FARM STUDIOS, Capel, Nr. Dorking, Surrey. (0306) 711571/711202

SOUTH LONDON STUDIOS, Basement 5, Bridge Parade, Waddon Road, Croydon, Surrey. 01-689 9310 01-688 1066

TRACKS REHEARSAL STUDIO, 110 Churchfield Road, Acton, London W3. 01-993 0751 & 01-992 9061

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ENTEC LTD, 90 Wardour Street, London W1. 01-903 5790

FLASHLIGHT & SOUND GmbH, Bussestrasse 11, 2000 Hamburg 60, West Germany. 010 494 05115527/68 Telex : 12421

RAINBOW PRODUCTIONS, 7/9 Wood Close, London E2. 01-739 7543

BACKDROPS, GRAFIX, 22 Manor Farm Drive, Swinton, Mexborough, South Yorkshire, S64 8JB 070988 5705

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Rickenbacker 480	256
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**Julians Retail Instruments Ltd.,**  
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*Gordon Graham* Tel: 01-459 7294

**W.J. Taylor (Music) Ltd.,**  
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**Peter Noble (Llanishen) Ltd.,**  
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*Ed Noble* Tel: 0222-753911  
**P.M.S.,**  
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Bristol BS5 7LH.  
*Michael Gregory* Tel: 0272 555694

**Rod Argent,**  
Denmark Street, London W.C.2.  
*Mei Wesson* Tel: 01-240 0084  
**London Synthesiser Centre,**  
22, Chalton Street, Off Euston Road,  
London N.W.1.  
*Pammi* Tel: 01-387 7449 01-363 0440  
**Forth Valley Music,**  
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*Norman MacLeod* Tel: 0324-31477  
**Kitchens,**  
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*Michael Cooper* Tel: 0532-446341

**Treasure Music,**  
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*Nick Atkinson* Tel: 0623-26976  
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# PERSONAL ADS

This section is completely free of charge. Please help us by keeping your ads as brief as possible. Remember that telephone numbers will produce far more response than addresses. Write to Personal Ads, Beat Instrumental, 1B Parkfield Street, London N1.

**WANTED** —MALE songwriter (commercial pop) in St Albans and surrounding areas. Must be able to read, write and play music. Singing an advantage. Phone Anne: St Albans 58401 after 6.

**KEYBOARD PLAYER** wanted for cabaret band in Manchester area. Own gear and transport. If interested, phone Phil on 061-339 4823.

**FEMALE DRUMMER** and lead guitarist required to help form female rock band in Blackpool area (aged 16-19). Dedication essential — Julie 0253 63070.

**INEXPERIENCED GUITAR** player, into Beck, Zappa, DiMiola, Little Feat, Holdsworth, and everybody else, seeks company — any instrument or instruments except triangle. No pro's. Phone Ian, Blantyre (Scotland) 826614.

**CASS PAYNE**, 115 Gander Green Lane, Sutton, Surrey, lyricist, seeks band or group who can set melodies to my voice. I have many music business contacts.

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**AMBITIOUS LYRICIST** seeks composer with view to joint songwriting. Ring 051-520 2542 or write Philip Pye, 16 Huntington Grove, Lydiate, Liverpool L31 4JQ.

**EX GUITAR HERO** seeks band into 999, Clash, Buzzcocks, etc. 15-17 yrs, Glasgow area. Phone Glasgow 637-3986. (Come on Andy Drain, we recognise you — your tape's in a deep freeze awaiting the 21st century — we don't have the technology for disposal as yet — Ed.)

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All prices in this section include the appropriate rate of VAT except where indicated. Every effort is made to ensure that prices given here are up to date; individual retailers, however, may offer goods at above or below the recommended retail price.

Manufacturers and distributors are requested to supply us with up-dated price lists as early as possible.

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Broadcaster (hollow)	555.00
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2000	560.00
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Telecaster Custom m/neck	309.92
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Telecaster Std m/neck	283.26
Telecaster Std L/H m/neck	306.59
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Mustang m/neck	216.61
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Starcaster + case	496.54
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Jazz	324.91
Mustang m/neck	349.91
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Jazz L/H m/neck	383.24
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F.C. 10 X	40.06
F.C. 10	44.33
F.C. 20	55.41
F.C. 30	66.50
F.C. 40	73.32
F15	51.45
F25	56.27
F35	63.09
F45	64.80
F55 12-string	78.43
F65	78.43
F75	98.90
F85	129.58
F95	165.39
F90	100.60
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Steel string:	
C.200	49.50
C.201	63.00
C.202	43.00
C.203	54.00
Bolin Handmade:	
C.10	180.00
B.11	150.00
B.12	120.00

CLEARTONE	
MELODY	
1200 12/s Folk	34.86
1250 12/s Folk Elec.	43.72
500 Folk	30.81
525 Folk Elec.	38.10
325 Folk	13.00
460 Classic	29.95
450	21.82
350	15.34
600	34.48
1300	39.38
MIAMI	
FT1 Elec	25.36
FT2 Elec	29.93
FT1 Bass	32.64
TANTARRA	
4195 Classic	18.28
GUYATONE	
HG91 Steel	20.66
HG306 Steel	55.52
HG188C Steel	85.72
KLIRA	
Westbury Jumbo	64.79
310 Electric	64.79
360 Bass	68.20
Blue Hill 6	37.16
Blue Hill 12	62.17
SM8 Solid	80.13
SM9 Solid	90.58
Westside	113.81
SM19 Bass	97.18
355 Bass	75.87
149 Classic	27.62
C.M.I.	
CMI Custom VI	109.96
SMI Custom IV	122.76
CMI Salisbury	109.96
SG2S	45.66
SG10B	44.52
ST300	67.49
HASHIMOTO	
G100	38.73
G130	44.18
G160	51.42
G200	57.79
G250	68.68

ANTORIA CLASSICAL	
2855	58.00
2841	51.00
2840	49.00
2839	42.50
TAMA GUITARS	
3563	299.00
3568	239.00
3560S	225.00
3558 1/2	218.00
3561S	212.00
3566	198.00
3565	185.00
3555S	1157.00
3557/12	214.00
3560/12	236.00
3550S Classical	163.00
3551 Classical	230.00
3570	202.00
DOBRO GUITARS	
1000	800.00
36	285.00
33D	250.00
33HS	250.00
60SS	205.00
60S	205.00
200.00	
Dobro Mandolin	
HAWAIIAN	
2390 Guitar only	38.50
2391 Outfit	117.00

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

ANTORIA CLASSICAL	
2855	58.00
2841	51.00
2840	49.00
2839	42.50
TAMA GUITARS	
3563	299.00
3568	239.00
3560S	225.00
3558 1/2	218.00
3561S	212.00
3566	198.00
3565	185.00
3555S	1157.00
3557/12	214.00
3560/12	236.00
3550S Classical	163.00
3551 Classical	230.00
3570	202.00
DOBRO GUITARS	
1000	800.00
36	285.00
33D	250.00
33HS	250.00
60SS	205.00
60S	205.00
200.00	
Dobro Mandolin	
HAWAIIAN	
2390 Guitar only	38.50
2391 Outfit	117.00

KIMBARA GUITARS	
0045/J Concert Class	95.50
0025/Z Concert Class	105.00
0046/M Concert Class	127.00
0009/B Concert Class	146.50
0047/P Concert Class	167.00
0085/D Concert Class	320.00
0170/N Classical	35.50
0171/Q Classical	42.50
0172/Z Classical	47.50
0173/W Classical	56.50
0174/Z Classical	67.75
0175/C Classical	79.95
0176/F Classical	82.75
0177/I Classical	42.50
0178/L Jumbo	75.75
0179/O Jumbo	85.75
0180/S Jumbo	89.95
0002/G Folk	59.95
0006/S Jumbo	69.95
0008/J Jumbo	93.95
0007/V 12-st Jbo	73.95
0024/W 12-st Jbo	97.95
0324/I Jumbo Case	33.50
0344/S 12-st Case	34.95
KIMBARA MAESTRO GUITARS	
0048/S Folk	99.00
0049/V Jumbo	107.50
0051/C Jumbo 6-st	173.95
0052/F Jumbo 12-st	149.00
KIMBARA GUITARS	
0031/S Elec 6-st	191.00
0032/V Elec 6-str	199.00
0034/B Elec Bass	209.95
0029/L Elec 6-st	194.50
0030/P Elec 6-st	194.50
0183/B Pre-amp guitar	320.00
0181/V Effects guitar	375.00
0182/Y Effects guitar	375.00
0070/J Antique	205.00
0035/E Elec bs	188.95
SATELLITE GUITARS	
0065/T Elec 6-st	39.95
0066/W Elec Bs	43.95
0097/O Elec Bs	64.95
0095/I Elec 6-st	64.95
0096/L Elec 6-st	64.95
0098/R Elec 6-st	73.50
0188/G Elec 6-st	39.95
0094/F Elec bs	76.25
0169/J Elec bs	43.95
COLUMBUS GUITARS	
0014/R Elec 6-st	129.95
0015/U Elec 6-st	129.95
0098/W Elec 6-st	134.50
0010/F Elec Bs	122.00
0195/M Elec Bs	129.95
0028/I Elec 6-st	129.95
0012/L Elec 6-st	134.50
0013/O Elec 6-st	129.95

GIGSVILLE	
ARIA ELECTRONICS (PRO II)	
LC 750	257.20
LC 550	209.30
LC 550 VS	219.70
LC 500	209.30
LS 700	245.00
LS 500 VS	204.90
LS 450	190.95
SL 420	178.10
ST 600	209.30
ST 500	189.20
ST 400	148.20
TE 500	183.95
JB 600 bass	221.60
JB 450 bass	165.60
PB 500 bass	204.00
PR 500 bass	193.60
PB 400 bass	156.00
RB 750 bass	230.20
LB 650 bass	227.60
L 1000	347.90
EA 650	239.80
ES 800	272.90
ES 750	249.40
PE 110	159.60

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

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

CIMAR	
1904 Black 2pu	83.00
1904S Sunburst 2pu	82.00
1908 Bass 2pu	85.00
1940 Sunburst 3pu	91.00
1940W White 3pu	91.00
1940 Ash 3pu	96.00
1941 Cherry Jun 1pu	75.00
1942 Walnut 2pu	75.00
1944 Walnut 2pu	82.00
1949 Stereo bs 2pu	159.00
1950 White	113.00
1951 Cherry	112.00
1952 Bass	109.00



PE 116	191.80	X-500 S-Ac 2 p/u	749.64
PE 120	228.50	X-175 S-Ac 2 p/u	517.61
PE 125	280.75	CE-100D S-Ac 2 p/u	446.21
PE 130	220.60	SF-6 Starfire Six	671.12
PE 135	243.25	SF-4 Starfire Four	410.52
PE 145	256.45	SFB-2 Starfire Two Bs	374.85
PE 150	174.20	S300 Solid 2 p/u	310.57
PE 160	203.20	S 100-S Standard	
PE 180	299.90	Solid 2 p/u	310.57
PE 190 acoustic	228.50	S 100SC Hand-carved	353.43
PE 200 bass	172.65	S-90 Solid Double p/u	235.62
PE 800	269.95	S-50 Solid 1 p/u	185.63
PE 1000	324.40	M-75CS Solid 2 p/u I	
PE 1500	399.95	c/away	392.66
PE 450	226.70	M75GS Gold hardware	424.82
PE 460	239.80	M-80CS Solid 2 p/u 2	
PE 500	239.80	c/away	399.81
PE 600	249.40	B302 Long scale	314.15
PB 1500	388.90	B301 As above 1 p/u	257.04
SB 1000	388.90	JSB2	299.88
SB 800	348.80	JSB2C Carved	342.71
LS 600D	265.00	Acoustic:	

<b>ARIA DIAMOND</b>			
ET 240	100.50	D55-NT TV Rosewood	546.58
ES 175	102.00	D50-NT Bluegrass	
LS 300	149.00	Special Rose Dreadnought	
EL 195	106.40	Dreadnought	449.47
EA 200	115.95	D44MBL Bluegrass	
ST 380	119.50	Jubilee Maple Dreadnought	
EJ 230 bass	109.90	G-41 NT Jumbo 17"	417.09
PB 260 bass	109.90	Body D/nought	
RE 550 bass	170.90	G875NT 1/4 Size 15"	413.51
<b>ARIA ACOUSTICS</b>			
7451	101.30	Body D/nought	377.56
7460	108.80	G-37BL Arched Back	
9210	106.30	Maple D/nought	348.78
9214 12 string	115.50	D-40NT Bluegrass	
9230	114.70	Jubilee Mahog.	
9234 12 string	123.90	D/nought	348.78
9250	138.95	D-35NT Bluegrass	
9291	262.90	D/nought Nat.	302.05
9400	83.70	D55SB Spruce	546.58
9404 12 string	89.90	D44MNT Nat.	417.09
GR 30	123.00	D40SB Spruce	348.78
9254 12-string	166.60	D40CNT c/away	399.16
9450	128.90	D-40C Nt Florentine	
9454 12-string	139.80	c/away	399.16
9630	78.70	D-25M Bluegrass	
9634 12-string	86.20	Mahogany D/nought	258.90
930	137.30	<b>Jumbo &amp; Folk Acoustic:</b>	
7451B	108.80	F-50RNT Navarre	
7451 WR	108.80	Rosewood 17"	683.16
940	129.75	F-50SB Navarre Maple	
9460	213.50	17" Jbo, S/burst	546.58
9290	133.00	F-40BL Bluegrass 16"	
9295	141.50	Folk	395.50
9294	139.80	F-30NT Aragon 15 1/4	
9800C	105.50	Folk Nat.	266.09
9800	105.50	F-30SB Aragon 15 1/4	
9810C	117.20	Folk S/burst	266.09
9810	117.20	F30 RNT Smaller	485.43
9260	108.80	F-20NT Troubadour	
9264 12-string	118.00	13 1/4 Folk. Nat.	212.16
960	110.00	F50BL Blonde	546.58
9270	141.50	F40NT Spruce Mahog	395.50
9280	201.00	F30RNT Small	485.43
9271	141.50	B50NT Acoustic bs.	539.35
9274 12-string	157.40	Twelve-String:	
9275 12-string	157.40	F-512NT Custom Rosewood 17" Jbo.	715.56
<b>ARIA PRO II ACOUSTICS</b>			
PW 25	129.75	F-41 BL Custom	
PW 51	179.95	Flamed Maple 17" Jbc	643.64
PW 56	218.50	F-212XLNT Extra	
PW 65	229.95	Large Mah g 17" Jbo	471.06
PW 70	267.90	F212CNT c/away	456.68
PW 75	321.40	F212NT Mahogany 16"	402.71
PW65/12	243.00	Folk	
PW 75/12	333.00	F-112NT Standard	312.82
<b>ARIA CLASSICS</b>			
A 560	232.70	15 1/4 Folk	312.82
A 559	182.50	G-312NT Rosewood	485.43
A 558	149.80	16" D/nought.	402.71
A 557	127.20	G-212NT Mahogany	
A 556	117.20	16" D/nought.	402.71
A 555	107.20	Acoustic Bass:	
A 554	98.80	B50NT	539.35
A 553	98.80	Classic:	
A 552	84.60	Mk5 Rosewood	593.28
A 551	70.30	Mk4 Padouk	355.99
A 550	61.10	Mk3 Mahogany	269.67
A 549	56.90	Mk2 Mahogany	212.16
A 543 F	132.30		
A 561	82.00		

<b>G.M.S.</b>			
<b>PICATO STRINGS (sets)</b>			
ES77 elec	2.51		
UL77 Rock & Roll	2.69		
XL77 Super light	2.51		
77 light	2.69		
P750 med. gauge, elec	2.99		
35L Bass, nylon wnd	6.95		
736L Bass, nylon wnd	6.95		
738L Bass, flat wnd	6.95		
76 "Gold", Classic	2.07		
<b>WESTERNER</b>			
600	2.39		
660	2.39		
612	4.07		
<b>GUILD (EX VAT)</b>			
<b>MUSIMA</b>			
1612N Acoustic	19.95		
1612S Acoustic	19.95		
<b>AA Artist Award</b>			
1070.94			

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.

730 Classic	25.95	HRB2S	110.00
731 Classic	27.75	HFS3N	66.00
732 Classic	32.50	HL-J2	49.00
736 Classic	63.55	HFP2N	79.00
737 Classic	78.50	HRB2B	110.00
738 Classic	96.50	With Di Marzio pick-ups	
500	12.95	HDLP2W	99.00
<b>MORIDAIRA BANJOS</b>			
FR 1R 4-String	60.95	HDLP2W1	99.00
FR 2R 5-String	60.95	HDFS3N	115.00
GB 1 6-String	62.85	HDFP2B	96.00
C-7D Banjo case	28.35		
<b>MORIDAIRA MANDOLINS</b>			
MD 20	41.50		
MD 30	41.50		
MD 100	49.05		
<b>CONCERTER</b>			
SK612N	17.90		
CK100N	25.85		
SK 614N Concert	23.70		
GK 200 Concert	32.80		
WK595SH Jbo	47.80		
WK 599 Jbo	44.45		
WK 588	31.65		
FK288	31.05		
WK0030	50.80		
FK 299 Folk.	42.45		

<b>HORNBY-SKEWES</b>			
<b>HAMER inc. case</b>			
HDS1	650.00		
HCS1	700.00		
HSL	1300.00		
<b>PALMA ACOUSTICS</b>			
300N	17.50		
580	17.00		
590	21.00		
<b>BAROQUE STYLE</b>			
203.7	57.00		
437	86.50		
342N	109.50		
410	129.50		
<b>KASUGA ACOUSTICS</b>			
G100L	65.00		
G200	83.00		
D400	159.00		
F180	86.00		
D300	111.00		
T200 12-str.	97.00		
H40	189.00		
HC40	255.00		
HC60			

<b>KASUGA ELECTRICS</b>			
SG360CH	160.00		
SE480S	185.00		
LG1000BS	275.00		
LG600B	205.00		
SE600N	210.00		
SA600C	220.00		
PB420S	179.00		
<b>JHS ACOUSTIC</b>			
ENC1	120.00		
<b>JHS ELECTRICS</b>			
X309	299.00		
ES375N	220.00		
<b>HONDO ACOUSTICS</b>			
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		
H160A	49.00		
H330C	46.00		
H340A	50.00		
H118A	32.00		
H119A	35.00		
HJ200A	69.00		
HJ200N	72.00		

<b>HONDO ELECTRICS</b>			
EG502	39.00		
HES5000	59.00		
HLP2BS	72.00		
HLP2B	72.00		
HLP2N	79.00		
<b>NORLIN</b>			
<b>GIBSON</b>			
Howard Roberts	845.00		
Byrdland	1263.00		
L5CES	1386.00		
Johnny Smith DN			
2 p/u, Nat.	1453.00		
Johnny Smith D, S/b.	1453.00		
Johnny Smith N, I p/u	1407.00		
Johnny Smith, S/b	1407.00		
Super 400 CES, Nat.	1514.00		
Super 44 CES, S/b	1316.00		
Byrdland, Natural	1098.00		

L-5C, Single Cutaway			
Acoustic Nat.	1078.00		
Super 400 C Outfit,			
Single Cutaway			
Acoustic, Nat.	1215.00		
ES-175D	613.00		
ES-345 TD, Cherry	673.00		
ES-345 TD, S/b	698.00		
ES-345TD, Walnut	673.00		
ES-355 TD-SV	875.00		
ES-335 TD, Cherry	529.00		
ES-335 TD, S/b	555.00		
ES-325 TD	446.00		
Les Paul Recording			
White	612.00		
Les Paul Recording			
Nat.	590.00		
Les Paul Triumph Bs			
White	598.00		
Les Paul Triumph Bs			
Nat.	572.00		
Les Paul Custom,			
Ebony	622.00		
Les Paul Custom,			
White	679.00		
Les Paul Custom,			
Cherry	644.00		
Les Paul Custom,			
Wine	622.00		
Les Paul De Luxe, Gold	505.00		
Les Paul De Luxe,			
Cherry	529.00		
Les Paul Signature,			
Gold	546.00		
Les Paul Signature Bs,			
Gold	529.00		
Citation outfit	3789.00		
Les Paul Signature,			
tobacco brown s/b	573.00		
Les Paul Signature bs,			
tobacco brown s/b	555.00		
Les Paul d/l tobacco			
brown s/b	529.00		
Les Paul d/l wine red	505.00		
Les Paul ctm tobacco			
brown s/b	644.00		
SG Custom, White	613.00		
SG Custom, Walnut	589.00		
SG Custom, wine red	589.00		
SG Custom w Bigsby,			
walnut	597.00		
SG Custom w Bigsby,			
white	625.00		
SG Custom w Bigsby,			
wine red	597.00		
SG Standard, s/b	429.00		
SG Standard, white	429.00		
S-I nat. satin	337.00		
SG Std., Walnut	402.00		
SG Std. Bigsby,			
Cherry	412.00		
SG Std. Bigsby,			
Walnut	412.00		
SG St. Bigsby, Sun-			
burst.	439.00		
L6-S Custom, Black	425.00		
L6-S Custom, Nat.	425.00		
L6-S De Luxe, Wine	334.00		
L6-S De Luxe, Nat.			
Satin	302.00		
Marauder, Nat Satin	293.00		
Marauder, Wine	335.00		
<b>Left hand:</b>			
SG Std. Bigsby,			
Cherry	399.00		
Les Paul De Luxe, Gold	505.00		
SG Std., Cherry	389.00		
SG Spec., Cherry	339.00		
Les Paul Custom,			
Cherry	648.00		
Les Paul De Luxe,			
Cherry	529.00		
<b>Bass Range</b>			
Ripper (L9-S), Nat	394.00		
Ripper (L9-S), Ebony	394.00		
Ripper Fretless, Ebony	394.00		
Ripper Fretless, s/b	421.00		
Grabber 3 (G-3), Nat	328.00		
Satin	369.00		
Grabber 3 (G-3), Ebony	394.00		
Grabber 3 (G-3), s/b	277.00		
Grabber, Nat Satin	319.00		
Grabber, Ebony	319.00		
Grabber, Wine Red	319.00		
EB-3, Cherry	394.00		
EB-3, Walnut	394.00		
EB-3, White	422.00		
<b>Jumbo Range</b>			
J-200 Artist, S/b	688.00		
J-200 Artist, Nat.	683.00		
Dove Custom, Cherry	600.00		
Dove Custom, Nat	623.00		
Gospel, Nat Top	509.00		
Heritage Custom, Nat			
Top/Rose Back	529.00		
Hummingbird Custom,			
Cherry	471.00		
Hummingbird Custom,			
Nat.	485.00		
J-50, Nat Top	371.00		
J-45, S/b	349.00		
J-55, Nat Top	425.00		
J160E Custom s/b	477.00		
B 45-12N d/112 str	445.00		
J-40 Nat Top	334.00		
<b>SAXON</b>			
<b>Class Range</b>			
813	39.00		
814	46.00		
815	65.00		
816	65.00		

**ROSE-MORRIS**

<b>ELECTRICS</b>			
<b>SHAFTSBURY</b>			
3414 Sunburst	199.95		
3419 (bass stereo)	199.95		
3399 2 p/u bass			



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

<b>STUDENT GUITARS</b>	
3057 Dulcet	25.99
3058 Constanta	19.99
1512 Kansas	16.35
3050 Super Dulcet	29.99
1514 El Chico	16.35
<b>TERADA GUITARS</b>	
3045 TG315 classic	109.95
3046 TG312 classic	99.95
3047 TG307 classic	74.95
3048 TG370 classic	209.95
3049 TG360 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 Signature	136.95
<b>APPLAUSE BY KAMAN</b>	
AA14	169.95
AA24	169.95
<b>GUYATONE</b>	
8-string pedal steel	375.00

<b>ROSETTI</b>	
<b>EPIPHONE</b>	
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
<b>Electric:</b>	
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

<b>IBANEZ</b>	
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

<b>EROS</b>	
9352	59.95
9357	64.95
9353 Folk	49.95
9356 12/s Folk	54.95
9350 Folk	29.95
9351 Folk	39.95
<b>KISO-SUZUKI</b>	
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

<b>TATRA</b>	
9198 Classic	25.25
9225 Classic	29.75
Hi-Spot Nylon	18.50
Hi-Spot Steel	17.50
<b>ROSETTI ELECTRICS</b>	
Colt 45	366.00
9660 Lynx	44.95
9661 Lynx bass	44.95
<b>RAIMUNDO CLASSICS</b>	
R106	39.95
R112	46.50
R123	67.50
R128	85.50
R140	109.50
R155 + case	440.00
R150 + case	350.00

<b>SHERGOLD</b>	
Modulator	213.36
Modulator bass	245.35
Modulator 12-string	232.75
Cavalier	305.00
Cavalier 12-string	322.60
Cavalier double 6/4	558.00
Cavalier double 12/4	578.92
Cavalier double 12/6	571.95
<b>Available through Barnes &amp; Mullins:</b>	
Meteor	167.94
Masquerader	182.26
Masquerader 12-string	200.60
Double-neck 4/6	403.80
Double-neck 4/12	423.56
Marathon bass	200.57
Double-neck 12/6	440.30
l/h models 10% extra.	

<b>SUMMERFIELD</b>	
<b>IBANEZ</b>	
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

<b>Musician series:</b>	
MC100	218.90
MC200	244.50
MC300	270.50
MC700	POA
<b>Concert series:</b>	
CN100	204.45
CN100 AV	218.95
CN200	214.50
CN200 WH, AV	222.95
CN250	232.55
<b>Ice man series:</b>	
IC300 KR	281.50
IC210 BS	242.50
IC100	232.75
IC200 BS	242.15
IC400 MO	295.50
IC400 AV	309.50

<b>Jazz series:</b>	
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
<b>Rock series:</b>	
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
<b>George Benson models:</b>	
GB10	545.00
GB20	585.00
<b>Ibanez Artist:</b>	
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	470.50
2710	442.50

<b>IBANEZ CLASSIC</b>	
2801	78.50
2811	102.30
2856	95.35
2857	116.15
2858	129.25
2859	185.40
2860	230.75
<b>KOHNO</b>	
MK15	825.00
MK20	1050.00
MK30	1500.00
MK50	2500.00
<b>TAMURA 10-STRING</b>	
10P 1500	585.00
10P 2000	795.00
<b>TAMURA FLAMENCO</b>	
F150	575.00
F200	750.00
<b>KUNIHARU CLASSIC</b>	
K50 w/case	250.00
K70 w/case	285.00
<b>CSL ELECTRIC</b>	
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
<b>HAWAIIAN GUITARS</b>	
2250	45.00

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
<b>CIMAR</b>	
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

<b>MACCAFERRI</b>	
MAC2	165.00
MAC2 special	175.00
MAC3	190.00
<b>BOZO</b>	
B60	275.00
B805	385.50
B805/12	407.95
B100	646.95
<b>Classic</b>	
B3	185.00
B5	211.50
B8	235.65
B10	324.50
B15	356.95
<b>CIMAR</b>	
387	64.65
388	73.10
395	62.40
396	68.50
397	75.50
398	83.95

<b>W.M.I.</b>	
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/J Jbo	39.50
K.475 J.L. Seagull	23.95
<b>Classic:</b>	
K.C.265 Student	18.75
K.C.333 Concert	19.75
K.C225 Classic	15.50
K.DG50 D/I Classic	26.95
<b>Electric:</b>	
K1B. 130 Bs long scale	29.95
E.120 Single p/u.	23.95
K2T. S.G. 2 p/u	27.95
<b>Banjo:</b>	
KB.52 Deluxe	39.50

<b>WOODS</b>	
G 152 Folk	37.53
G 180 Classic	32.53
G 190 Classic	45.00
G 140 Jumbo	49.47

2251	110.95
2251 case only	36.00
<b>SERENADA STUDENT GUITARS</b>	
CN101-1	11.99
CN104	14.50
CN120	23.50
CN130	28.50

<b>WING</b>	
<b>Rickenbacker</b>	
Solid	420
430	239.63
450	285.19
450/12	307.12
460	351.00
480	342.56
620	325.69
950	421.88
4080	259.88
4080/12	943.31
4080/12	1290.93
<b>Semi-Acoustic</b>	
320	408.38
330	399.38
330/12	513.00
335	457.31
340	393.75
360	469.13
360/12	545.06
362/12	1105.31
370	513.00
360/12F	486.00
<b>Bass</b>	
3000	345.94
3001	366.19
4000	415.13
4001	448.88
4002	943.31
4005	531.56

<b>ALLEGRO</b>	
G 220 Standard	13.12
G 300 Classic	22.16
G 400 Standard	14.65
G 150A Classic	27.34
G160 Western	49.47
<b>LOPEZ: CLASSIC GUITARS</b>	
Aragona	64.06
Valencia	67.87
Navarra	71.51
Granada	82.50
Castilla	91.07
Sevilla	117.93
Andorra	140.40
<b>WESTERN GUITARS</b>	
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
<b>TWELVE STRING GUITARS</b>	
Fantom 112	90.07
Fantom 212	100.80
Fantom 139	111.82
Fantom 412 Black	111.82
<b>SOLID BODY ELECTRIC GUITARS</b>	
Dyno II	102.93
Vedette	115.87
Super Jaz	134.26
Red Flame	110.12
Black Pearl	120.28
<b>THIN BODY ELECTRIC GUITARS</b>	
Caravel	105.75
DS/2T	125.43
DS/Artist	139.35

<b>BASS ELECTRIC GUITARS</b>	
Special Bass	152.08
Black Bass	122.85
DS/Bass	120.28
Starfire Bass	87.24
Red Bass	115.87
<b>JOSE RAMIREZ CONCERT GUITARS</b>	
Model Studio I	235.77
Model Studio II	396.09
<b>RICARDO SANCHIS CARPIO CONCERT GUITARS</b>	
Model 40E	192.78
Model 40	147.42
Model 38	85.36
Model 33 Flamenco	170.10
Model 32 Flamenco	123.12
<b>PRUDENCIO SAEZ GUITARS</b>	
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
Model 29	25.92
Model Lady 1/2 size	25.92
Model 21 W	45.36

# AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

<b>ATLANTEX</b>	
<b>MXR</b>	
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
<b>BEYER (EX. VAT)</b>	
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	251	687.00
M69C w. cannon	56.96	330	754.00
M88N Hypercardioid	113.99	520	717.00
M88C w. cannon	117.71	540	462.00
M101N Omni	71.68	705	708.00
M101C w. cannon	77.34	710	788.00
M201N Hypercardioid	68.66	720	954.00
M201C w. cannon	70.92	729	729.00
		770	722.00
		820	558.00
		860	791.00
		910	907.00
<b>B.M.S.</b>			
<b>Phonix</b>			
PHA 1	199.00	7880-1	194.00
PHS 1	108.00	9340-1	87.00
PHS 2	112.00	9370-1	119.00



Horn unit (P4).....	124.00	1052, G12H, 30W.....	18.28
Mon. 1 x 12 60W.....	99.00	1055, G. 8C, 100W.....	41.23
<b>ACCESSORIES</b>		1056, S10, 15W.....	5.49
Mantis.....	156.00		
Reverb Unit.....	80.00		
Constellation 12/2 mixer.....	312.90		

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

<b>FENDER</b>	
Dual Showman, cab. 2 x D 130F JBL.....	289.85
Dual Showman, enc. 2 x D 140F JBL.....	315.08
Dual Showman, top Quad Reverb, 4 x 12-inch speakers.....	340.27
Quad Reverb, 4 x D 120F speakers.....	464.85
Super Six, 6 x 10-inch speakers.....	671.65
Vibrosonic Reverb 1 x D 130F JBL.....	451.95
Twin Reverb, 2 x 12-inch speakers.....	426.85
Twin Reverb, 2 x D 120F JBL.....	398.60
Bandmaster, 2 x 12-inch enc.....	498.81
Bandmaster, 2 x D 120F JBL.....	252.05
Bandmaster, top.....	564.20
Bandmaster enclosure Super Reverb, 4 x 10-inch.....	242.61
Super Reverb, 4 x D 110F JBL.....	151.22
Pro. Reverb, 2 x 12-inch.....	340.89
Vibrolux Reverb, 2 x 10-inch.....	526.81
De Luxe Reverb, 1 x 12 inch.....	316.08
Princeton Reverb, 1 x 10-inch.....	263.73
Princeton, 1 x 10-inch.....	E216.92
Champ, 1 x 8-inch.....	169.65
Super Twin.....	122.45
300PS guitar enc.....	65.10
300PS guitar top.....	443.62
Tube reverb 220V.....	262.55
Vibrochamp 1 x 8.....	508.71
Bassman 100, top.....	131.25
Bassman, 100, enclosure.....	71.28
Bassman 50, 2 x 15-inch.....	217.40
Bassman 50, 2 + D 140F JBL.....	217.40
Musicmaster bass, 1 x 12-inch.....	185.88
Bassman 50, top.....	305.61
Bassman 100.....	106.70
300 PS enclosure, bs.....	176.42
PA 100 top.....	276.19
PA 100 column.....	311.80
Hi Freq. Horn.....	281.59
PA160 Amp Top.....	92.72
PA160 SC3-10 column.....	56.85
	450.21
	94.77

### CLEARSTONE

<b>EMI</b>	
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 & B bs.....	118.84
1072 100W L & B bs.....	127.57
1073 50W PW.....	118.84
1074 100W PA.....	153.50
1075 100W Slave.....	111.36
1060, sound/light control.....	43.47
1061, lighting cabs, set 3.....	50.60
1949, fuzz sound.....	10.36
1041, minireverb mixer, 6 chan.....	66.50
1041F, footswitch.....	2.88
Celestion spkrs:	
1051, G12M, 25W.....	15.33
1052, G12H, 30W 18.28	

### J. T. COPPOCK

<b>RANDALL</b>	
<b>Combination Amplifiers</b>	
Commander 210.....	385.00
Commander I.....	385.00
Commander II.....	439.00
Commander IV.....	475.00
Commander VI.....	559.00
300 Guitar Amp I.....	575.00
300 Guitar Amp II.....	685.00
<b>Combination Bass Amplifiers</b>	
Commander Bass I.....	380.00
Commander Bass II.....	439.00
<b>Power Heads</b>	
Commander Guitar Head.....	310.00
Commander Bass Head.....	289.00
300 Bass Head.....	340.00
300 Guitar Head.....	385.00
<b>Speaker Enclosures</b>	
1-15".....	165.00
2-10".....	174.00
2-12".....	199.00
4-10".....	252.00
4-12".....	310.00
2-15".....	264.00
6-10".....	319.00
2-12" Folded Horn.....	270.00
<b>P.A. Equipment</b>	
RPA-2 Power Head.....	239.00
CPA-4 Power Head.....	289.00
RPA-120 Power Head.....	499.00
RPA-300 Power Head.....	679.00
<b>12-Channel Stereo Mixer</b>	607.00
<b>Stereo Power Amp. 120 watt power 300 watt power</b>	532.00
Booster.....	298.00
Stand for RPA-4.....	25.00
Stand for RPA-6.....	25.00
<b>P.A. Speaker Columns</b>	
Pair with 2-10" Spkrs.....	196.00
Pair with 4-10" spkrs.....	329.00
Pair with 2-12" and 2 Piezo spkrs ea.....	499.00
<b>P.A. Speaker Cabinets</b>	
Piezo Super Horn IV.....	103.00
Piezo Super Horn VIII.....	165.00
Monitor Spkrs. (pair).....	180.00
Horn cabinet.....	295.00
Exponential horn.....	515.00
Exponential horn.....	290.00
Exponential horn.....	215.00

### CUSTOM SOUND (EX. VAT)

<b>Amplifiers:</b>	
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.....	156.68
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
<b>Mixer:</b>	
CS 700MXR 12 ch.....	428.54
<b>Monitoring:</b>	
CS 7WM.....	58.59
CS 7WMM.....	83.70
CS 7112.....	58.59
CS 7112H.....	75.33
<b>Enclosures:</b>	
Sigma.....	200.88
Moon Bin.....	167.40
CS 7212.....	100.40
CS 7212H.....	117.18
CS 7212ST.....	133.92
CS 7215.....	150.66
CS 7412.....	167.40
CS 7215B.....	209.25

### DARBURN

<b>EX. VAT</b>	
Reverb.....	75.50
SRV-50/80.....	196.30
SRV-100.....	259.20
KGP-50/80.....	201.80
KGP-100.....	259.20
KGP-100 1 x 15.....	276.80
Piezo hn. extra.....	13.95

### ELECTRO-VOICE (EX. VAT)

1823, 110W driver.....	61.90
1829, 60W driver.....	65.47
Sentry IV system.....	966.30
EVM12L speaker.....	113.09
EVM15B speaker.....	116.66
EVM15L speaker.....	116.06
EVM18B speaker.....	123.80
T350, VHF driver.....	82.14
8HD horn.....	28.58
Elim 1A.....	545.00
Elim 2A.....	480.00
Elim 3.....	350.00
Elim 4.....	390.00
LR7B.....	304.59
30" woofer.....	473.18
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
50.....	61.00
6102 Universal Amp.....	269.42
100.....	437.38
6103 Universal Amp.....	104.59
1604 Reverb III.....	

### 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
150, 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 Midd Range.....	58.59
Horn with lid.....	143.96

Wedge Monitor 75W 1 x 12".....	58.59
Flight cases and empty cabs.....	POA

### G.M.S.

<b>P&amp;N microphone stands:</b>	
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

<b>EX. VAT CERWIN VEGA</b>	
<b>Vocal Systems</b>	
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
<b>Instruments Systems</b>	
G.32 200 Watts.....	285.00
B.36A 300 Watts.....	395.00
B.36MF 300 Watts.....	475.00
B.48 300 Watts.....	580.00
B.48MF 400 Watts.....	650.00
B.118C 300 Watts.....	280.00
<b>Stage Monitors</b>	
SM12-2 150 Watts.....	16.00
SM15-2 200 Watts.....	27.00
SM18-2 300 Watts.....	40.00
BM4 4 100 Watts.....	146.00
<b>Speaker Components</b>	
MLT-1 Horn only, medium throw.....	65.00
MLT-4 Horn only, long throw.....	260.00
MF40 Drivers for above MF50 Drivers 8 ohms.....	55.00
RMH-1 Horn, radial + 2 MF40 + 6 PZ1 UHF.....	185.00
L48CF Folded Horn 500 Watts.....	345.00
L48SE Folded Horn 500 Watts.....	595.00
Electronics	835.00
GE2 Graphic Eqizr.....	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

<b>AMPLIFIERS</b>	
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
<b>INSTRUMENT LOUDSPEAKERS</b>	
412 BL 4 x 12 200W.....	189.16
215 BL 2 x 15 200W.....	204.23
<b>PA AMPS</b>	
MA100 5 ch 100W.....	190.00
SM200 6 ch 2 x 100W stereo.....	395.28
S500-D power amp.....	399.17
S130 slave 100W.....	115.50
<b>PA LOUDSPEAKERS</b>	
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
<b>ECHO UNITS</b>	
Digital Multi echo.....	TBA
Digital Vari-echo.....	TBA
19" rack mount.....	TBA
<b>MIXERS</b>	
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
<b>COMPLETE SYSTEMS</b>	
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)

<b>A.P. AMPLIFIERS</b>	
DR504 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
SA112FL 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.	
<b>COMPLETE P.A. SYSTEMS</b>	
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 HFS RCF High freq hn/lens.....	186.00
425H Piezo tweeter array.....	308.45

112SM 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



<b>K30 Reverb</b>	96.95
<b>K50 Reverb</b>	160.70
<b>K50</b>	Base 80.70
<b>K100 Reverb</b>	210.00
<b>Speakers</b>	
<b>C215 (Cabinet)</b>	175.77
<b>C412 (Cabinet)</b>	170.75
<b>C112 (Cabinet)</b>	77.84
<b>C115 (Cabinet)</b>	92.92
<b>C212PA (Columns)</b>	
(pr.)	187.49
<b>Telescopic PA Stand</b>	
(Pairs)	66.96
(For C212PA)	
<b>Columns:</b>	
<b>C460PA 100W 2 x 12"</b>	142.47
pair	
<b>C470PA 200W 4 x 12"</b>	272.86
pair	

**MACINNES (EX. VAT)**

<b>CROWN INT/AMCRON</b>	
<b>IC150 Stereo Pre-Amp</b>	285.00
<b>D60 Power Amp</b>	197.00
<b>D150A</b>	310.00
<b>DC300A</b>	520.00
<b>M600</b>	1300.00
<b>M2000</b>	2600.00
<b>VFX-2 Var Elec</b>	
<b>Crossover Unit</b>	245.00
<b>OC150 Output Cent</b>	280.00
<b>Walnut End for D60 Amp</b>	24.00
<b>Walnut Enc for D150A or IC150 Amp</b>	35.00
<b>Walnut Enc for DC300A Amp</b>	44.00
<b>IC150 Acc Packs</b>	4.00
<b>ES212 75W two Unit Sys.</b>	598.00
<b>IMA Intermod Dist Analyser</b>	555.00

**MARLBORO**

<b>GA2 Amp</b>	59.95
<b>GA3 Amp</b>	67.60
<b>G20R Amp</b>	127.55
<b>G40R Amp</b>	161.40
<b>G60R Amp</b>	195.15
<b>GB0 15 B Amp</b>	130.15
<b>1500 B Amp</b>	115.25
<b>P200W slave</b>	161.90
<b>SM600 mixer</b>	154.95
<b>LS15B cab</b>	104.30
<b>LS20LH cab</b>	137.95
<b>SC40 column</b>	128.20

**MAINE**

<b>P.A. EQUIPMENT</b>	
<b>PA170 mixer amp</b>	267.84
<b>212PA cab</b>	147.31
<b>112M mon cab</b>	108.81
<b>Tripod for cab</b>	38.50
<b>AMPLIFIERS</b>	
<b>Artist 170A</b>	199.20
<b>Standard 170S</b>	169.07
<b>Booster 170B</b>	142.79
<b>Musician 120C combo</b>	289.60
<b>Musician Super 120J</b>	
combo	539.03
<b>LOUDSPEAKER CABINETS</b>	
<b>12 x 12 spkrs</b>	113.83
<b>12 x 12 4 spkrs</b>	192.51
<b>412S 4 x 12 spkrs</b>	227.66
<b>115C bass bin</b>	217.62
<b>115E bass bin</b>	150.66

**MATAMP (EX. VAT)**

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

**MM ELECTRONICS (EX. VAT)**

<b>Mixing consoles:</b>	
<b>MP 175 12 chn</b>	250.00
<b>MP175 8 chn</b>	204.00
<b>MP175 16 chn</b>	310.00

<b>MP185 Super 16</b>	490.00
<b>MP175 8/4</b>	350.00
<b>MP175 12/4</b>	390.00
<b>MP275 12 chn in flight case</b>	390.00
<b>MP285 Super 16 in flight case</b>	630.00
<b>MP175 16/4</b>	490.00
<b>MP175 20/4</b>	550.00
<b>MP255 16/4</b>	940.00
<b>MP385 16/8</b>	900.00
<b>MP485 16/8</b>	990.00
<b>Amplifiers</b>	
<b>AP360 100W</b>	180.00
<b>Intermusic combo</b>	197.00
<b>Intermusic head</b>	147.00
<b>19" Rack Mounting Equipment:</b>	
<b>EP122 2-way elec. cross</b>	49.00
<b>EP123 3-way elec. cross</b>	65.00
<b>EP127 7-way graphic EQ</b>	65.00
<b>EP 130 st. bs bin filter</b>	46.00
<b>EP141 st. comp. limiter</b>	72.00
<b>EP161 sub-mixer</b>	93.00
<b>SR271 27-band graphic</b>	190.00

**MUSICAID**

<b>Ampeg Guitar Combos</b>	
<b>G18 10W 1 x 8"</b>	101.65
<b>Solid State</b>	145.37
<b>G100 20W 1 x 10"</b>	
<b>Solid State</b>	200.38
<b>GT10 20W 1 x 10"</b>	472.15
<b>Valve</b>	472.15
<b>VT40 60W 4 x 10"</b>	524.62
<b>Valve</b>	524.62
<b>VT22 100W 2 x 12"</b>	524.62
<b>Valve</b>	524.62
<b>G212 120W 2 x 12"</b>	524.62
<b>Solid State</b>	524.62
<b>G410 120W 4 x 10"</b>	542.11
<b>Solid State</b>	542.11
<b>Bass Combos</b>	
<b>B100 20W 1 x 10"</b>	159.94
<b>Solid State</b>	159.94
<b>B15N 30W 1 x 15"</b>	473.61
<b>Valve</b>	473.61
<b>B115 120W 1 x 15"</b>	486.15
<b>Solid State</b>	486.15
<b>Amplifiers Only</b>	
<b>HDV2 60W Valve</b>	377.73
<b>HDV4 100W Valve</b>	444.18
<b>HDV25B 55W Valve</b>	304.28
<b>Bass</b>	304.28
<b>HDV4B 100W Valve</b>	419.70
<b>Bass</b>	419.70
<b>HDV6B 240W Solid</b>	430.19
<b>State-Bass</b>	430.19
<b>HDSVT 300W Valve</b>	640.06
<b>Bass</b>	640.06
<b>Cabinets</b>	
<b>EXV2 4 x 12" Speaker reflex</b>	318.27
<b>EXV4 4 x 12" Speaker-use 2 with V4 amp</b>	276.30
<b>EXB25B 2 x 15" Speaker-bass reflex</b>	251.82
<b>EXV4B 2 x 15" Speaker</b>	577.08
<b>Altec bass</b>	577.08
<b>EXV6B 2 x 15" 2 x 15" Speaker-bass</b>	356.74
<b>EXSVT 8 x 10" Speaker-use 2 with SVT</b>	440.68
<b>Extension Cabinets</b>	
<b>EXV722 2 x 12" Speaker</b>	206.35
<b>VT22 extension cab</b>	559.59
<b>RDV6 2 x 12" Speaker, radial horn + tweeter</b>	559.59
<b>PA Systems</b>	
<b>SR4 100W Four channel</b>	500.14
<b>Speakers, 2 x 10"</b>	500.14
<b>SR6 120W Six channel, 4 x 8" speakers, 2 tweeters</b>	905.84
<b>Amplifier Head</b>	
<b>C-SR4 100W Solid State</b>	262.31
<b>C-SR6 120W Solid State</b>	458.17
<b>A-120 120W Slave amplifier-Solid State</b>	276.30
<b>Speaker Cabinets</b>	
<b>S-210 2 x 10" Speakers</b>	118.91
<b>S-48 4 x 8" Speakers with 2 tweeters</b>	223.84

<b>Ampeg Guitars</b>	
<b>G18 10W 1 x 8"</b>	101.65
<b>Solid State</b>	145.37
<b>G100 20W 1 x 10"</b>	
<b>Solid State</b>	200.38
<b>GT10 20W 1 x 10"</b>	472.15
<b>Valve</b>	472.15
<b>VT40 60W 4 x 10"</b>	524.62
<b>Valve</b>	524.62
<b>VT22 100W 2 x 12"</b>	524.62
<b>Valve</b>	524.62
<b>G212 120W 2 x 12"</b>	524.62
<b>Solid State</b>	524.62
<b>G410 120W 4 x 10"</b>	542.11
<b>Solid State</b>	542.11
<b>Bass Combos</b>	
<b>B100 20W 1 x 10"</b>	159.94
<b>Solid State</b>	159.94
<b>B15N 30W 1 x 15"</b>	473.61
<b>Valve</b>	473.61
<b>B115 120W 1 x 15"</b>	486.15
<b>Solid State</b>	486.15
<b>Amplifiers Only</b>	
<b>HDV2 60W Valve</b>	377.73
<b>HDV4 100W Valve</b>	444.18
<b>HDV25B 55W Valve</b>	304.28
<b>Bass</b>	304.28
<b>HDV4B 100W Valve</b>	419.70
<b>Bass</b>	419.70
<b>HDV6B 240W Solid</b>	430.19
<b>State-Bass</b>	430.19
<b>HDSVT 300W Valve</b>	640.06
<b>Bass</b>	640.06
<b>Cabinets</b>	
<b>EXV2 4 x 12" Speaker reflex</b>	318.27
<b>EXV4 4 x 12" Speaker-use 2 with V4 amp</b>	276.30
<b>EXB25B 2 x 15" Speaker-bass reflex</b>	251.82
<b>EXV4B 2 x 15" Speaker</b>	577.08
<b>Altec bass</b>	577.08
<b>EXV6B 2 x 15" 2 x 15" Speaker-bass</b>	356.74
<b>EXSVT 8 x 10" Speaker-use 2 with SVT</b>	440.68
<b>Extension Cabinets</b>	
<b>EXV722 2 x 12" Speaker</b>	206.35
<b>VT22 extension cab</b>	559.59
<b>RDV6 2 x 12" Speaker, radial horn + tweeter</b>	559.59
<b>PA Systems</b>	
<b>SR4 100W Four channel</b>	500.14
<b>Speakers, 2 x 10"</b>	500.14
<b>SR6 120W Six channel, 4 x 8" speakers, 2 tweeters</b>	905.84
<b>Amplifier Head</b>	
<b>C-SR4 100W Solid State</b>	262.31
<b>C-SR6 120W Solid State</b>	458.17
<b>A-120 120W Slave amplifier-Solid State</b>	276.30
<b>Speaker Cabinets</b>	
<b>S-210 2 x 10" Speakers</b>	118.91
<b>S-48 4 x 8" Speakers with 2 tweeters</b>	223.84

<b>NOVANEX</b>	
<b>Compos</b>	
<b>Aut 3</b>	55.00
<b>Aut 6</b>	69.00
<b>Aut 10</b>	86.00
<b>Aut 20</b>	115.00
<b>Aut 20R</b>	149.00
<b>U 30</b>	220.00
<b>U 50</b>	275.00
<b>U 70</b>	324.00
<b>U 80</b>	350.00
<b>U 100W</b>	460.00
<b>RG 30</b>	235.00
<b>RG 50</b>	285.00
<b>RG 80</b>	360.00
<b>RG 100W</b>	470.00
<b>B 35</b>	220.00
<b>B 70</b>	310.00
<b>B 100W</b>	450.00
<b>G70 Wildcat</b>	299.00
<b>OPS 70</b>	450.00
<b>OPS 120</b>	550.00
<b>WA44/S100</b>	35.00
<b>Power generators, mixers</b>	
<b>L 30</b>	165.00
<b>L 50</b>	219.00
<b>L 75</b>	290.00
<b>L 100</b>	360.00
<b>L 125</b>	430.00
<b>LM 30</b>	149.00
<b>LM 40</b>	179.00
<b>M 61</b>	230.00
<b>M 41</b>	180.00
<b>X 41</b>	155.00
<b>M 62</b>	390.00
<b>M 82</b>	470.00
<b>M 82S</b>	555.00
<b>M123S</b>	755.00
<b>M163S</b>	955.00
<b>M 122</b>	790.00
<b>M 162</b>	790.00
<b>M123S</b>	755.00
<b>M163S</b>	955.00
<b>Echo/reverb units</b>	
<b>ER 300</b>	99.00
<b>ER 500</b>	169.00
<b>ER 800</b>	259.00
<b>Line source mixers</b>	
<b>LS 50</b>	173.00
<b>LS 75</b>	260.00
<b>LS 100</b>	330.00

<b>ORANGE (EX. VAT)</b>	
<b>CABS</b>	
<b>115 Bass 60W, 1 x 15" inv. horn</b>	159.51
<b>114/110 Bass, 100W 1 x 15" inv. horn</b>	253.28
<b>113 Reflex Bass, 2 x 15" 120W</b>	235.62
<b>113/200 Reflex Bass, 2 x 15" 200W</b>	313.99
<b>109, 4 x 12" 120W</b>	171.39
<b>107, 2 x 12" Monitor, 60W</b>	105.51
<b>114/4H, 1 x 15" inc horn, 4 horns and cross</b>	306.08

<b>MUSIC MAN</b>	
<b>Combo Amps</b>	
<b>112.65</b>	428.62
<b>115.65</b>	471.90
<b>210.65</b>	471.90
<b>212.65</b>	558.49
<b>410.65</b>	558.49
<b>210HD-130</b>	558.49
<b>212HD-130</b>	649.41
<b>410HD-130</b>	649.41
<b>Heads</b>	
<b>65</b>	316.05

<b>65REV</b>	385.27
<b>HD130</b>	402.63
<b>HORNS</b>	471.90
<b>108 Horn unit, 100W</b>	189.70
<b>121A 2 horns</b>	85.57
<b>121B 4 horns</b>	151.42
<b>MIXER AMPS</b>	
<b>104B, 6 chann, 120W PA</b>	331.47
<b>102, 120W, graphic PA</b>	191.37
<b>102/80, 80W, graphic PA</b>	181.62
<b>103T, 200W, Slave</b>	255.87
<b>111, 120W, graphic Slave</b>	175.00
<b>111/80, 80W, graphic Slave</b>	162.12
<b>112, 120, 120W</b>	184.92
<b>112.80 80W graphic</b>	175.00
<b>115, 80W combo</b>	256.83
<b>115/R 80W, combo with Hammond Revb</b>	308.28
<b>115, 120, 120W, combo</b>	326.97

**NORLIN**

<b>SELMER SOLID-STATE</b>	
<b>7980 15 SS Combo</b>	46.00
<b>7981 Super Reverb 30 Combo</b>	139.00
<b>7982 Lead 100</b>	129.00
<b>7983 Bass 100</b>	109.00
<b>7984 Slave 100</b>	85.00
<b>7610 Futurama 3 Combo</b>	26.50
<b>7985 PA 100</b>	275.00
<b>VALVE</b>	
<b>7404 Treble "N" Bass 100 SV</b>	145.00
<b>7402 Treble "N" Bass 50 SV</b>	129.00
<b>7403 Treble "N" Bass 50 SV Rev.</b>	149.00
<b>7408 PA100/6 SV Rev</b>	189.00
<b>7407 PA100/4 SV</b>	159.00

<b>SPEAKERS</b>	
<b>7990 S412 3 x 12"</b>	169.00
<b>7991 S212H 2 x 12" hn</b>	129.00
<b>7992 S115 1 x 15"</b>	135.00
<b>7993 S2H Add on dbl hn</b>	81.00
<b>7994 S115A 1 x 15"</b>	229.00
<b>7451 TV-35 PA Col</b>	55.00
<b>7450 TV-20 PA Col (pair)</b>	75.00

**NOVANEX**

<b>Compos</b>	
<b>Aut 3</b>	55.00
<b>Aut 6</b>	69.00
<b>Aut 10</b>	86.00
<b>Aut 20</b>	115.00
<b>Aut 20R</b>	149.00
<b>U 30</b>	220.00
<b>U 50</b>	275.00
<b>U 70</b>	324.00
<b>U 80</b>	350.00
<b>U 100W</b>	460.00
<b>RG 30</b>	235.00
<b>RG 50</b>	285.00
<b>RG 80</b>	360.00
<b>RG 100W</b>	470.00
<b>B 35</b>	220.00
<b>B 70</b>	310.00
<b>B 100W</b>	450.00
<b>G70 Wildcat</b>	299.00
<b>OPS 70</b>	450.00
<b>OPS 120</b>	550.00
<b>WA44/S100</b>	35.00
<b>Power generators, mixers</b>	
<b>L 30</b>	165.00
<b>L 50</b>	219.00
<b>L 75</b>	290.00
<b>L 100</b>	360.00
<b>L 125</b>	430.00
<b>LM 30</b>	149.00
<b>LM 40</b>	179.00
<b>M 61</b>	230.00
<b>M 41</b>	180.00
<b>X 41</b>	155.00
<b>M 62</b>	390.00
<b>M 82</b>	470.00
<b>M 82S</b>	555.00
<b>M123S</b>	755.00
<b>M163S</b>	955.00
<b>M </b>	



50W slave	81.00
FC 150 slave	96.00
<b>Cabinets</b>	
Eliminator w. horn	264.00
Eliminator w. horn	168.00
Mini Elim. w. horn	164.00
Mini Elim. w. horns	144.00
15"	188.00
2 x 12 + 2H	237.00
2 x 12 std.	144.00
1 x 12 + 1H	144.00
Tweeter box	39.00
18" hn	252.00
Mini bass cab	102.00
Super lead bass	96.00

**SHARMA**

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

**SHURE**

<b>VOCAL MASTER</b>	
VA300 S	212.40
VA301-S	155.40
VA302E6	1014.00
VA302E6-C	616.20
VA305HF	93.00
PM300E6	257.40
A3PC	48.00
A3PC-C	14.40
A3PC-S	17.40
A3S-C	45.00
A3S-S	16.80
A3S-T	21.60
A31PC-S	15.60
A50-XC	18.60
P300R	10.20
<b>SR SERIES</b>	
SR101-2E	1017.00
SR102	279.00
SR103	234.00
SR105C-E6	390.00
SR106-2E	129.00
SR107-2E	204.00
SR108	582.00
SR109-2E	534.00
SR110-2E	153.00
SR112	234.00
SR116	264.00
A101A	82.20
A101B	16.20
A120A	28.80
A103A	24.60
A105A	57.60
A112A	39.60
A112B	57.00
A112C	15.60
A30A	52.80

2 x 12 Inst. Cab.	140.00
1 x 15 Folded Hn Bin.	145.00
Add on Hn per pr	64.80
Full-mix PA 100	149.99
Power slave 125 amp	94.50
1 x 15 Super bin w. hn	167.00
1 x 15 Mini bin	124.30
1 x 15 Super mini bin	145.80
<b>August Disco Consoles</b>	
MD3 Garrard dks	218.45
MD1	153.25
MD3 100	286.25

<b>DAVE SIMMS MUSIC PRODUCTS (EX. VAT)</b>	
August Amplification	119.99
PA 100 4 ch	149.00
2 x 12 A Cols prs	154.40
2 x 12 PA Hn Cols prs	172.50
1 x 12 PA Cols prs	99.99
1 x 12 PA Cols pr	119.25
2 x 12 Inst. Cab.	82.25

<b>ASBA</b>	
Aba Metal	
24 x 14 bass	184.53
22 x 14 bass	171.92
20 x 14 bass	167.79
18 x 14 bass	161.49
14 x 9 Tom Tom	99.65
13 x 9 Tom Tom	95.51
16 x 16 Tom Tom	151.05
12 x 8 Tom Tom	92.36
10 x 8 Tom Tom	89.21
15 x 10 Tom Tom	103.78
14 x 14 Tom Tom	142.57
15 x 15 Tom Tom	146.72
18 x 16 Tom Tom	157.35
<b>Snares</b>	
14 x 5 wood	128.01
14 x 5 metal	128.01
14 x 6 1/2	136.28
<b>Stands</b>	
Snare	31.50

SL100, 120W slave amp	127.90
SL200, 240W slave amp	177.90
MP10, 10-chan mixer	577.15
MP-16, 16-chan mix	1427.90
EX-2 Cross-over	113.60
K-85 Power Baby combo	265.45
K-95 Bass Baby combo	285.00
2050-BB, 100W cab	163.60
2100-BB, 200W cab	206.60
2100-BB, 100W bs cab	213.60
370-B 70W horn p.a. cab	142.15
3140-BH, 140W hn p.a. cab	186.45
3140-B 140W p.a. cab	156.45
3200-B, 120W bass horn cab	427.90
H-50 70W tweeter horn	156.45
H-100 120W tweeter horn	227.15

**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-chan mic mixer	97.50
M174 170W mixer amp	165.50
M206 200W c.ch. w. rvbs	210.00
<b>Speakers</b>	
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 pr.	
100W	148.00
4 x 12PA cols split prs	
200W	293.00
4 x 12 inst. cab. 150W	135.00
<b>Loudspeakers</b>	
HE1c, 1 x 12, 50W	65.00
HE2c, 2 x 12, 100W	93.00
DL3, 100W F/rng	183.00
DL6, 100W F/rng	108.00
Series VI	246.00
Series VII	186.00
SP 18 pre amp	135.00

**SOUNDRAFT**

16/2 mixer	1000.00
12/4 mixer	1500.00
16/4 mixer	1800.00
Soundcraft/Court Acoustic	
PA's prices on application.	
Options arranged	
SP11 50W hn	30.00
SP1V 100W hn	51.00

**STRAMP**

2100-A, 100W amp top	213.60
2120-A, 120W amp top	199.30
3120-A, 120W, 4-chn amp, top	192.30

**STRINGS & THINGS**

**BARCUS BERRY AMPS**

1500 Pre-amp contr. unit.	242.73
1510 Pre-amp contr. unit.	326.43
1520 Pre-amp contr. unit.	368.28
1601 Pwr'd 12" spkr unit.	326.43
1602 Pwr'd 15" spkr unit.	351.54
1603 Pwr'd 2 x 12 spkr unit.	368.28

**THEATRE PROJECTS (EX. VAT)**

<b>STUDIO MONITORS</b>	
9844A 30W	400.00
9845 50W	470.00
9846 6A 100W	495.00
9849A 60W	330.00

<b>CROSSOVERS AND MIXERS</b>	
1650 28 band equalizer	530.00
729A 2 chan. 24 freq. equalizer	668.00
N500F 250W X-over	120.00
N501-8A 100W X-over	47.00
N800D 75W X-over	57.00

<b>AMPLIFIERS</b>	
9440A 2 x 225W	635.00
1224 60W/30W bi-amp	240.00
1609 100W/50W bi-amp	470.00

<b>MUSIC SPEAKERS AND COMPONENTS</b>	
403A 8" 12W	9.00
405-8G 4" 10W	9.50
411 15" 100W	96.00
414 12" 50W	75.00
416 15" 75W	85.00
515 15" 75W	135.00
604-8G 15" 65W	220.00
617A 12" 60W	97.00
619-8A 15" 75W	130.00
755E 8" 20W	36.00
288 HF 15W	183.00
290 4G HF 120W	190.00
291-16B HF 50W	190.00
32B sect. hn.	50.00
311 60 sect. hn.	120.00
311-90 sect. hn.	185.00
811E sect. hn.	100.00
503B Multi hn.	195.00
805B Multi hn.	180.00

**TRAYNOR (EX. VAT)**

Compos:	
YGM-3 30W rvb	126.00
YGM-4 40W rvb	147.00
YRM-1SC	231.00
YGL-3 Twin rvb 90W	276.00
YBA-2B Bs mate 30W	126.00
YBA-4 50W 15" spkr.	195.00
<b>Amplifiers</b>	
YRM-1 50W, bs.	120.00
YBA-1A 100W bs.	147.00
YGL-3A 100W head-rvb/trem.	150.00
YBA-3	186.00
YBA-3	171.00
<b>Speaker Systems:</b>	
YS-15P 15" ported bs.	108.00
YT-15 2 x 15" ld/bs	132.00
YF-10 4 x 10" ld/bs.	132.00
YF-12 4 x 12" ld	165.00
YB-18 1 x 18"	147.00

YCN-212 2 x 12" Vega cab 200W	192.00
<b>P.A. Amps:</b>	
YVM-3 P.A. rvb 30W	108.00
YVM-4 4-ch w/rvb	165.00
YVM-6 6-ch w/rvb	258.00
YPM-1 100W slave	108.00
<b>P.A. Speaker Systems:</b>	
YSC-2 4 x 12" cols (pr)	162.00
YSC-3 4 x 8" cols (pr)	126.00
YSC-6 6 x 8" cols (pr)	198.00
YSC-9 15 x 12" x hn cols (pr)	480.00
YB-1 Mtr cabs (ea.)	69.00
YSC-7A Cols (pr)	240.00
YSP-1 Sibilance Projector	63.00
YM-2 100W mon	114.00
4200 mixer-amp	165.00
BW4 cab (pr)	144.00
6400 mixer-amp	237.00
BW3 cab (pr)	186.00
BW2 cab (pr)	324.00
PM300 slave	174.00
PS600 stereo slave	345.00
BW1 cab (pr)	402.00
TSL-400	9.00
6401 6-ch mixer	165.00

**TURNER (EX. VAT)**

1 x 15 Bs Hn.	180.00
2 x 15 Bs Hn.	340.00
1 x 12 Mid Ring, Hn.	160.00
2 x 12 Mid Ring, Hn.	280.00
1 x 10 Mid Ring, Hn.	150.00
Rad. Hn. + VHF	
Tweets	300.00
Wedge 12" ATC + Hn.	220.00
Wedge 12" ATC + Diff Hn	320.00
Wedge 12"	
Gauss + Diff Hn	400.00
Hexagonal Mt.	230.00
A2000 St. power amp	245.00
B300 Pro. Power amp.	260.00
A300 Pro. Power amp.	350.00
A500 Pro. Power amp.	480.00
TPS 12/2 mixer	1740.00
TPS 16/2 mixer	2125.50
TPS 20/2 mixer	2500.00
TPS 24/2 mixer	2875.00
TPM 10/2 mixer	1931.25
TPM 16/2 mixer	2562.00
TPM 20/2 mixer	2981.25
TPM 24/2 mixer	3400.00
Belden Multiway	on app
Cables	on app
Cannon Pigs - stg.	on app

**VITAVOX (EX. VAT)**

Tunderbolt	540.00
AK 156 15"	127.00
AK 157 15"	127.00
500 Dividing Network	42.00
1000 Dividing Network	32.00
53 Pressure driver	137.00
4 cell horn	86.00
4K horn	54.00
8 cell horn	290.00
10 cell horn	329.00
12 cell horn	383.00
15 cell horn	514.00
Horn throat adaptors	15.00

**W.E.M.**

Copicat Echo	94.50
Dominator 30	165.00
Dominator 30 reverb	182.00
Dominator 50 lead	126.50
Dominator 50 Combo	198.00
GX 40	104.50
GX 100	133.00
AX 40	104.50
AX 100	133.00
Dominator Mk III	107.00
Dominator Bass	119.00
Slave Power Stage 100	118.00
Slave Power Stage 200	206.00
Bandmixer 100 Mk II	169.50
Reverbmaster	254.00
Audiomaster Mk 2	435.00
Super Dual 12	97.00
Super 40	97.00
Starfinder 100 Bass	115.50
Starfinder Twin 15	137.50
Super Starfinder 200	192.50
1 x 12"	53.00
1 x 12" x/vol control	66.00
Club System	97.00
Club 2 x 12"	79.50
Band System	115.50
Band 2 x 12"	99.00
4 x 12" A Super	121.00
Intruder reflex 50	176.00
Intruder reflex 100	198.00
X39 reflex 100	346.50
X39 reflex 200	412.00
<b>SISGO</b>	
Revolving organ cabinets:	
SM/30 70W Leslie	377.00
SM/100 70W	624.00
SM/300 120W Leslie	856.00
SM/3000 200W	1163.00

**WHITE**

<b>INST AMPLIFIERS</b>	
LW50 w sustain 70W	139.50
LW100 w sustain 120W	158.55
GM30 Combo w reverb	213.00
<b>P.A. AMPLIFIERS</b>	
PA100 6 ch PA amp	122.49
PA150 6 ch A amp	168.99
PA200 6 ch PA amp	189.00
<b>POWER SLAVE AMPLIFIERS</b>	
PS100 100W	106.92
PS150 150W	119.43
PS250 250W	148.50
PS300 300W (st)	184.22

<b>INSTRUMENT ENCLOSURES</b>	
A2004 x 12" 200W	157.68
A150 x 15" fidd hn bs enc 150W	216.63
A150H as A150 w mid range hn.	269.73
A250 1 x 18" fidd hn bs enc 200W	277.50
<b>P.A. ENCLOSURES</b>	
S50 1 x 12" 60W	59.85
S100 2 x 12" 120W	84.82
S150 1 x 15" w H.F.	174.21
S200 4 x 12" 240W	157.65
M50 1 x 12" monitor	61.74
60W H.F. twin horn	66.45
Projector 100 1 x 15" 2" hn.	154.50
Projector 200 2 x 15" 3" hn.	258.00

<b>CONCERT RANGE PA ENCLOSURES</b>	
B12 1 x 12" Mid rnge hn 200W	196.20
B15 1 x 15" bs hn	240.12
B30 2 x 15" bs hn	398.58
400W	
H100E Radial horn	136.23
GX 40	187.23
H100V Radial horn	171.48
T70 H.F. horn 70W	314.85
0.36" horn 70W	
<b>MONITOR ENCLOSURES</b>	
M100/12 1 x 12"	370.71
Wedge 100W	
M100/15 1 x 15"	
M200/15 1 x 15"	
D24 St 24 ch	1275.00
Multi wedge 200W	184.98
Mon Horn "A"	
Mid/H.F.	12.78
Mon Horn "B" Ext	58.68
<b>MIXING DESKS</b>	
D8 Mono 8 ch	185.79
D8 D-L Mono 8 ch	229.80
D16 St 16 ch.	870.00

**WOODS**



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 Edge	96.91
14" Hi-Hat Sound Edge	105.69
15" Hi-Hat Sound Edge	112.34
13" Hi-Hat	59.23
14" Hi-Hat	63.07
15" Hi-Hat	70.49
16" Crash, Med/Ride	40.25
18" Crash, Med/Ride	48.48
20" Crash, Med/Ride	60.11
22" Crash, Med/Ride	76.90
24" Crash, Med/Ride	92.71
18" China type	70.08
20" China type	89.04
8" Bell cymbal	30.23
11" Splash cymbal	35.96
Formula 602:	
13" Hi-Hat Sound Edge	96.91
14" Hi-Hat Sound Edge	105.69
15" Hi-Hat Sound Edge	112.34
13" Hi-Hat	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

T710 10" x 6 1/2"	51.65
T712 12" x 8"	54.90
T713 13" x 9"	54.90
T714 14" x 10"	63.55
T715 15" x 12"	85.30
T716 16" x 14"	86.30
Tom-toms: (double headed)	
T722 12" x 8"	54.90
T723 13" x 9"	54.90
T724 14" x 10"	63.55
T625 15" x 12"	71.40
T734 14" x 14"	86.05
T736 16" x 16"	86.30
T738 18" x 16"	112.25
Snare drum stands:	
Z5554	52.30
Cymbal stands:	
Z5224	34.40
Z5227	16.40
Z5228	69.70
Z5229	34.40
Cymbals:	
Zymor	
Z1002 12"	6.10
Z1003 13"	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
Z76 16"	8.80
Z78 18"	10.40
Z78 18"	14.85
Z685 18" sizzle	15.25
Z685 20" sizzle	16.90
Z685 20" sizzle	17.30
Z685 22" sizzle	20.25

Concert toms	
ET906C	36.00
ET908C	38.00
ET910C	43.00
ET912C	51.00
ET913C	55.00
ET914C	63.00
ET915C	73.00
ET916C	86.00
Simo cymbals	
14" High hat (pair)	38.00
16" Medium ride (each)	24.00
18" Medium ride (each)	29.00
20" Medium ride (each)	36.00
16" Crash ride (each)	24.00
18" Crash ride (each)	29.00
20" Crash ride (each)	36.00
Simo standard	
14" High hat (pair)	25.00
16" Medium ride (each)	15.00
18" Medium ride (each)	21.00
20" Medium ride (each)	25.00
16" Crash (each)	15.00
18" Crash (each)	21.00
20" Sizzle (each)	27.00

### NORLIN

PEARL DRUM OUTFITS	
6300/PFW 22" Bs.	873.00
6300/SFW 22" Bs.	952.00
6301/PFW 24" Bs.	902.00
6301/SFW 24" Bs.	984.00
6302/PFW 22" Bs.	623.00
6302/SFW 22" Bs.	678.00
6302/PF 22" Bs.	688.00
6302/SF 22" Bs.	742.00
6302/PNP 22" Bs.	653.00
6302/SNP 22" Bs.	708.00
6304/PFW 24" Bs.	638.00
6304/SFW 25" Bs.	693.00
6304/SFW 25" Bs.	704.00
6304/SF 24" Bs.	759.00
6304/PNP 24" Bs.	666.00
6304/SNP 24" Bs.	722.00
6312/PFW 24" Bs.	557.00
6312/SFW 22" Bs.	546.00
6312/PF 22" Bs.	633.00
6312/SF 22" Bs.	671.00
6312/PNP 22" Bs.	603.00
6312/SNP 22" Bs.	643.00
6314/PFW 24" Bs.	591.00
6314/SFW 24" Bs.	642.00
6314/PF 24" Bs.	677.00
6314/SF 24" Bs.	728.00
6314/PNP 24" Bs.	642.00
6314/SNP 24" Bs.	642.00
6324/PW 24" Bs.	529.00
6324/SW 24" Bs.	571.00
6324/PF 24" Bs.	603.00
6324/SF 24" Bs.	633.00
6324/PNP 24" Bs.	568.00
6324/SNP 24" Bs.	610.00
6332/PFW 22" Bs.	494.00
6332/SFW 22" Bs.	525.00
6332/PF 22" Bs.	557.00
6332/SF 22" Bs.	589.00
6332-PNP 22" Bs.	531.00
6332/SNP 22" Bs.	562.00
6342/PW 22" Bs.	440.00
6342/SW 22" Bs.	468.00
6342/PFW 22" Bs.	440.00
6342/SFW 22" Bs.	468.00
6342/PF 22" Bs.	496.00
6342/SF 22" Bs.	524.00

### HORNBY-SKEWES

TFL102	75.00
TFL104 snare	22.00
HOSHINO	
5075	389.00
8060	295.00
HM300	169.00
JK510 snare	43.00
S480 Snare stand	26.00
H280 Hi-hat stand	33.00
T360 Drum stool	33.00
C580 Boom stand	33.00

### KEMBLE

### YAMAHA

Kits - 9000 Series	
YD91245 Drums	745.00
YD9122w 5 Drums	657.00
Base drums	
BD918A	180.00
BD920A	192.00
BD922A	212.00
BD924A	255.00
BD926A	263.00
Tom toms	
TT912AE	79.00
TT913AE	85.00
TT914AE	111.00
TT915AE	125.00
TT914AE	115.00
FT916AE	135.00
FT918AE	150.00
Snare drums	
SD050MB	119.00
SD055MB	122.00
SD065MB	126.00
SD060B	112.00
SD055B	114.00
SD065B	116.00
Kits - 7000 series	
YD7124W 5 Drums	640.00
YD7122W 5 Drums	534.00
Base drums	
BD718A	133.00
BD720B	162.00
BD722B	180.00
BD724B	220.00
Tom toms	
TT712AE	65.00
TT713AE	69.00
TT714AE	94.00
TT714AE	95.00
FT716AE	112.00
FT718AE	148.00
Snare drums	
SD755MB	88.00
SD765MB	89.00
SD750MB	85.00
SD750B	72.00
SD755B	72.00
SD765B	82.00

PEARL MAXWIN	
Outfits:	
6400 Stage-705 22" Bs	245.00
6401 Stage-704 22" Bs	218.00
6402 Studio-504 22"	199.00
6403 Studio-503 20"	126.00
6410 Snare Drum Kit	36.75
6411 Metal Snare Drum, 5 1/2 x 14"	31.00
6412 Wood Snare Drum, 5 1/2 x 14"	27.75
6413 Wood Snare Drum, 5 1/2 x 14"	23.50
Accessories:	
6420 Bs Drum Pedal	12.00
6422 Hi-Hat Stand	13.00
6423 Cym Floor Std	7.25
6424 Snare Drm Std	8.25
TOSCO CYMBALS	
14" Hi-Hats	38.00
15" Hi-Hats	40.00
16" Crash Ride	23.00
18" Medium Ride	33.00
20" Medium Ride	39.50
ORANGE	
Single drum kit	To order
Double drum kit	To order
PREMIER (VAT)	
Snares:	
33, 14 x 5 1/2	72.50
35, 14 x 5 1/2	76.50
36, 14 x 6 1/2	80.00
1002, 14 x 5 1/2	37.50
1005, 14 x 5 1/2	38.50
1035, 14 x 5 1/2	59.00
1036, 14 x 5 1/2	63.00
2000, 14 x 5 1/2	78.50
2001, 14 x 5 1/2	79.00
2003, 14 x 5 1/2	85.50
2005, 14 x 8"	87.00
2001, 14 x 4"	80.00
Outfits (w/out cymbals)	
202 2 20" BD	400.50
B202 w 22" BD	402.00
D202 w 24" BD	414.00
201	388.50
B201	390.00
B203	494.50
D203	503.50
B204	580.00
D204	589.00
400	488.50
B304	490.00
JK510	502.00
305	535.50
B305	537.00
D305	549.00
308	573.50
B308	575.00
D308	587.00
604	473.00
B604	474.00
D604	486.50
605	486.50
B605	564.50
D605	576.50
606	704.00
8606	707.00
D606	731.00
717 w 20" BD	648.50
B717 w 22" BD	650.00
D717 w 24" BD	662.00
808 w 20" BD	865.50
B808 w 22" BD	868.50
D808 w 24" BD	892.50
B1030 22" BD	369.00
D1030 24" BD	373.50
1031 w 20" BD	378.50
B1031 w 22" BD	378.50
D1031 w 24" BD	392.00
B1033 w 22" BD	296.00
B3304	546.50
B3305	600.50
D3717	739.50
Bass Drums:	
124, 28 x 14"	100.50
125, 24 x 14"	96.00
126, 26 x 14"	99.50
127, 18 x 12"	73.50
130, 20 x 14"	82.50
132, 22 x 14"	84.00
142, 22 x 14"	96.00
144, 24 x 14"	96.00
1154, 24"	79.00
1161, 20 x 14"	61.00
1163, 22 x 14"	63.50
1170, 20 x 12"	54.50
1171, 20 x 14"	55.00
1173, 22 x 14"	59.00
1175, 24 x 14"	64.00
Timbales:	
531, 13 1/8 x 14 x 6	110.00
532, 13 1/8 x 14 x 6	102.00
531C	110.00
532C	102.00
Tom-Toms:	
112	33.50
113	36.50
114	44.00
115	51.00
116	51.00

118	57.00
333	54.50
340	60.00
342	51.00
346	77.00
348	86.00
433, 13 x 9"	48.50
435, 14 x 14"	63.50
436, 16 x 20"	76.50
440, 14 x 10"	54.00
442, 12 x 8"	44.50
444, 14 x 9"	51.00
445, 15 x 12"	61.50
446	69.50
448, 18 x 16"	76.50
1433, 13 x 8"	31.00
1333	37.00
1340	39.00
1346	53.00
1435, 14 x 14"	44.50
1440, 14 x 10"	39.50
1441, 12 x 8"	23.00
1442, 12 x 8"	29.50
1445, 16 x 16"	37.50
1446, 16 x 16"	46.50
1448, 18 x 16"	48.50

### ROSE-MORRIS

LUDWIG	
Outfits:	
995 Jazzette	690.00
960 Super Classic	755.00
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