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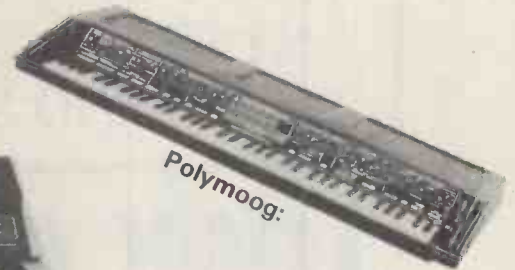
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BEAT INSTRUMENTAL

No. 146 December 1978

♫ *Songwriting & Recording*

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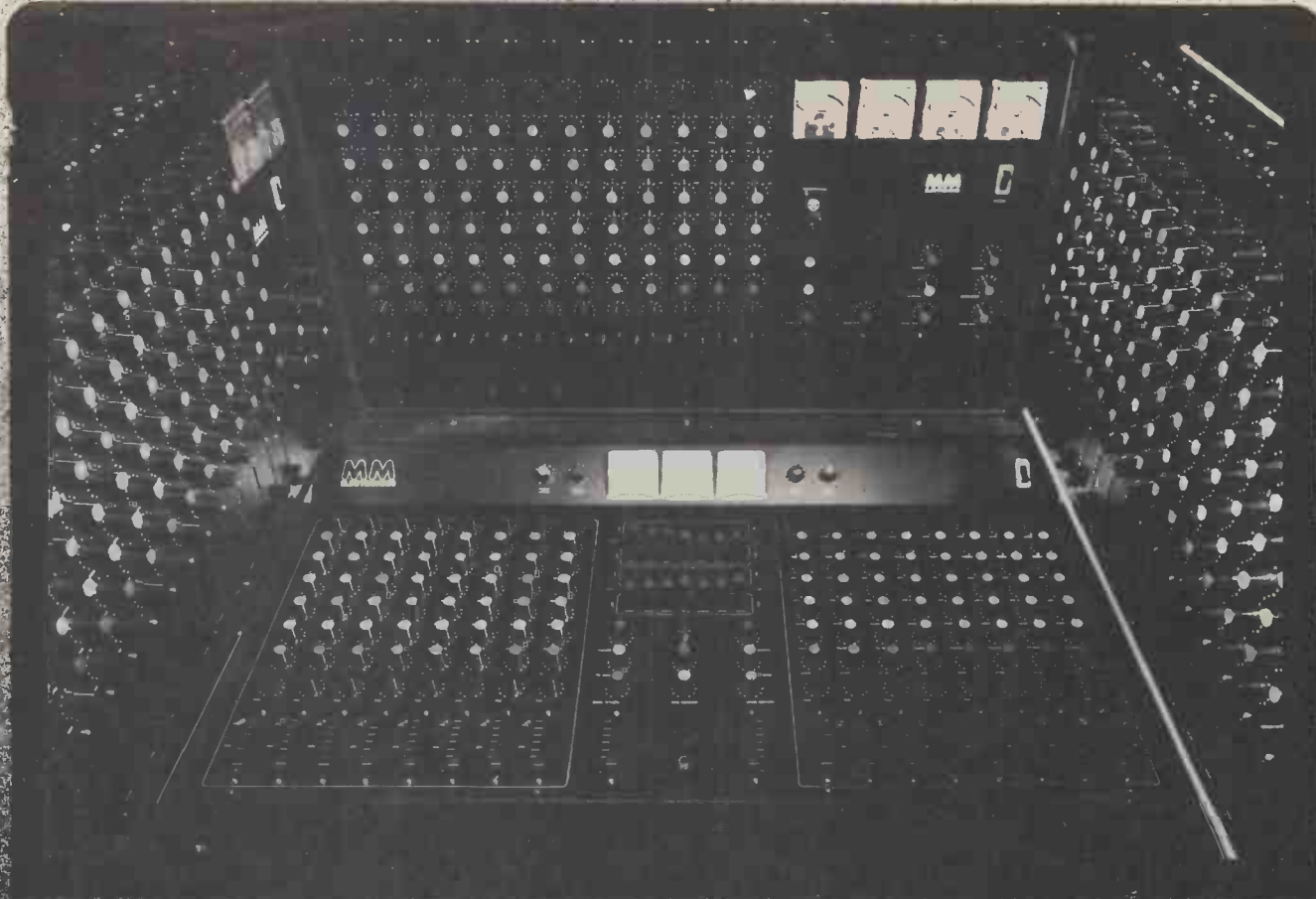
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by fretting the note there; if the fretted note is higher than the harmonic note, move the bridge piece forward; if lower, move it back. Then b) it could be the neck which is wrongly spaced, in which case there's not much you can do short of getting a new neck put on. Or c) it might have something to do with the tremolo arm — don't mess with this, take it to a repairer.

Up front

A bridged version

Dear Sir,

I would like to take advantage of your magazine to express my opinion in an open letter to Fender (Dallas Arbiter, CBS or whatever).

I recently answered an ad in a well-known trade paper to swap my 1971 Gibson SG Standard left-hand for a 1976 Fender Strat with maple neck and tremolo — also left-hand. Being curious, like most other stupid musicians, I went ahead with the swap after checking the sound, the neck, etc. The octaves were out, but I thought (stupidly) that they just needed adjusting, as did my Gibson when I bought it.

When I got home I set about changing the strings and putting the octaves in with our Korg tuner, only to find that there was no way the A and E strings would go in. Admittedly the axe is second-hand, but the bridge is in the wrong position and has been since the guitar was new. For a "name" (?) guitar this is

disgusting at getting on for £400 new. I can't take it back to the guy and ask for my SG back. It's not his fault — he never had a Korg. Any suggestions please? I'm a pro musician with few gigs, and I'm having a hell of a time tuning up whilst playing with a sax, keyboard and two other guitarists.

Gary Fitzsimmons,
Luton.

P.S. The tailpiece needs to move forward, which is difficult because of the spring holder — and I'm no John Birch.

Much as we agree that the quality of Fenders has — in general — declined in recent years, most of this is your fault, Gary. To begin with, we'd never recommend anyone buying a guitar that was not playable to the satisfaction of the purchaser. You haven't lost money — you've just lost a rather tasty Gibson (what was wrong with that, by the way?). Secondly, are you sure that the Korg tuner is as reliable as your own ears? OK, you say it causes tuning problems during rehearsal and performance, but how is it that four strings will go in tune whilst

the two bass strings won't? Without seeing the instrument for ourselves it's hard to say what the problem is — surely the bridge can't be in the wrong position if some of the strings are quite happily in tune. Maybe the strings themselves are at fault; did you stretch them manually before fitting them? Before giving up altogether, buy a couple of new bass strings and see if they sound any better.

If all else fails, take the thing back to the guy you got it from and explain the problem. Maybe he discovered the solution himself eventually (though if he's sold it to you he may be giggling up his sleeve by now, having got a turkey off his hands in exchange for a nice old SG). The fact that he never had a Korg tuner to tell him it was out of tune doesn't necessarily excuse him passing the axe off as a good swap. If a guitar won't go in tune, you don't need a machine to tell you.

As a general rule, you should check a) that you're adjusting the bridge pieces correctly. The guitar is out of alignment if the 12th fret harmonic note is higher or lower than the note produced

Dear Sir,

Many thanks for Peter Douglas's fair and unbiased review of our Frunt 200L guitar amp. We would like to clarify a couple of points, however.

1) Due to tooling problems this range of products is only just into production and first deliveries were made in early November.

2) The cast aluminium heat-sinks are coated by a synthetic heat process, not painted.

We accept Peter's observations, and as he infers the various faults are those of a pre-production unit and have been ironed out in production models. Judging by forward orders for the amp and dealer/distributor patience in respect of prolonged delivery dates, this can only be a reflection of a) the styling, b) the tone and c) the price — in other words, value for money.

Perhaps at a later date we can furnish you with a production model, enabling you to satisfy yourselves that the criticisms made have been noted and suitably rectified.

John F. Carroll,
Marketing Director,
Soundout Laboratories.

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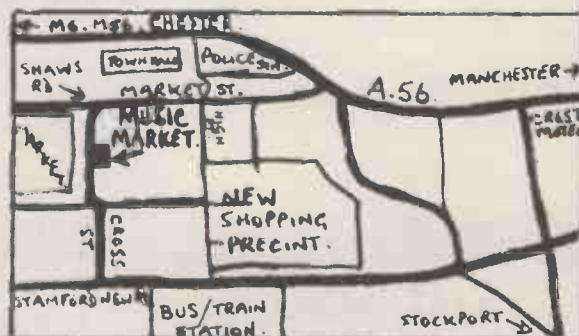
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Down in his native Wales, John Weathers is better known as Pugwash. So what? you might ask, and quite rightly. Well, I first came across the name Pugwash long before I realized that he is the very same geezer who appeared so frequently on the inner sleeve of an album by Man called *Be Good To Yourself At Least Once A Day*. This Pugwash chappie seemed to crop up in just about every band that ever played the pubs and dance-halls of Wales.

So what? you might repeat, with just an edge of exasperation beginning to creep into your voice. OK, the fact is that Weathers, or Pugwash, is currently behind the traps with Gentle Giant. And it was he who transformed that band from an introverted, somewhat artsyfartsy classical-rock combo, replete with cellos and finger-cymbals, into the driving rock'n'roll outfit which produced the live album *Playing The Fool* and the magnificent studio waxing — *The Missing Piece*.

But how did all this start?

"It was '58 or '59, I think," Pugwash mused, his eyes roving the ceiling, as if hoping to find the answer there. "I remember it was when Littlewoods started selling decent records — Elvis Presley records and Jerry Lee Lewis records. In those days it was 78s. There was a particularly Elvis record, and I just picked up on the drummer. I realized he was doing different things with the right hand and the left hand. So I sat down and worked it out with a pair of knitting needles and a wooden chair. And the interest stemmed from there and just grew."

The inevitable happened. Mr Weathers was browbeaten into purchasing a kit for his percussive offspring (for £12). Since there was only one group in Carmarthen at that time, it was a case of practising at home. The family moved to Liverpool around the end of 1961. This was the time when everybody in Liverpool between the ages of 16 and 25 was in a group, and long before anyone even knew where the city was, let alone who John, Paul, George and Ringer were. The Merseybeat newspaper was already going strong, however, and of course by 1963 every young person from Gateshead to Yeovil was claiming Liverpoolian ancestry and calling his mates "wack".

When Weathers returned to Wales in '63 he was immediately drafted into the band his friends had put together — a genuine Liverpool drummer was gold-dust, and one who had actually

PLAYER OF THE MONTH JOHN WEATHERS

been playing in the pubs and clubs up there was a prize indeed.

"We were almost immediately semi-pro, had a manager, playing down in West Wales in ballrooms in all the seaside places — Tenby, Haverfordwest, places like that. We used to get fourteen guineas a night. We had a good manager, a great guy, and he always used to quote the money in guineas because he thought it sounded better..."

"This group was called Peter Shane and the Vikings, and the big break came when we played a gig in Swansea. It was tremendous to even get a gig in Swansea, and we went up there Saturday night and absolutely wiped the floor with the third-best band in Swansea! We didn't realize how good we were, you see. It was a tight outfit. The top group in Swansea at that time was called the Meteorites — a classic group, really great. Our manager went up to the drummer with his note book, and asked him where they'd been playing recently. So the guy reeled off all the dance-halls where they'd been playing, and our man quietly jotted them all down and sent letters off to them. And consequently we became very very popular in the Swansea area. In '63, '64 it was amazing. There were gigs all over the place. A band who were popular could play five nights a week, and getting fifteen quid a night then, well, you could turn pro. Which is what we did." He paused. A cloud passed over his features. "...unfortunately."

What happened was that good old rock and roll had by then been eclipsed by r&b. A

number of other factors intruded — having given up their day jobs the band were left without a regular income. Several members left. In short, John was faced with his first experience of starvation, and soon decided to return to civvy street. This period of inactivity was followed by a long stint with the famous Welsh band Eyes of Blue. By now r&b was being replaced by soul, and Eyes of Blue were very much a soul band. The line-up featured Phil Ryan on keyboards (later with Man) and in 1966 they reached the giddy heights of winning the Melody Maker Folk-Rock Contest.

"We got a recording contract with Decca as part of the prize. We carried on for five years after that, tried pretty well everything — package tour with Georgie Fame, Eric Burdon, the Butterfield Blues Band. It was one of the last of the major tours playing the ABC's." This period also included backing a youthful (yes, he was once) Tony Blackburn in the hope that "Tone" would subsequently "plug" the band on his illegal private radio show. He didn't.

"We'd moved out of soul then and were writing our own stuff. But Decca came up with stuff that was totally unsuited to the band, these terribel pop things. If you heard me your hair would fall out. The first record we made was called *Up And Down* and the second one was called *Supermarket Full Of Cans*, which got absolutely nowhere. Decca were certainly the record company who turned down the Beatles."

The band pattered miserably along; everybody starved. Pugwash and Phil Ryan joined

by
Peter
Douglas



Peter Brown Piblokto. That didn't work too well either. The next venture was with Glen Cornick in *Wild Turkey*, which also didn't work. It was obviously time to starve with an entirely different outfit. Weathers had known Graham Bond for quite a while, and for about nine months they played gigs ("All the money we made would be drunk at the gig"), then Bond joined Tony Williams' Lifetime Mk.II and John got the offer of a gig with the Grease Band.

"It was the first time I'd played with a whole band of that calibre. Those guys played their arses off. They'd seen and done it all. They did eighteen months solid on their first tour of America with Joe Cocker. I totally shit myself at the whole concept of it. It was way above my head — I couldn't understand it, couldn't fathom it out. Henry McCulloch told me, 'You'll be all right — you'll be great. What we need to do is take you to America and then you'll understand what we're talking about! But I *couldn't* understand, y'see. I was totally



wrapped up in what I was playing, on a purely personal level, and if people couldn't play with me, that was their fault. They knew I had it, but they couldn't get it out of me, because I was so frightened of them as players.

Alan Spenner put it in a nutshell. He said, 'The first two days you were great. But you've just stayed exactly the same as you were for those two days.' I was just playing a set pattern, not deviating at all."

This reminded me of something Weathers had said in the pub earlier on, that Buddy Rich is the world's best drummer because his sense of time is almost inhumanly perfect. This is something which only musicians can really appreciate, a matter of micro-seconds, less than micro-seconds, a difference so fine that most people couldn't even detect it. In John's case, although he can hear perfect time in his head, the flesh is weak. Or to put it another way, he's too modest for his own good. "It's not a question of missing a beat. There are times — say, leading

up to a break, you just slow down. It's hardly noticeable."

The Grease Band split up in '72, and with a feeling of quiet resignation, Pugwash and his wife dug in for another season of hunger. Eventually the phone rang and it was Gentle Giant offering him £20 a week, which he accepted. The drummers which Giant had previously used had been fine in their way, but a little too feather-fingered and tinkley. The sort of drummer who prefers to stroke the wind-chimes than hammer the snare.

"I've never seen why there can't be a good strong back-seat to anything, whether it be in 4:4, 5:4, 9:8 — whatever. If you can lay down something really solid, people will find it easier to listen to because they've got the key to what's going on on top, instead of the drummer phrasing every little thing. The audience don't know exactly what's going on when the drums are changing. I felt pretty strongly about that at the time — playing straight. I won Giant over to my way of thinking. I didn't know whether I was going to like the

band when I joined them. Anyway, we did a tour with a Jimi Hendrix film. We were supporting the film."

John Weathers' first good kit was a Carlton. "I've only ever bought two drum kits. Carlton used to be what Hayman are — same drums, tarted up a bit. When I joined Eyes Of Blue in '65, they were used to a Ludwig kit, so I got a brand new Ludwig kit, which I'm still using. It's what used to be called a Super Classic kit. 22" bass drum, 13"x9", 16"x16". At that time I bought a Supersensitive snare, 14"x5½". I didn't like that because I used to hit it so hard all the snares used to fall off. So I swapped it with Terry Williams of Man for an old 404. When I joined Giant I added a 12"x8" Slingerland tom-tom which I bought in Manny's for \$11. At the same time I bought a 6½" snare. I do have 6", 8" and 10" Roto-toms which I use on stage. But they're very limited. Some people use them as a kit. They're just not very nice, sound rather thin. The kit I've had all along, the time I've had it, I know ex-

actly what heads suit each drum, how to tune it. It's great, it's a lovely old kit.

These guys I see with seventeen tom-toms, I know what they're going to be like before they even start. When I first got behind a kit like that, when they first came out, a) I couldn't afford them, and b) I sat down and played one and I couldn't stop playing. I couldn't play time — I had to be hitting everything in sight because it was *there*. I couldn't afford two bass drums anyway when Ginger Baker was in vogue, so I learnt to play on one bass drum what he was playing on two. He was my idol for about two years."

The cymbals are all Zildjian: a 20" ride, 19" crash, 20" pang and a 16", which is half of a hi-hat, on top of the pang — mounted on the same stand, for the double crash effect. The hi-hat itself consists of a pair of 15"s. John is a great fan of Sound Eagle cymbals, but finds them too thin for livework, preferring to keep them for recording.

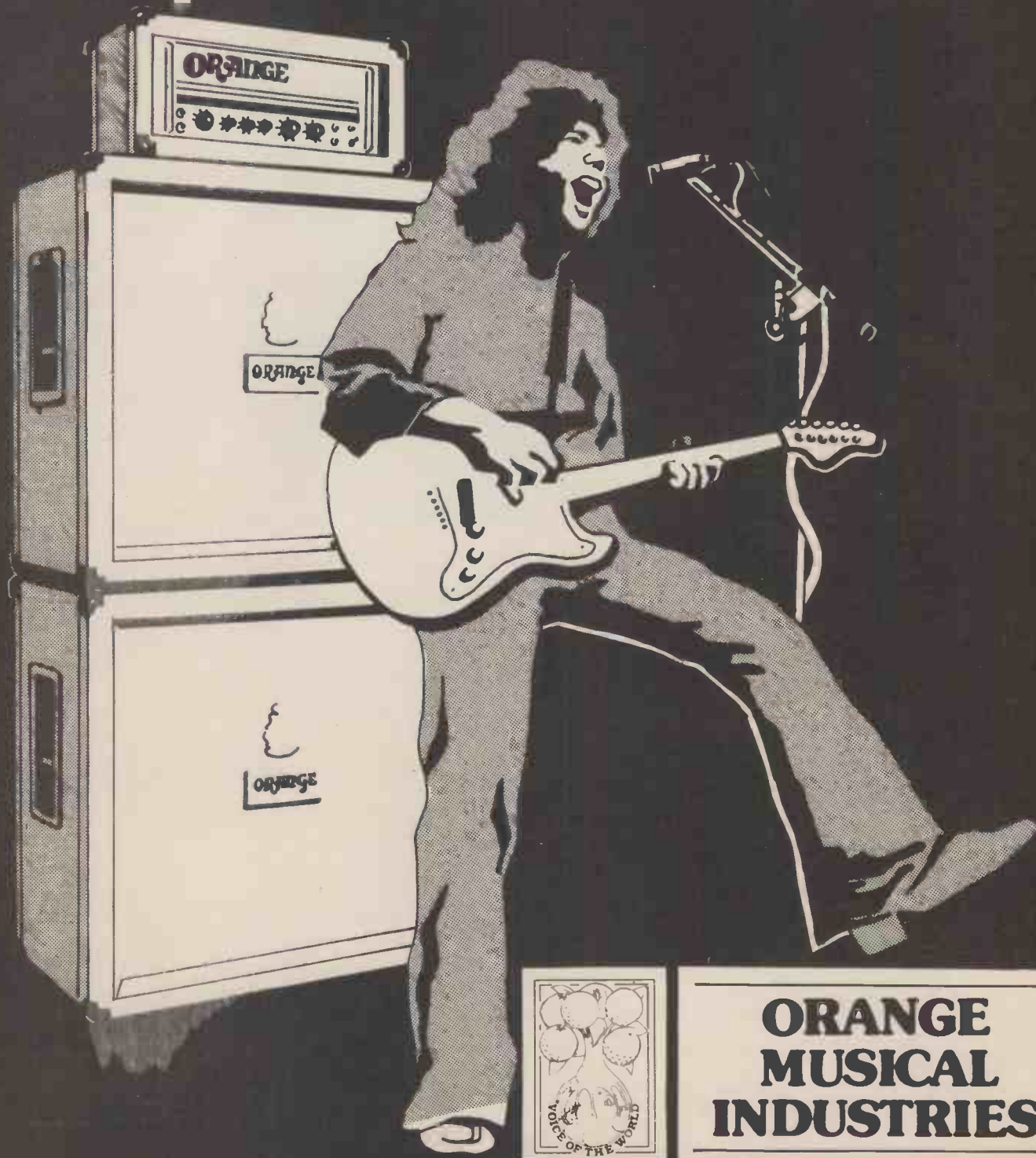
The drum heads are changed, on tour, about every eight or ten gigs to ensure that there are no breakages. The snare is used with Ludwig 215D heads, and the toms are fitted with Remo. The bottom heads are the thinnest and clearest plastic type he can find, so the sound penetrates right through. What was wrong with playing, as most drummers seem to these days, with just a single head, which allows a microphone to be poked up inside?

"You're not getting the same amount of resonance off the drum as you are when there's a bottom head on it. And if you use a clear plastic head on the bottom, the note is able to penetrate the top head, create a note inside the drum, and the note is able to escape both ends equally. With a single head they also go out of tune very quickly. Ideally I'd like to have on all the drums to sound as loud as possible on the stands. And that's the best way as far as I'm concerned."

Pugwash has an anecdote for every occasion, and it's a shame that we don't have room for them all here. In some ways maybe it's just as well, however, since most of the leading characters would probably have the lawyers on us. As a drummer, he thinks his best work is to be found on Giant's In A Glass House. I'd say listen to The Missing Piece. Solid stuff from a very solid fellow.



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JOHN "GYPIE" MAYO

Any sneakin' suspicion that people might have had about John "Gypie" Mayo when he was first brought into Dr. Feelgood to replace the legendary Wilko Johnson has by now been surely banished. Mayo can play the balls off a pawnbroker's sign. He is a true stylist in the r&b tradition; in terms of pure technique — it has to be said — he's even got Wilko beat.

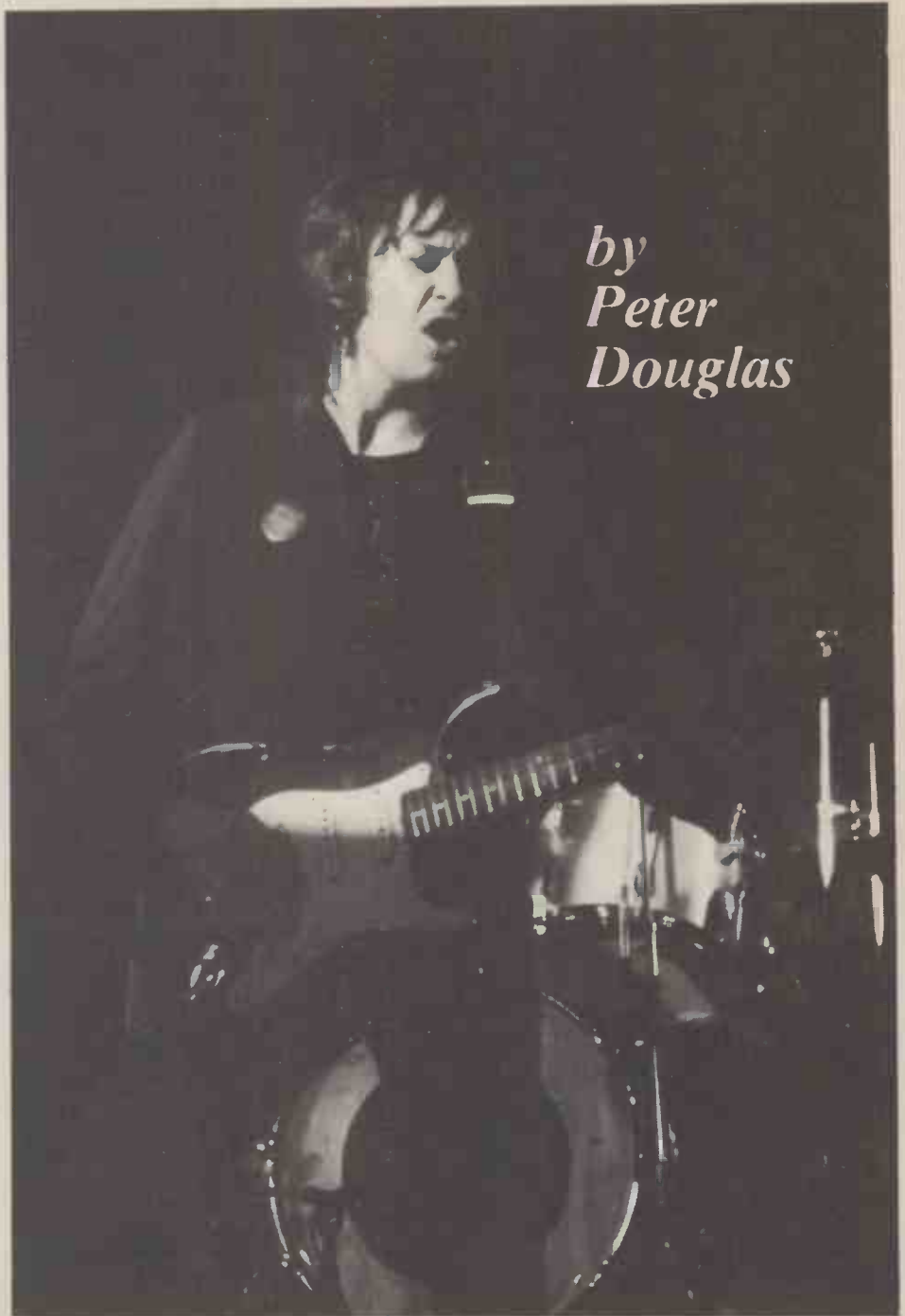
But we're not here to draw comparisons. It should be enough for us that Mayo has filled the slot admirably, and is by now as much a part of the band as Monsieur Brilleaux himself.

Trifle

The first time I saw Gypie in action with the band, however, I wasn't quite so sure. He seemed then, a few months after joining, to be trying too hard to impress with speed-of-light licks and Wilko-style dashing around. The sound from his guitar was thin and trebly, and I left the Hammersmith Odeon with earache, it was a different story at Reading Top Rank, where they were playing two-thirds of the way through the 'Down At The Doctor's' Tour. Despite looking a little tense for the first numbers, the band soon shifted into gear; Mayo had become more sparing in his solos, more concise in his choice of notes, and more sensitive to the rest of the band's playing. The number that lit the fuse was 'Stupidity' — the title track of the Feelgoods' No. 1 album from 1976; from then on the gig was set on a course that ran through 'Thought I Had It Made', 'Back In The Night', 'Milk And Alcohol', 'Baby Jane', 'She's A Windup' and 'Roxette' and finally exploded with 'Great Balls Of Fire', during which The Big Figure was enveloped in billows of smoke. Good grief, they even got away with 'Johnny B. Goode' before lurching (a trifle unsteadily) from the stage. A great night.

Beforehand, in the wine bar next door, I was able to talk to this greatly improved guitarist and gain a few insights into his personal history. (Set the man up with a glass of Liebfraumilch and he'll talk to anybody.)

Before joining Dr. Feelgood he had been a sort of on-and-off professional guitar player since the age of 17, in



by
*Peter
Douglas*

soul bands, blues bands, r&b bands — even a bit of country. At one time he was backing Joe Brown in cabaret. "Just prior to joining the Feelgoods I was trying to get a band together in Harlow (Essex), which is where I come from, and due to money hassles and that it didn't really come together, but we did a lot of gigs locally. We hardly ever used to

rehearse, just jam, and it was great . . ." But can you still do that in the current "professional" climate, where both bands and audiences seem frightened of anything spontaneous happening within a hundred yards of the podium?

"I think you still can, I think if you've got good chemistry there on stage you can do that. I'm not saying

you can do that *and* make a career of it, but you can certainly have a good like to put tags on everything — you've got to identify with some sort of image these days. Record companies aren't interested if you don't."

Axemen

Mayo was recommended for the job by George Hatcher after Wilko left. Henry McCullough did a few stop-gap gigs with the band in order to fulfill contractual obligations, but what the Feelgoods really needed was someone who could be identified as a member of the band rather than simply employ a star to take over the show. They also needed someone who could write material. On the new album, Gypie is credited with at least half of it, some in collaboration with Lee, some on his own.

"I'm not like, say, Nick Lowe, who can write in any style he wants. Wilko had a highly stylized approach to writing, especially with his lyrics — I think his lyrics are really good. Now I could do an imitation, but it wouldn't be me. . . .

"I'm not a big writer, never have been. I'm much more of a player, I get my kicks out of playing the guitar. Writing doesn't come that easy. I get loads of riffs coming out of my head when I'm tuning up in the dressing room, and I've forgotten it the next day."

You have to ask that corny old question about influences; I disguised it, or attempted to, by wondering which guitarists he likes to listen to. The list was a long one because, like so many players, Mayo has created his own sound out of a pool of many previous axemen: Hendrix, Jerry Reed, Django, the three Kings, Zappa "I could go on all night," he shrugs.

Guitar time, and he's given up using the Gibson 335 I saw him with at Hammersmith. "That's a guitar I've had for years, it's me favourite guitar, but I found it didn't really stand up to life on the road too well, or the life I lead on the road anyway. I found the body was breaking up — the top f-hole was being hammered night after night with my right hand, and the wood started to give. It didn't need repairing, but it would have done if I'd kept on like that. Anyway, I didn't want to mess around with it because it might have spoiled the sound, so I switched to Fender recently. I've got a Stratocaster, and that's better for rhythm. . . ."

Dodgy

Had he completely given up on the



Gibson? "I used it most of the time on the 'Be Seeing You' album, but not on the last one — I used the Strat. I love that Gibson for its soloing sound, but for a hectic sort of rhythm I think the Fender's better. And it'll also take a beating. I've got two of them, one of which is a spare. The main guitar is about a 1960. The newish one is nothing like as good. I've never been in the position before where I had a new guitar and an old guitar and could compare them night after night on stage. I mean, if the old guitar goes too far out of tune I'll give it to the roadie, who'll tune it up, and give it back. And meanwhile I'll play the new one, but the difference is amazing — nothing like as good. The action doesn't feel as good, the strings seem to slip about, you can't get to grips with it. The neck doesn't feel the same, and the fingerboard. . . I dunno, I just can't explain it."

Everyone, or nearly everyone, has the same story to tell about the difference in quality between the guitars made before CBS took over Fender, and those made after. But is it really that radical a difference? "I think so. I used to disregard all that as elitist bullshit, but in my case it ain't, it's perfectly well-founded. Maybe it's a matter of taste. But, on the other hand, for certain numbers that we do, the new guitar has got a better sound, but only on one or two."

John uses a Marshall 100 valve top with a 4x12" cabinet. There's a specially modified circuit in the amp which brings up the distortion earlier.

"Stan Webb uses the same modification, and we did some gigs with Chicken Shack in Europe recently. We had an arrangement with

Chicken Shack that we wouldn't take our back line out — we'd use theirs. It was just for a quicker change-over. We thought, Dodgy, don't like the sound of that, but as it 'appens, I plugged straight into Stan's amp and whacked away, and thought, Fuckin' 'ell, this is all right! I'll have some of this. So I asked him — What's yer amp? And he said, Well, it's a customized job, but if you want one get in touch with Marshall and tell them that I put you on to it, and they'll do it for you. So now I've got one, and it's amazingly powerful. I only have the volume on two! I've only had this set-up a couple of months, but when I get the chance I'll put one of my Gibsons through it, see what that sounds like. There's so much treble on there that I have the treble control turned right off and it's still really toppy, but with a lot of body as well. Now the Gibson's got a more mellow sound, and that's another reason I stopped using them, because I found it was a little *too* mellow on the chords. It came out sounding like heavy metal, which is not really what I'm trying to do — it wasn't much of an r&b sound. But I'm thinking now that I might go back to using the Gibson. There's so much treble in reserve on the amp that if the Gibson's lacking in treble I can whack it up on the amp, because it's all there from 1 to 10."

Ugly

He would like to try a number of other guitars, but considers Music Man too ugly to be seen with on stage; the Yamaha SG series also interests him. "But the hardest thing is

■ ■ ■

JOHN MAYO

to get that compromise. If you've got a rhythm guitarist or a keyboard player in the band, which leaves you free to go off on long sustained-type solos, all well and good. But I'm playing a dual role in this band — I'm doing lead *and* rhythm. There's just as much challenge in playing good rhythm as there is in playing good lead. And I'm afraid it is a bit of a compromise: when I'm soloing I'd quite often like to get a bit more sustain than I do get, but it's adequate. It makes you work that bit harder as well."

How about a booster? "I tried that. I didn't like it. I don't like switching things on and off. The only pedal I've ever used on stage is a phaser, but I've gone right off phasers. And it's not the sound of the band either. There are so many machines on the market these days — Talent Boosters I call 'em — you can sound like anyone superficially. I used to go and see Jeff Beck, in the old days when he had Rod Stewart with him, and he used to go straight into two Marshalls linked up. The sounds he got were completely spontaneous

and natural, and it all depended on the acoustics of the club he was playing in. He had an old Les Paul and he really knew how to handle it — he'd move it about in the air to get sustain — it was just pure dynamics. That's the sort of player I like."

In the studio Gypie allows himself to use an old Watkins Copicat, which he bought a while back, being an old-time Hank Marvin fan. Live he feels that the natural echo of a hall is usually enough.

Since he obviously had no qualms about discussing the minutiae of his personal guitar armoury, I moved on to the question of strings; many players are contemptuous of claims that one type of string is any better than another ("I dunno, man, my roadie buys 'em by the gross" was one such curt dismissal).

"They're the Picato ultra-lite gauge, used to come in the green plastic tin. I think now they colour the packets green too. I think it starts with a .010 — I don't take any notice of that sort of thing, I've been buying 'em for so long. I don't like strings to be too light, but you need them fairly light if you're doing a lot of string bending. I remember reading in *Beat Instrumental* a long time ago an interview with Eric Clapton, and this

was before light gauge strings were actually manufactured. What he used to do was use the A as a 6th, the D as a 5th, and so on, and when he came down to the first he'd use a banjo string. . . ."

Dr. Feelgood form a bridge between the old and the new in many ways; Gypie's heroes are a mixture of first-generation electric players like B.B. King and rock players like Beck who took it a stage further. But r&b is pretty timeless stuff. There will always be mean-hearted women, booze, parties and fist fights, and hence the old songs never become irrelevant. What the Stones are doing now isn't far removed from the kind of songs which appeared on their first album in '63.

"A criticism we sometimes get in the Feelgoods is, Oh they go on and on, they never change. I can understand what they mean, but I think they're missing the point. The approach to recording and the choice of material is a lot different on the new album. But basically the r&b thing is the only way we can work together as a unit. I think that if you take r&b too far away from its roots, start playing about, you ain't got r&b any more, you got something else. It may be good, it may be bad, but it ain't r&b."

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“B.B. King — this is your life.” CHRIS SIMMONDS confronted the legendary bluesman with the magic words, and emerged with a full career and equipment dossier

B. B. KING



Gather up all the threads of current and past rock'n'roll, make a whistle stop for most rhythm'n'blues of the past two decades, and trace them back to their origin. I transformed this metaphorical activity into a physical one a few weeks ago and ended up an hour later in a hotel room sitting opposite Mr B. B. King.

His surname has nothing to do with the fact that he is universally known as The King Of The Blues and, coming face to face with a living legend, I quickly decided that the least hysterical course of action would be to scoop up as much information on the man — and the equally well known and loved Lucille — and leave the legend part to look after itself as the interview progressed.

I suppose the story begins in 1925

when Albert and Nora King had a medium-weight baby and called it Riley — but it doesn't begin seriously until about fourteen years after that when Riley decided that he just had to have a guitar. The King household was religious and hardworking; no place for a boy to be sitting around working out infant blues licks. But the influences were all around him, deep in the heart of ghetto blues country, and the young King absorbed it all; primitive blues, Gospel and Soul.

However, his first break was to take him into radio, not onto the concert platform. “I used to hear King Biscuit Time during my lunch break on the plantation,” he recalled. “They came on around noon, just for fifteen minutes. King Biscuit Time was a flour company that advertised

on KFFA, a radio station in Arkansas, and during that fifteen minutes Sonny Boy Williamson and his group were there on behalf of the product,” Sonny Boy (Rice Miller) took King under his wing and helped him to get an unsalaried ten minute slot on the Memphis-based WDIA radio station, with a chance to plug where he was playing.

He was there as WDIA expanded from being an obscure country and western station into a major outlet for the blues run by blacks and it was there, inevitably, that Riley King was nicknamed Blues Boy. “What they succeeded in doing was directing the music to a much, much wider audience. At the time there was no radio station featuring more than fifteen or thirty minutes of black music,” he explained, “— they went

The first thirty years...



on for twelve hours." Johnny Ace, shortly to form a band with King (and later to die in 1953 playing Russian roulette) also worked for WDIA, and when B.B. departed his programme was taken over by Rufus "Funky Chicken" Thomas — so you get an idea of the barriers the station was breaking.

He left WDIA and began his career in earnest, alone to start with and quickly building up to a trio with Ace before forming the four-piece Beale Streeters with a young singer called Bobby Bland. Twenty-eight years later he teamed up with Bland again and cut two great albums. Recordings of King at that time show that his distinctive style was already forming; his backing bands still had cotton growing out of their ears and provided great but total bread and butter city

blues rhythm while King made up his own rules about singing and playing guitar.

On the singing side (and the man's a great singer, never mind Lucille) he hit the high notes clearly like an opera singer and opened his throat for the punch lines. He also pioneered the technique of singing one word over many more than one of the melody's notes. The Gospel connection was and is strong.

As for his guitar playing, it became unique for several reasons. To begin with, unlike his blues-playing contemporaries, he soaked up everything, not just the blues. Secondly, he couldn't and can't sing and play at the same time, hence his style of singing a line and then underlining it with a savage burst of guitar from Lucille. Thirdly, he had a very developed imagination about the way a full-blooded electric guitar could fit into a blues number. His technique, it seems, was quite some way ahead of the equipment available then.

Distribution

"The very first guitar I ever had was a Stella," he remembered, "a pretty, little red acoustic. Then I had one I don't recall; it was an off brand. It was only after them that I got my first Gibson, and we had to put a pickup on it to amplify it. That was my first amplified guitar."

He gave the first of many throaty chuckles as he discussed the development of the 'sing first than solo' technique: "My head wouldn't allow it. When I'm playing it sounds to me like I'm singing. I really concentrate always on each of them; when I'm singing everything I've got goes into it. I can't seem to divide them." It became such an important part of his style that he didn't cover up by overdubbing on his records either. Funny, eh? The King of the Blues can't sing and play at the same time.

Well, there's more: "I'm not a very good rhythm guitarist either. Since the early part of my career I've been out front. I never played in a rhythm section and I only do it now if I'm sitting in my room playing with a record."

His career reached its first peak when Ike Turner introduced him to Kent Records. "At that time they were a small, independent company;

they were good for that period. Eventually they started to go into cheap albums while the pressing and distribution became worse. It was just albums and albums, no singles, so the radio stations weren't playing it, and I had to leave when that started to hurt me. I must say, though, that as far as the blues were concerned, their knowledge was good." His time with Kent produced a hatful of hits, many still in his live act today: Three O'Clock Blues, Sweet Little Angel, Sweet Sixteen and Woke Up This Morning among them.

At the same time, he was now in a much more comfortable era as far as guitars and amplifiers were concerned.

Fender

"When the first Fender came out I had one of those," he added, "and that pretty well takes me on to the start of my long associations with Gibson." On the amp side, he was past using any old fart box somebody could knock together, and his first classic era coincided with the first classic era of the Fender Twin. "They tell me that when Fender went into CBS they changed a little," commented B.B., "but prior to that you couldn't get a better amp. Leastways, I couldn't. I tried lots of stuff; I used to have a Les Paul Piggyback but it was too big for me. It would work for a rock group or something like that."

Standard

In fact, beyond a certain point B.B. is not obsessive about his equipment; he is a knowledgeable and loving owner of any guitar that suits him (ie. a Gibson) and this largely accounts for his current use of Gibson both on the guitar and amp front, and the fact that he endorses their products.

"Right now I'm using a Gibson 355," he said, starting the guitar trail in the present and working back. "This one was specially made for me. The neck is a little wider, the nut is steel instead of wood. The bridge hasn't got the tremolo handle they normally put on there. Other than that it is standard. I didn't choose it, they did. They provided it as a trial

B. B. KING

guitar but I liked it so that was fine. Going back, they're all Gibsons; in fact, I call this one Lucille the fifteenth."

On amps: "Right now I'm representing the Gibson company so I use the Gibson SG system. Yes, I know they're not as popular as a lot of the other amps, but I wouldn't use and recommend something unless I liked it."

Blues pay, even for artists of the stature of B. B. King, still lags behind that of the major rock bands, and he finds that he has to keep the size of his backing band down to a minimum: drums, bass, keyboards, second guitar plus three or four brass. At the same time, however, he continues to use the slightly more expensive method of hiring nearly everything as he travels rather than transporting his own system. If the SG system is not available, the band generally play through Fender gear; his contract even goes so far as to state that individual instrument amps should be available.

Basically, you could give B.B. any guitar and amp, and he would sound just like B.B. King, a fact underlined by a few revelations in the stringing department. "Right now I'm using Gibson 740 extra light. But for many, many years I didn't know about different guitar strings. Believe it or not, for most of my early career until I began to work with Gibson, I used Black Diamond Regulars. I had read about flatwound strings, but the only strings I had tried prior to Gibson were Fender Rock & Roll. That was the first time I realised there was a lighter gauge string and when I played it — man, it was like eating candy. My action's very low," he added with a laugh.

Crisp

These days light strings and a low action imply a lazy speed-freak rip-off merchant, but that's not B.B.'s reason. He *can* play the clever stuff, but that wouldn't be B.B. King. "I just don't like to hurt me," he explained with another chuckle. "Look at my hands," he offered, "no corns." So the crisp, heavy part of his sound comes from the way he uses both hands, and his style with a pick. "I use a heavy pick to go with the light strings," he said pointing to a bag of them on the table between us, "and I pick *down* most of the time;

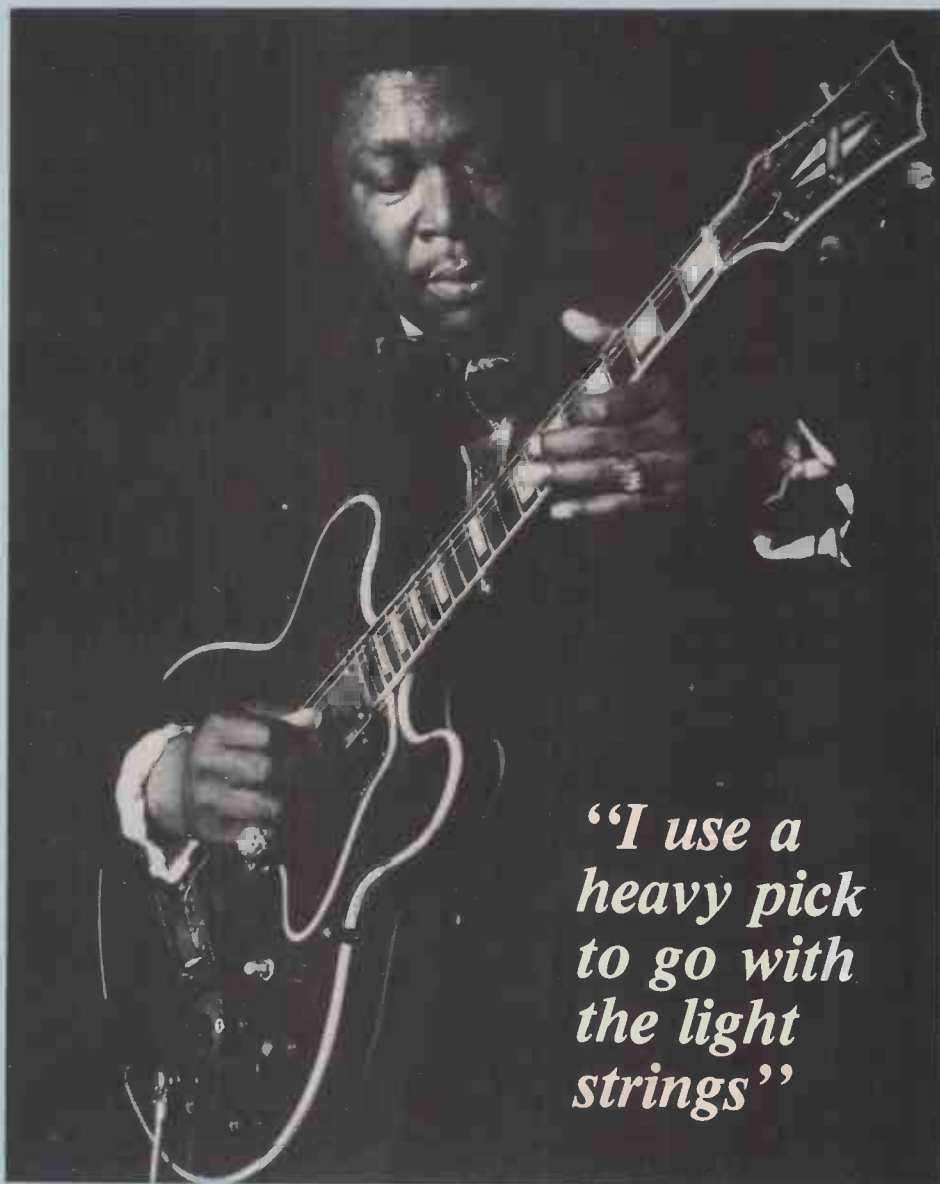
in other words, I'm not very good as an up and down picker. I can get a stronger sound picking down quite firmly. I used to practise with a medium going up and down, but I don't do that now."

Equally familiar, and equally important in getting his licks to ring out in the prescribed fashion, is his use of an exaggerated vibrato movement with his left hand. B.B. has big hands, and they still wrap very comfortably around the wider neck of his newest Lucille. For those high notes, generally at the end of a lick, he just reaches out with his little finger and gently strokes the string with his pick. For the meat of the run, his index finger does the lion's share of the work — most of the notes in his blues scales are near each other on the neck, and as the index finger holds the note the other three fingers leave the guitar altogether and — well, *vibrate*.

What has changed over his thirty-year career isn't his guitar playing, but the musicians and producers around him, and they have played an important part in keeping B.B.'s crown as the first ambassador of the blues intact. Remember his guiding ambition, right from the word go, to broaden the appeal of the blues, and after the Kent period he embarked upon a series of liaisons with producers and musicians who were keen to treat the blues as never before.

Liaisons

Producers Johnny Pate took the revolutionary step of incorporating strings to underline the feeling of B.B.'s blues; the purists immediately alienated themselves and his audience trebled. Later on, with producer Bill Szymczyk, this was taken a step further as B.B. recorded with the young musicians of the day — Carole King,



"I use a heavy pick to go with the light strings"

Joe Walsh, Stevie Wonder — but from him and Lucille there was no compromise. “It’s all the blues,” he chuckled, “that’s my whole message. Blues is no different from any other kind of music. I’ve been working all these years to prove that you can do the same thing to blues music as you can to pop, soul or any other kind. I mean, if I do the U.S. National Anthem, it’ll be the blues.”

Message

In 1964 he came out with the album generally considered his best: *Live At the Regal*, and if anything was needed after that to spread the King message it came in the form of frequent and open acknowledgement of his influence by such bluesmen as Eric Clapton, Elvin Bishop and Mike Bloomfield. In the States, it was also pretty easy to see where Otis Rush and Buddy Guy had copped their style and licks too. Later on, the famous B.B. King in London sessions took place when Ringo Starr, Jim Price, Bobby Keys, Duster Bennett, Jim Keltner and Klaus Voorman were among the musicians fighting to get onto a B.B. King album.

But B.B. himself won’t pick his own golden years. “I have had a great deal of respect for all the musicians I’ve ever worked with, and the only reason I now want to limit the number of popular musicians I work with is because I don’t really want people listening to a record because somebody else is on it. There have been changes, but I’m a master of my own fate. Whatever I’ve done, I’ve approved it. When you get to be fifty



three years old and you’ve played for thirty three years you should be able to handle your music. The manager handles the business, the record company handles the distribution, and I handle the music. There have been albums where there were tunes that I would hesitate to do until it was pointed out to me that we could do it this way or that way. There are different producers and different musicians, but it’s all in my own lap.”

Cry Baby

A recent example of his desire to try out new ideas is the album *Lucille Talks Back*, woefully short and not very successful here, but recorded almost entirely with a *Cry Baby*, his first venture into the magical world

“I never played in a rhythm section and I only do it now if I’m sitting in my room playing with a record”

of effects. “I had not used electronic equipment prior to that other than an electric guitar and an amplifier,” he asserted, “and I didn’t take a lot of time with it before the album. A lot of people nowadays — young and old — seem to just rely on that, using volume and effects in place of technique. You can’t forget the scales and what have you.”

His current album, *Midnight Believer*, was another experiment. This time he teamed up with the hot Crusaders. “My conditions to them producing for me were that they didn’t try to change me and they worked on the session. That was ironed out — and here we are. This had been the best one sales-wise since *Indianola Mississippi Seeds* six years ago.”

Catalogue

Through all his albums, there are obviously a few duffers. Some of his Philadelphia-sound material, for example, came close to compromising his sound, but one feature of his catalogue is the great proportion of truly impressive live albums. “Yes, they are easier,” he smiled, as the clock ticked on to cheat us of more time. “I’ve never had more than two weeks to do an album. Live ones you’ve had a chance to turn the material inside out and upside down over two or three years. Let’s put it this way — any time my fans or critics say something good about me, I agree.”

He chuckled again, and the clock struck twelve. So he was the King of the Blues and the legend did take care of itself, but more than that even, I was able to confirm that the man is a real Gentleman too.



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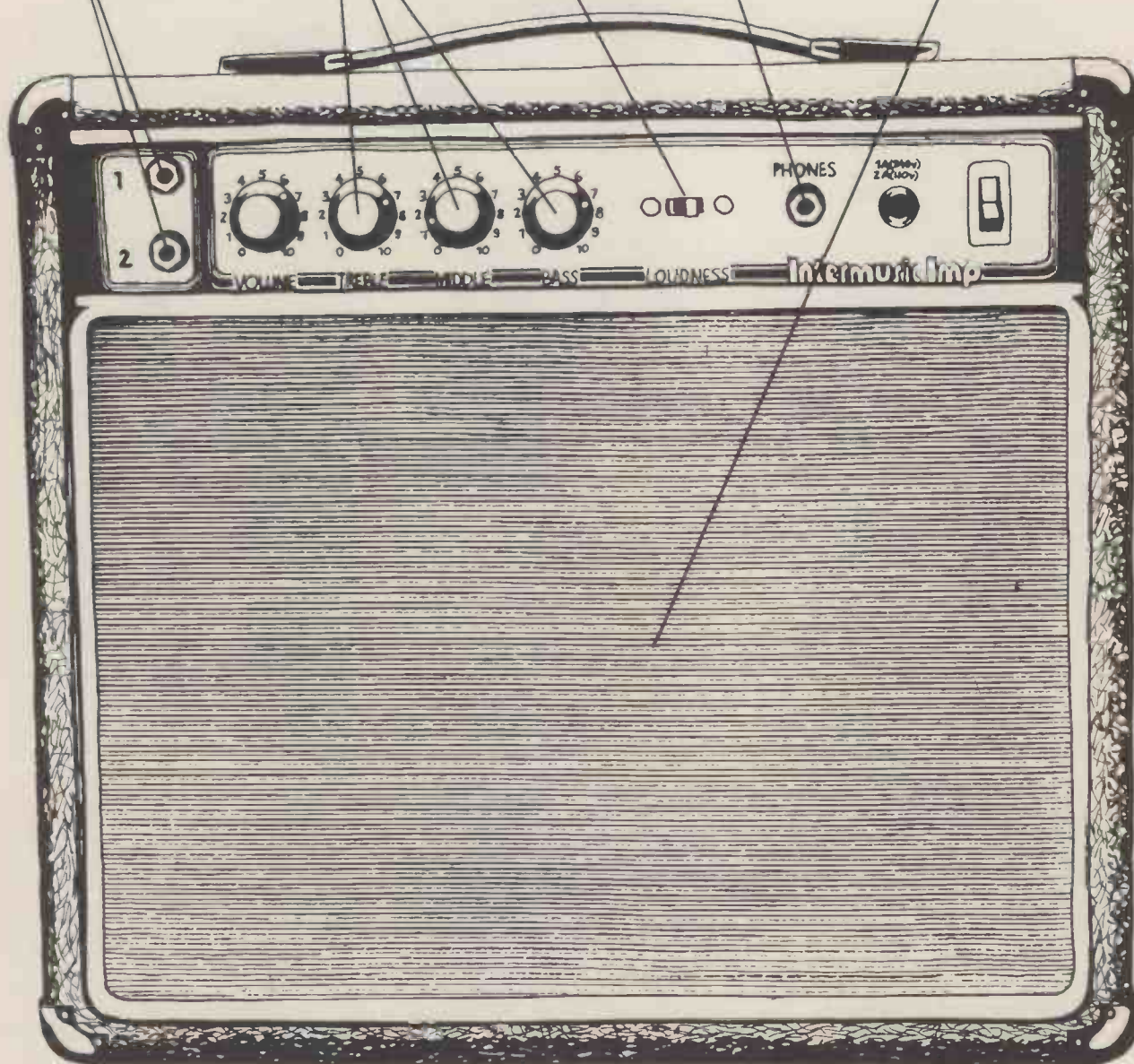
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JOHN BUNDRICK

John 'Rabbit' Bundrick is a man with two unconnected reputations. He's pleased and proud that there are many people who regard him as one of the very best piano and organ players currently working the rock scene. He's very much a musician's musician, frequently guesting on albums of varying natures (although at present he's hassling over the MU's attitude to foreign session players) while holding down the piano stool in Crawler.

The second reputation concerns his rumoured drinking habits and it is with this that he takes issue: "Ah ain't sayin' ah'm a teetotaller or anything like that" he told me angrily, "but ah ain't never bin so pissed that ah couldn't play ma music."

It's 'ma music' which seems to be the *raison d'être* for Rabbit. His curious career to date has taken him from one extreme end of the musical spectrum right to the other without appearing to have harmed him, his music, or his integrity. He remains an enthusiastic, talkative man, willing to try his hand at anything, and seeing few barriers between the different styles of music he's been required to play both in bands and during sessions.

Snorting

There may be many of you who are wondering about the word foreign when applied to Rabbit, and the manner of his speech. It may seem incredible to some that the guy who supplied the honking, snorting Hammond to the last breaths of the legendary Free, and who has continued extracting billows of smoke in Back Street Crawler and its latest incarnation Crawler — all three being bands which were/are described as being very B:ritish — is, in fact, an American. More than that, he's from Houston, Texas, and spent his formative years studying and playing country music, imitating Floyd Kramer, and then touring for some time with Johnny Nash before securing his first gig with a 'proper' blues rock band — and that was with Free themselves!

Rabbit started playing when he was seven years old. His parents bought him a piano literally to keep him off the streets, and he suffered the

Crawler's keyboard player has a little Rabbit with Tom Stock



mandatory classical piano lessons for three years, playing recitals in the local churches. After three years, however, his father (a bass player in a country and Western band) asked him why he was copying the music of geezers that had been dead for centuries, and so young Rabbit changed tack and drank heavily on the more local influences around him.

At ten years old he started writing his own songs, but he accepts that he learned the techniques and emotions of classical music. The only person he could think of to help him develop his style was Floyd Kramer and Rabbit then spent the next couple of years copying Kramer until he was literally note perfect, even buying all his records and playing them until he knew the lot.

Then, of course dad came back into it. "He said, 'why d'you have to copy Floyd Kramer now, why don't you learn your own style?' That meant that ah had to go deeper into ma own music and ma own songwriting." He kept much of the Kramer style, however, and began concentrating on lyric writing — at the time he was heavily into what perhaps would now be described as 'cosmic' ego trips. His first band gig came after playing a solo set on a talent show: one of the other 'competitors' needed a keyboard player and Rabbit got the gig.

The history from there on is strange: already he had jacked his primary interest in classical music, then Country & Western, and now had his baptism in rock with a small outfit playing the

likes of Buddy Holly's music. The career developed by becoming known as a session player in Houston & Fort Worth until eventually Johnny Nash offered him a permanent gig in Canada which, by the time the whole deal came together, turned out to be in Sweden!

The time he spent in Sweden turned out to be a little frustrating — almost a year was spent working on a film which never came together — but he got heavily into writing and developing his style. Then a fortuitous meeting came about: he became friendly with Rebop who had just gone to join Traffic who left for England saying 'if there's a gig, I'll let you know'. At roughly the same time, Free played Stockholm, and Rabbit had a premonition that one day he'd play with them. But why?, I asked, surely his own roots and Free's were simply miles apart.

Substitute

"That's where ah am," came the reply, "worlds apart. If ah stayed with myself ah'd get nowhere, ah had t' follow." Rebop phoned to tip him off that there was a gig going with Free, but as it turned out it became Kossoff, Kirke, Tetsu and Rabbit. He felt he was being used as a substitute to simply fill a vacant place.

"Ah was only expected to make do" is the way he puts it now, "which is basically why it didn't work." Free's internal hassles had by this stage become enormous, and Rabbit tried to stay away from that side

of the band. "Musically though it freaked them out! They had had keyboards on their records but so subtly you hardly noticed. Ah went stormin' in; by that time ah was into the Hammond, and liked Leslies turned up vibrating the walls because that's what they did when they was in Sweden...it upset Rodgers a bit, but he tried hard. But then all the problems came up — he's a funny character, he's great, but you can't put five people together who think they're all great and expect them to play music. Ah didn't know that ah was supposed to underplay, so ah overplayed it...the problems were overwhelming; all the energy ah put into that album (Heartbreaker) couldn't overcome their family problems."

Geezers

After Free's break-up, Richard Digby-Smith (Free's engineer) and Rabbit got together in the 'off-hours' in the studio and eventually put a solo album for Rabbit together which had clandestine help from Muff Winwood. A fine solo debut it was too — Broken Arrows, but following that Johnny Nash came back and Rabbit picked up with him again until Eric Burden phoned him from L.A., expressed interest in his 'Indian-love' (from Broken Arrows) and Rabbit went off to spend six months in the States with Burden before Kossoff got Back Street Crawler together. Koss tragically died after one album. Crawler continued, and incidentally includes two geezers with whom Rabbit played in that first band back in Texas — Terry Wilson and Tony Braunagel.

Crawler released one album last year, headlined a tour in this country, and then set themselves the daunting task of heading Atlantic-wards to crack America. Now, they've returned with a new album recorded in Colorado which brings Rabbit's life history up to date, because it's this album which is the real matter in hand.

"Gary Lyons can take full credit for the production of this album as far as ah'm concerned. He's put so much space and width on it. There was a lot of playing on the album before, but yet there wasn't nobody saying you play here or there. Gary mixed the last album, but we'd recorded it without him so he had to work with the mess of music we gave him." The choice of studio was important — Gary had spent some time touring the Bahamas and the States before

□ □ □

RABBIT

deciding on Caribou Studios, Colorado as the place he could work the best. The band followed enthusiastically.

The album, Snake, Rattle and Roll, was not only recorded in a new environment but, for the band at least, in a new manner. "We did al' the basic tracks first with no overdubs at the same time which we would have done in New York or anywhere else where we'd have been under pressure; after that it was a case of who's next? Everyone else would have to move out the studio to let whoever was overdubbing get on with his stuff. That way you don't have the rest of the band bouncing in with ideas all the time an' stuff. Everybody had their chance, and their time, instead of the whole band arguing about which bit where should be put in or left out. We couldn't get in each others way — Gary really did a great job."

Crawler's album also taught Rabbit a bit more about his own ego — "There was a problem and Gary said 'well, Rabbit, don't play on this basic track'. I just said 'O.K.' but any other

time ah'd have been real rattled, you know? In a relaxed atmosphere, ah could see it; in New York or London ah'd have been really egoed about it all. As it turns out, there's more keyboards on the album than there would have been if we'd worked in a conventional high-pressure atmosphere. It did more for my ego to overdub on that track than to play on the basic track." The extent of Lyons' influence is hard to under-estimate. The band had a number of songs ready to go but they allowed, with reservations, Lyons to choose the numbers that he felt he would be happiest producing, and working with. As it turned out Rabbit ended up with perhaps more than his fair share of representation!

Rabbit's a volatile and talkative character, and the conversation drifted along many parallel lines. It transpired that he's much more interested in playing than he is in what he plays it on: surprisingly, that turned out to be genuine rather than an excuse for being disinterested, or just ignorant about his equipment. Having heard him play a solo barroom piano last year the rule would appear to be 'if it's got a keyboard he'll play it, provided it's not a synthesizer'.

"Ah wish ah was a synthesizer player," he told me, "but ah jus' can't grasp all that. Ah want t'know all that, but ah'm not the most intellectual person in the word, an' it seems to me that there are just some people who can play synths and some who can't — an ah'm one of them! Ah've tried, but for me to learn how to play complicated electronic instruments would be like me learning how to play lead guitar; ah just don't understand it. Ah try, but it just doesn't work. It might be because ah don't own one. The only time ah gets to play one is on a session when they wheel one in and say 'you're a keyboard player aren't you?' Yeah, but it doesn't mean ah have to be a synthesizer as well!"

"A keyboard player plays keyboards, not electronics; that's what the difference is. Ah feel that ah'm not adequate because ah can't play synthesizers; ah feel like ah must have missed something somewhere; ah can use them on ma own music, in ma own time, but ah can't play them on demand — you understand what ah'm saying? Ah tell you what, the person who would understand what ah'm saying is Pete Townshend: he uses synths,

but as a real instrument."

Rabbit's main armoury at present consists of a Yamaha CP70 electric grand — "that's great" and, quote, "a Hammond with draw bars and stuff", and "ah'm a pedal merchant" and "ah got a Yamaha organ — ah don't know the number — which has got yer astral sound, birds sound, squawk and that kind of stuff; on yer tabs it's got yer zylaphone kind of deal and banjo stuff, and you run that through flangers, or an Echoplex, or a phaser, or whatever, ah can get all the sounds ah need which are a little bit out there without having to go complete synth, yer know? That serves ma purpose without having to sit down and work out some complex synth setting. That's ma synthesizer, if you like. It sounds ignorant; it sounds like 'well, dis guy don't know what he's talking about, he doesn't know how to use a synthesizer — but who gives a fuck; ah don't want to use them."

Well, I for one couldn't care less; as long as Rabbit can continue to extract more power from his Hammond than most big metal bands have their collective dandruffed bodies that's O.K. for me and the British blues and rock.

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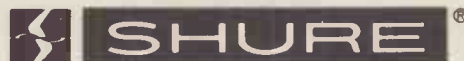


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GETTING A GIG

You must have gigs before you can tread the road to stardom: Gary Cooper tells you how to get them . . .

A musician's life is a hard one. Having spent three year's income on a guitar/keyboards/drum/PA/amp setup, spent countless unpaid hours learning how to play your gear and then going through all the hassles of putting a band together, finding places to rehearse, overcoming personality conflicts or whatever, nine bands out of ten find it impossible to find themselves enough gigs.

For the most part local musicians are often content to stick with their regular rota of three gigs a month (if they're lucky) but, and here you'll possibly disagree with me, it is possible to get more work than that admittedly rather arbitrary figure.

Certainly, if you have any pretensions to stardom, you're going to have to get more work than that. Competition these days is intense and A&R men want to see bands working live and be convinced that any investment they put into a recording contract will be repaid by a good live presentation. Let's put it this way, if you're no bloody good at the local church hall you ain't gonna look too clever at the Empire Pool!

So, not only because you have to convince the record companies that you can put over a live show, you need live work. There's a good argument in fact for going right back to the early sixties here and considering

launching your career on a strong local following. Bands these days (as the weekly Press seems to be increasingly provincially orientated) can easily get Press in the weeklies even if they've never been closer to London than a weekend in Watford! Apart from any other considerations, you need to perfect your playing, learn how to handle a crowd, generally work your band in and the only way of doing that is in front of live audiences.

Impossible

'But,' you may object, 'that's all very well for you to say, but I can't get my band any work at all locally.' Well, there are areas of Britain where it's almost impossible and I guess the only advice one can give you there is to say move, and move quick!

All you really have to consider is population. If you live in a reasonably densely populated area then there are bound to be not only plenty of aspiring musicians near you but maybe a hundred or a thousand times that many potential listeners. Quite often the problem is social or economic. Local pubs and clubs might be unwilling to put Rock bands on and the local kids have just never gotten into the habit of going to live music events. They'll stick to the Disco, quite often because it may be the only place to go.

But bands can always start

their own clubs and gigs, can't they? Van Halen, recent Californian imports to Britain (and a huge success over here) started that way back home. Finding that there were next to no gigs for a small local band in an area where you can see a dozen superstars any night of the week, they hired their own halls and promoted their own gigs. The result for them was a strong local following, Press reviews and then a recording contract. Even over here it's still possible to promote yourselves. Hire a hall, blag publicity from your local newspaper or even the local radio station. If you're at school put up a poster telling people where you're playing. Even if you're not, try and get your name around the schools — they're a big reservoir of potential customers for your band.

With the help of friends to man the door, publicise you locally, put the word around and generally help you organise things, you can quite easily get your own gigs together and gain some experience that way. But suppose you've already done that and now want to move out of your area, maybe start playing bigger clubs or just can't get hiring your own halls together. Here we start having to face facts. Be honest with yourselves. Go along to the clubs where you want to play and answer the following question truthfully. 'Do I believe that my band is as good or better than this-lot?' If the answer's 'yes' then start attacking the promoter.

Your first line of approach should be tactful. Don't bluster up to the man in the back room ('that's him son, the one counting all the money') and try telling him that, on the average night, you can make mincemeat of Zeppelin. He'll know you're bullshitting and that's a bad way to start off with anyone. A better way is to ask if he'd come along and see you play somewhere else. If you don't have any other gigs then ask him to a rehearsal. If that fails then tell him that you'll send him a tape and do it. If you tell him there's a tape coming on a Friday and he gets it three weeks later then you're going to look pretty inefficient and he doesn't want to take risks with messers. Nine times out of ten you can get onto the club this way. Most big bands did at one time or another.

Mind you, don't imagine that club work will make you rich. While most big names moan like hell about how hard it is to make money on tour in Britain it's ac-

tually a thousand times worse for small bands doing the club circuit. Recent stories in the weeklies have exposed several areas where support bands were doing very badly. The most famous case has been that of London's Marquee Club. For years the policy there had been to pay the headliner and for them to pay the support band. Needless to say this often resulted in bands coming from out of London to support a fairly big name and actually losing money for the privilege of playing a support set.

Minimum

Bearing it's newly re-vamped image, the Musician's Union stepped in and threatened to black the club for its members unless the union minimum was paid. For the record that minimum is £8.25 per musician, per three hour set. Hardly a fortune! In fact the M.U., under its Rock organiser Mike Evans, has been slowly getting stuck into the Rock business over the past year or so. Having taken on the Marquee (and, you'll be pleased to hear, having won), Evans now plans to start hitting other clubs.

Jurisdiction

Does that mean you should join the Union? Well, that's a decision for you and you only BUT (and I speak as a cold blooded capitalist here!) there is no doubt that clubs underpaying bands will continue to proliferate unless someone steps in and makes them stop. Mike Evans reckons that, as soon as bands complain about a gig, his boys will be onto it. That plus the invaluable free legal aid you get from them must make the M.U. value for money at a lowest subscription level of a mere 21p a week. In fact the M.U. can help in many ways. To start with they will examine the contracts of bands who are being sent overseas to work the clubs. Mike reasonably points out that, once you're out there, there's not an awful lot they can do for you as their jurisdiction ends at Calais!

Nevertheless, bands can get their contracts from agencies and clubs checked out first, and action will be taken by the M.U. if these are broken. At 21p a week it's pretty cheap, bearing in mind the costs of even a local solicitor (who may well know even less about music business contracts than you do!). To join, all you have to do is get an application form from a local branch which'll be listed in the 'phone book.

Right, that's the advertising spot over. Back to business! One of the things that has caused more fears among local bands in the past five years has been the contraction of the live market and a corresponding growth of the hated 'Disco'. Even if you hate it, though, you have to thank the Punk and New Wave movements for one thing. During the past two years more clubs have opened than at any time since the late sixties.

One case in point is Eric's in Liverpool opened by Roger Eagle, the man once responsible for the famous Magic Village club in Manchester. I spoke with Peter Fulwell who runs Eric's along with Roger and tried to find out how this fairly typical (although highly thought of) club sees the scene from its vantage point in the North West. Eric's, in Liverpool's Matthew St, is mainly known as a New Wave gig, but they tackle outfits ranging from Folk to out and out Punk. As Pete explains, "We've had a lot of different bands here, ranging from Stanley Clarke to the Clash. Basically we'll take on any band that we think are good."

Talent

How Eric's works like this: if you're a major band you go through an agent. If you're just starting out then you can approach them for a Thursday night spot. On Thursdays Eric's drop their entrance fee (it becomes free to members) and charges just 50p to strangers. Figuring that what the punters don't pay for they can't grumble too much about, they use Thursdays as a new talent night. If a band does well on a Thursday night (usually unpaid but it's a Liverpool gig worth doing as it gives you a chance for better things) then you'll be asked back as support to a major headliner.

In fact it's the headliners who cause the financial problem, according to Pete. I pointed out to him that, back in the dim and distant days of 1970 (when I was last in a local band myself) we could get £30-£35 almost anywhere as a support act. Nowadays the fee is still the same. Why?

"Well, and this is really only a guess as I can't speak for other clubs, we've watched major bands prices rising steadily and it just doesn't leave much for a support band. These days even a club gets charged £400 to £500 for a fairly big band." Frightening to think that he *doesn't* mean bands that have been around years but fairly recent

'new wave' acts, isn't it?

This, of course, makes it even more difficult for newer bands to get going. While you're being paid what you would have got for the same gig ten years ago, equipment, transport, fags, beer, food and other necessities of life have escalated by somewhere in the region of several hundred per cent (at least, that's what it *feels* like!).

To be honest with you, no-one with whom I spoke could see what can be done about low fees. Mike Evans at the M.U. admits that to raise pub and club prices would also increase the chances of discos being hired instead of live bands, and that's the last thing we want to see

hustling as many clubs around the country as they could. The 18-year-old organiser of the tour just pulled the 'phone numbers of most of the British clubs out of the weekly music press and set about blagging his band. He reckons that only one in about thirty-five clubs said yes, but he managed to get his band on the road in a most impressive way. For those of you who have day jobs or educational commitments this might not be viable (and you're unlikely to make money out of it anyway) but it may be possible on a local basis.

So, hustling local clubs, promoting yourselves, there are many ways of getting bookings,

likely to be of more interest to record companies (many of whom have regional A&R men who look out for this sort of grass roots reaction) and will improve your band no end.

There are, of course, other aspects to getting work. You may consider doing what all the old-timers, from the Beatles to Ritchie Blackmore did, and try to get a lot of Continental work. My advice is don't even consider it unless you've got the physical and mental constitution of an ox and your contract is checked by a competent solicitor.

Mind you, working abroad can only really be got through agencies and that opens up a whole new area. Are agencies worth it? Well, when you're a major band yes, they're probably essential. At a local level though they have to be watched. The M.U. point out that all agencies are now required by law to be registered with the Department of Employment and cannot operate without a license. Obviously there's a safeguard here because rogues are starting to get weeded out. The Union will oppose a re-licensing application if they've heard bad stories about clients of particular agencies, but you can *still* get caught.

Pete Fulwell points out that agencies can even restrict the places you play at. "They may help you in the short term but you often end-up by becoming over-priced in your own area and you should never get tangled up with a long term agency deal with a small local outfit. When you start to outgrow them things can get silly."

Sound advice. For my part I'd echo Pete's words exactly and suggest that, unless you find a good reliable local agent with a good reputation amongst local bands then don't bother. If you *do* decide to go with an agency then suggest a non-exclusive deal and try to see if you can do it *without* any long-term obligations on either part. Agents can be helpful but they can also prove to be a long-term hazard. Probably a better bet than an agent is an aggressive manager, but that's the basis of another article isn't it?



You'll have to accept the low rates of pay and try to make up for it by working harder

happening, especially now that the live scene has opened up again for the first time in years. Maybe you'll just have to accept the low rates of pay and try to make up for it by working more and making a break for stardom that much harder and faster.

Anyway, for those of you who reckon that you *still* can't get work, well, maybe you're just not trying hard enough. One young Liverpool band, Spider, have recently fixed themselves a 35-date British tour, just by

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KAWAI KS 12XL

Price: £299.95 inc. VAT

Reviewed by: Peter Douglas



Britain's music shops are groaning under the weight of all this Japanese merchandise. First there were all those copy guitars, and now, with inexorable logic, they have begun to flood the market with excellent original-design instruments. Kawai join a list which grows daily — Yamaha, Ibanez, Aria, Westbury, Antoria... good grief, they're taking over the entire world. Is there no stopping them? Where is the Dunkirk spirit?

Patriots will be further plunged into misery to hear that the Kawai is *good*. At this price it ought to be.

In shape the guitar resembles some of the Ibanez originals of the last couple of years, but then there isn't much you can do with the shape of a guitar which a) hasn't been thought of already and b) looks all right. The Kawai looks tasty and classy, and no-one has any right to say it doesn't look like a rock and roll guitar.

This is a double cutaway model allowing easy access to the top frets; there are 22 of these — the wide, flat variety which I personally like — very easy to get to grips with. The fingerboard is rosewood and inlaid with plastic Maltese crosses — very attractive. The neck as a whole is eminently playable and easy to get to know. As we've come to expect with Japanese guitars these days, it arrived perfectly set-up with a nice batch of light strings.

The neck is constructed from three pieces of mahogany and is glued on to the body. The join is smooth — in other words, the contours of the neck flow evenly into the body, making it comfortable to hold and to play. The body is also mahogany, and this model had a superb natural finish. The grain gives it that pleasing "woody" appearance, but the whole thing is quite heavily varnished in order to minimize scratching, gouging, chipping, etc. All around the edge is a dotted binding, and the pickguard, being of clear plastic, does not interrupt the symmetry of the design.

The head of the guitar is unusual. The machine heads jut backwards rather than sideways, and the capstans (the bit that the end of the string actually winds around) are located within two hollowed out strips that run right through the head. Editor Stock was unimpressed with the idea of the machines' positioning, on the grounds that, with the guitar leaning against a wall, the machines would be knocked and hence send the guitar out of tune. The solution, of course, if you *must* lean your Kawai against a wall, is to turn it round the other way. The action of the heads (which I thought were Grovers, but which are actually just "inspired" by Grovers) is magnificent. Super smooth, like everything else on the axe.

The rest of the hardware consists of the usual four rotary controls for tone and volume per pick-up, plus a selector toggle located exactly where it should be — below the bridge, plus two little switches for achieving a) a split coil sound and b) an out of phase sound. These switches should not be where they are, since they crowd the area. A better position would be to the left (looking down from the playing position) of the selector toggle. The lead socket, however, is in the front, which is always the best place for it. Curiously, it seems that other models in the same range have their

sockets under the bottom edge. Why this should be I have no idea, since otherwise the designs are almost identical.

The bridge is either a Badass or else a "Badass-inspired" type. Perhaps in order to prevent strings breaking at the bridge, they pass over the rounded back of it, double back through a hole, and are held in place by the ball-ends, which end up facing the head of the guitar rather than the bottom end. I was unsure about the usefulness of this design. There is not room to insert the width of a finger between bridge and treble pick-up, which implies that the removal of a string could cause problems. I did not, admittedly, take a string off to try it, because I had been assured by Rosetti Ltd., the British distributor for Kawai, that strings could be removed as easily as from any other bridge; the Badass is a very popular design, after all, and there's no way it could have so fundamental a defect. Small point, I think.

The bridge is adjustable every which way — up or down by means of the large retaining screws at either end, back and forth with the aid of two smaller screws sticking out at the back, and each string is adjustable in the normal way with the individual bridge pieces.

Lastly, the pick-ups are Mighty Mite Vintage humbuckers. It's these which contribute considerably to the mighty roar of the Kawai when all is cranked up and ready to detach eardrum from skull. Boy are they powerful. The characteristic sound they give the guitar is a sharp, meaty, attacking treble. Like most guitars with high output pick-ups the Kawai is very much a lead player's delight. For rhythm guitar you want something that doesn't put out too much signal, since then you can get that nice percussive effect derived from having to hit the strings hard. This one is for those who like plenty of sustain, a lot of guts behind the sound.

Here endeth the description. What's the overall impression? Well, as I've already made plain, the Kawai is a noble creature and certainly of a sufficiently high quality to justify its price tag. I still have reservations about those little phase and coil switches, however. Not only do they get in the way in amongst the rotary knobs, the difference they make to the sound is subtle, to say the least. The lads at Rosetti pointed out that the number of tonal combinations is potentially immense (bass p/u out-of-phase, treble p/u single coil, both together straight, both together out-of-phase, etc. etc.) but I've long believed that the more knobs there are on anything, be it a guitar, amp or keyboard, the more time you spend fiddling with them and the less time you spend just playing the thing.

Still, that's a personal preference. Everything else about the guitar makes sense, works as it's supposed to, and contributes toward giving it a professional feel. There are plenty of nice touches which I haven't even bothered to mention so far — the snugly contoured back, the accurate balance of the guitar as it sits on the shoulder, and so on. The overall appearance is modern and purposeful. I've tried desperately to find something nasty to say — anything, but it's got me beat. I submit, give it the old thumbs up. Curse these damned Orientals!

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INSTRUMENT REVIEW Keyboards



HAMMOND B-200

Price: £1675.00

Reviewed by: Tom Stock

I suppose everybody has a favourite musical sound — a particular noise which gets them right between the eyes. It might be a Telecaster in full flight, treble wound up full, top E shattering the glass; it could be the full roundness of a Mark One Mellotron a phased Guild 12 string. For me it was the Hammond B3, a glorious beast of a machine, the world's one and only smoking organ. The older the particular model the better for as the contacts became grubbier and grubbier the key click got louder and dirtier, giving a real hard attack to every note.

Hankered

There's not been one like it since, although each model has been "better", more refined and technically more complex and mechanically more reliable. Still players of the Emerson — Jon Lord type must have hankered after that old sound and now Hammond have brought it back in the shape of the new B200 portable organ. Yes, it is more sophisticated and has more voices, more technology but it has been designed deliberately to re-create that in-

tangible 'Hammond' sound. The number of manufacturers who regard this 'Hammond' sound as indispensable is almost frightening. When designing new instruments it seems essential to approximate the Hammond as close as possible — even synths nowadays can be set up to imitate it. Hammond must have regard this imitation as flattery!

Anyway, enough of that. The B200 is very similar to the X-5 its immediate predecessor and has a basic concept and layout along similar lines. There are, however, some important differences. The lower manual on this model is a 49 note, and there's an additional 16' lower manual drawbar. All functions are now lit by LEDs; the upper manual has a variable sustain control, and the piano controls are different. It's now possible to have piano with drawbars, or simply solo piano. The lower manual now couples to the bass pedals (and their controls) on the bottom 25 notes of the keyboard and the other innovations concern the new Leslie HL-822 which I understand has been developed to complement this organ in particular. There is one control which I've not mentioned, and it is this, coupled with the basic drawbar voices, which allows such a close imitation of those early smokin', snortin' Hammonds. It's a variable 'Key Click' control which electronically can reproduce the sound of dirty contacts!

Percussion

Basic specification is as follows: 44 note upper manual and 49 note lower manual with a 13 note pedal board. There are 9 drawbars for each manual, 20 pushbutton controls plus 7 rotary; pre-sets handle 8' string, Tibias (16'), Theatre brass, tonebars and percussion on the upper manual. 8' Ensemble and Tonebars for the lower manual; bass guitar, bass guitar accent, bass to lower manual and bass sustain for the pedals. Percussion buttons are for 2nd and 3rd harmonic, decay, fast, piano, piano solo, repeat, and variable repeat rate.

The organ is attractively finished in black leatherette and black anodised aluminium (I

presume) with wooden end pieces bearing the Hammond Logo. Graham Sutton (Hammond's amiable service manager who kindly took time off to show me around the instrument) reckons that one guy could assemble it on his own and carry it away — there's a sturdy looking chrome carrying handle.

Response

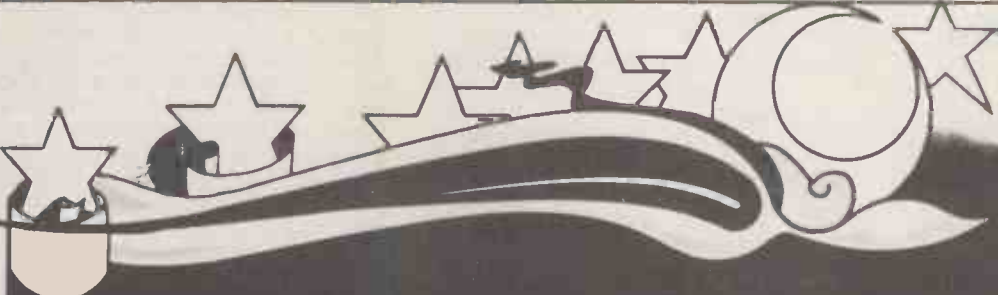
The new Leslie HL-822 is the recommended speaker. It's a two-channel system driving bass and treble independently. Four amplifiers give a total rating of 215 watts, and I must admit to being very impressed with it — even with a price tag closely resembling £1000. So, back to the organ. I'm not going to try to describe the sound — if you know what a Hammond should sound like, then the B-200 sounds like that. It also *plays* like a Hammond. The keyboard response is unlike any other electronic keyboard. It's pure 'Hammond'.

An instrument like this is almost beyond criticism, not because it's perfect, but more because it sets out to be primarily a Hammond, and only an organ second. If you're used to others it might not be your cup of tea, but then again, if you're a Bristol driver a Rolls Royce might not be 'you' — but you could still appreciate it.

Straight

So, there you have it, the B-200, a new generation of Hammond organs. It's too easy nowadays to miss out on organs and listen to salesmen rapping on organs and listen to salesmen rapping on interminably about polyphonic synthesisers being able to reproduce organ sounds while offering loads of other features as well. That's true to a certain extent, and it's certainly true that straight organs are not that popular on the road. But, and the few purists among you will know what I mean, if you want a Hammond sound the only real way to get it is to buy one. The Hammond B-200 would now appear to be the one to buy.





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INSTRUMENT REVIEW

Amplifiers



BURMAN PRO-2000

Price: £385 ex. VAT

Reviewed by: Peter Douglas

It seems like only yesterday that the Burman PRO-501 was let out of its cage long enough to prove to us that it was as fearsome a combo as ever stalked the streets of North London. At that time (May) its designer Gregg Burman had just three dealers for his new line of four amps. As I write, he has built this dealer list up to twenty-five, and more join by the week. A testimony, in other words; to the rapid word-of-mouth reputation that the range has acquired in seven short months.

The monster of that range is the Pro-2000. It was actually the first to be developed, and represents an important step in the history of amplifier manufacturing in this country since it is entirely valve powered, and yet incorporates the sophisticated technology of the transistorized age. There are many other British companies making combo amps — possibly too many. But those still producing valve models are few and far between, and those designing new ones can be counted on one hand.

Without wishing to risk charges of over-reacting to a product, I feel bound to say that not since the days of the mighty Fender and Marshall boom has there been anything on the market quite so striking as the subject of this review. Even as C.S. and myself wrestled with the monster in an attempt to drag it into the editorial office (and this is before it had even emerged from its box), we were predicting that here was something liable to blow the roof off.

But before the whole thing gets completely out of proportion, let us get down, in the time-honoured fashion, to the technicalities of the brute. The amp delivers (nominally) 100 watts into a pair of 12" Burman speakers (XP5012's). These are the type used by Burman on previous models since 1969. Gregg tells us that he gets requests from musicians to substitute JBL's, but will not guarantee them if this is done. In short, he believes the XP5012's to be superior. The cabinet is pressurized, i.e. closed back, and there is a socket on the back panel for connecting further speakers as required. It is also possible to link up to four PRO-2000's together — a prospect of

quite horrifying power in the hands of one man.

The cabinet construction need not detain us for long: heavy-duty plywood that would probably put a dent in the front wheel of a steamroller. The grille cloth is also exceptionally tough, and all corners are protected. There are no castors on any of the models in the range; instead each stands on a pair of "drag skids" (I think that's what they're called), and transportation is by means of the two snap-down handles at either end. These are designed so that they neither raise bruises on the back of your hand nor pull your arm out of its socket. It should be pointed out, however, that one man attempting to lift a 100 watt valve combo is in danger of giving himself a hernia. Two people can carry it with relative ease.

Valves

In case you missed the PRO-501 review, the output valves are KT77's (four of them) and the input valves are six ECC83's and one ECC81. Front panel facilities are as follows: channel one — input socket, cut switch, gain, bass and treble; channel two — input socket, cut switch, gain 1, gain 2, gain 3, bass, middle, treble, presence reverb and on/off button. There are a number of sockets on the back panel: one for a reverb footswitch (not yet available — but soon), direct inject, link in and link out (for connecting further PRO-2000's), extension speaker and alternative speaker.

The three gain controls are the most obviously "different" feature of this amplifier. In fact, as far as channel two is concerned what you've actually got is a master volume (gain 3) and two channel gain controls.

Gain 3 also acts as a master volume for channel one, which may appear not to work unless you are aware of this. But why so much gain? The answer is that they provide you with absolutely any type of sound from clean to infinitely sustained, with the entire spectrum of subtle clipping, blues bite and heavy metal thunder between. The brochure that comes with every Burman amp (and if it doesn't, get one) shows seven different settings for the control panel, with which you can achieve such varied sounds as flat response, full sound, bright sound, compression, reverse compression, sustain and "touch-sensitive pick-up response".

It is possible to spend literally hours toying with these settings and, of course, inventing your own. As far as pure tonal response goes, there are few limitations. I fail to see how any style of guitarist could fail to achieve "his" sound with the PRO-2000.

Some of the operations are not immediately obvious. The cut switches, for example, function as modifiers for the presence circuit; they cut off the very top end of the presence with the intention of reducing hiss. Or to look at it another way, when switched in they give extra bite to the presence. The reverb is made by Accutronics, and works perfectly, with a particularly sonorous deep echo in the latter stages of its travel. Since this is a professional-quality amp, anyone using it will require a footswitch for the reverb. You can't keep rushing over to turn the reverb up and down as required in the middle of a gig.

There we are then. This amplifier is one of the two best I have ever reviewed in the pages of Beat. The other was a Music Man costing £650. I think that tells its own story.



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INSTRUMENT REVIEW

Keyboards



SCORPION STAGE SYNTHESIZER

Price: £595 inc. VAT
Reviewed by: Dave Stewart

Keynote Musical Instruments Ltd. are proud to offer you their new 'Scorpion Stage Synthesizer'; it's one of the few British-made synths around, which stirred my patriotic imagination sufficiently to send me shambling round to Keynote's Chiswick branch for an inspection. There I met the designer, Jeremy Symons, who explained the 'philosophy' behind the instrument while I gingerly poked and prodded it. Once a gigging musician himself, J. feels that many synthesizers on the market today tend, through their complicated layout and multiplicity of controls, to confuse the 'average person'.

Probably because of this desire for simplicity of design and the low price, the Scorpion offers no really revolutionary features. The keyboard is 3½ octaves (44 notes) from F to C: there are two oscillators, each with 4 wave-forms (triangle, sawtooth, square & narrow pulse) Oscillator 1 can be set at 4', 8', 16', and 32', and Oscillator 2 is set higher at 2', 4', 8', and 16'. Each oscillator has a tuning control; there is no master tune control and once in tune, they stay there. (A good point, this; some more expensive synths are very bad at staying in tune) There is a horizontal fader which serves as a mixing control; hard right gives Oscillator 2 only, hard left gives Oscillator 1 only. In the centre position both oscillators are thrillingly blended.

The signal from the oscillators passes into the filter, which has 5 vertical faders controlling cutoff, resonance, amount, attack and decay. (If 'resonance' is set at maximum, the filter will not oscillate, unlike the filter on some synths — although this oscillation can be a fairly unmusical noise, it is useful in some instances for certain sound effects and I think it might have been a useful extra). A two-way switch underneath the filter section determines the type of filter decay; in the right hand position, the decay is automatic, but in the left hand position the decay occurs only when the note is released.

Next comes the 'Envelope' section which has 2 faders, attack and decay. These affect the dynamic contour of the notes. The Envelope has a similar decay switch to the filter; in right hand position, notes will be short and percussive even if

the key is held down, whereas in the left hand position the note will sound till the key is released. In other words, use the Envelope switch on the right for harpsichord and guitar type sounds, and on the left for sustained sounds like organ.

After the filter comes the 'Modulation' section. This is an LFO with delay, speed & depth faders; the voltage output of the LFO is used to modulate either the pitch of the two oscillators, (for vibrato) the cutoff of the filter, (for wah-wah) or the level of the envelope. (for tremelo) All three effects can be used together if one is in a daring mood. The LFO has two wave-forms (sine or sawtooth) for different types of modulation.

The Scorpion has a glide control and a pitch bend facility, both of which are controlled by faders. The pitch bend is activated by applying extra pressure to the note being played, which bends the note up in pitch. (The interval through which the note bends is determined by the fader). When this extra pressure is applied, the whole keyboard bends down rather alarmingly, but this is in fact a deliberate feature; the idea is for the action of pitch-bending to take on some of the physical effort needed to bend a guitar string. The pressure-sensitive facility of the keyboard can also be used to switch in the 'modulation' controls, so a note can be bent and 'vibrated' by pressing down hard.

Recognisable

One other extra feature is a 'FILTER MOD by OSC 2' switch (wot?) which gives ring-modulated, metallic sort of effects. The exact nature of these is determined by the pitch and wave-form of Oscillator 2.

The instrument has 8 preset sounds which are activated by touch-sensitive buttons accompanied by little LED's which shine when the preset is selected. (I love LED's) These presets are synth 1, synth 2, synth 3, flute, oboe, clarinet, trumpet & violin. The first three are conventional, familiar synthesizer sounds. The others approximate the instrument of their heading, some more successfully than others. 'Oboe' & 'Clarinet' are recognizable, but 'Violin' isn't — but then again, the violin sound is practically impossible to synthesize well and these presets are only there to suggest an instrument, not exactly simulate it. If you don't like any of the 8 preset voices, you may press the ninth button, marked 'Variable'; this gives you full use of the controls.

This, plus a couple of extras on the back panel (briefly: headphone output & volume

control/output level control/jack input for filter control pedal) is what you get for your £595. There are no noise generators, and the number of sound effects is quite limited. The oscillators are quite good, with a good choice of wave-forms, and are as I mentioned, stable in their tuning. One thing that did upset me slightly was a faint but discernable noise behind all the notes, only audible when a note was played. Being a pedant, I felt constrained to point this out to Jeremy. A more truculent fellow might have flown into an ungovernable rage at my audacious suggestion that his instrument was less than perfection, but J.'s cheerful acknowledgment of this minor fault seemed to indicate that it would soon be righted.

I can't really say whether the Scorpion will appeal to the semi-pro musician or not. For myself, I don't agree with the basic idea of 'making it simple for the layman' — I know that when I first played synths like the Minimoog & ARP Odyssey I was a bit confused by all the controls; but rather than putting me off, this encouraged me to go and get one and experiment with it until I knew how the controls worked. (But then, I do have the sort of brain that revels in complexity. My mother often comments on the ease with which I'd assemble & dismantle thermonuclear devices and particle accelerators in my play room at the age of eighteen months). Keynote's argument is that people won't buy what they don't understand. They may be right, but for me the instrument lacks sophistication and a certain quality of sound that a Minimoog and ARP Odyssey do have. However, the Scorpion is cheaper!

Good features: It's compact, light & flat-bottomed. (So will sit comfortably on other keyboards). It comes in a tough case which protects all projecting features. It's very easy to service; the whole front panel lifts out after undoing just three connectors, and the serviceable bits are then extremely easy to reach. The controls are easy to reach and adjust while playing ... will it sell? Only the Gods of Commerce know, but I phoned them and they'd all either gone to lunch or were in a meeting. (It's no good asking *me* whether it'll sell or not. Richard Branson asked me the same question once about 'Tubular Bells' just before its release. After we listened to a tape, he asked "Think it'll sell then?" "Nah" I replied, "It's too unoriginal").

Anyway, well done Jeremy and Keynote for a *British* synthesizer! (Ta-ra ... 2 choruses of 'Cool Britannia' at 78r.p.m. and fade).



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INSTRUMENT REVIEW Amplifiers



INTERMUSIC IMP

Price: £53 exc. VAT

Reviewed by: Peter Douglas

If you're hard up and looking for a small but respectable combo amp there are many worse courses you could take than to go straight for this one. Intermusic amps are made by PA:CE, the same people as make MM and Redmere gear. But I'm sure you knew that already. Regulars may also recall that I tested the 100 watt Intermusic something over a year ago, and came to the conclusion that it would be impossible to build an amp of such high quality for a penny less than the asking price. This has always been the case with PA:CE products. The appearance of the Imp therefore only reinforces their reputation.

Actually, the similarities between this amp and the 100 watt version are slight. In their determination to keep the price low they have provided the plain goods. The little extras have been kept to a minimum whilst ensuring that the quality of the essentials is maintained. But enough of this waffle. Let us proceed to examine the beast in detail.

It's not large. One might venture to describe it as small, in fact. Its height is a mere 15", its width just under 17", and its depth less than 8". Its weight is no more formidable than that of a heavy bag of groceries. The box is tough though. The materials are the same as those on the big amps — ¾" plywood covered with heavy plastic cloth and full corner protection. The handle at the top is the same size as the ones you are expected to lift much larger amps with. The cabinet is open-backed, but not so open that it offers scope for damage to the back of the speaker. The latter can easily be removed for repair by taking off the speaker grille. This is held in place by four short strips of adhesive tape. It doesn't come off all that easily, mind, but I discovered that the insertion of a penknife between grille and case would work it free.

The speaker can hardly be described as cheap'n'nasty — it's a Celestion G10-20 (10"), which is presumably able to handle a 20 watt peak with ease, though the amplifier's rating is 15 watts. It is always a surprise to discover how loud 15 watts can be; we tend to forget that double the watts *doesn't* give you double the volume. The Imp is described as a rehearsal amp, and I



think they mean that it isn't intended for performance. This is fair enough. You couldn't use it in any situation where there's a drum kit, unless the drummer doesn't mind draping his skins to dampen the volume *and* playing quietly after that. There again, there's no reason why it shouldn't be used to amplify an electric instrument in an otherwise acoustic line-up. I wouldn't recommend anyone to use a bass or keyboard with it, since the speaker hasn't really got the range to handle low frequencies. But guitar, vocals — anything of that order — come out sounding just fine.

Zero

The front panel has two inputs, input one being more sensitive than input two. The rotary controls, reading from left to right, are for volume, treble, middle and bass. Next is the loudness switch, followed by the headphone socket, fuse holder and on/off rocker switch.

Yes, with a smallish speaker you are bound to have to fight a little for the bass end. It is necessary to make adjustments to the controls on your guitar to ensure that changing over to the bass pick-up doesn't reduce the volume too drastically. If your guitar is a cheap one you may find that sufficient bass can only be achieved by whacking the bass pick-up's tone control right down to zero. Let me make it clear at the same time that this isn't a criticism of the amp; this is simply what you would find yourself doing with any combo of this size. The tone circuitry is admirable. The same technology has been used on the 100 watt Intermusic — in other words, within the context of a small amp, the tonal variation is considerable.

With everything wound up full the signal-to-noise ratio becomes somewhat noticeable, and in particular there is a dry buzzing in the works — not treble hiss, but emanating from the amplifier as a whole. I don't seriously consider this a problem, however. If you're simply practising on your own it doesn't matter two hoots, and few people will be practising with everything on full (unless they are in some garage trying to compete with a drum kit and two 100 watt valve stacks).

Another of the many advantages with the Imp is that loudness switch mentioned earlier. What this does is to cut the volume to a very quiet level whilst retaining the tonal characteristics. If you wish to get an overloaded sound all that's necessary is to wind all three tone controls right up, and then the volume, until the desired amount of distortion is achieved. Gadzooks! You won't have to buy a distortion unit now.

The headphone socket is another excellent notion, bearing in mind that this is supposed to be a "rehearsal amp". The act of plugging a set of 'phones into the socket automatically cuts out the main speaker. This means that you can damage your hearing (and your headphones) without waking up the baby!

I liked the Imp as soon as I clapped eyes on it. It's possible to see immediately that the thing is well built, but it also looks *nice* — attractively, logically and simply designed. The whole concept behind the amp is very sound indeed, and it deserves to do well — better, in fact, than its big brother, which is competing at a far more crowded end of the market. Readers continually ask us to review cheaper gear, since not all of them have a fortune to fling around. Well, readers, here you are: I can only repeat my opening remarks.



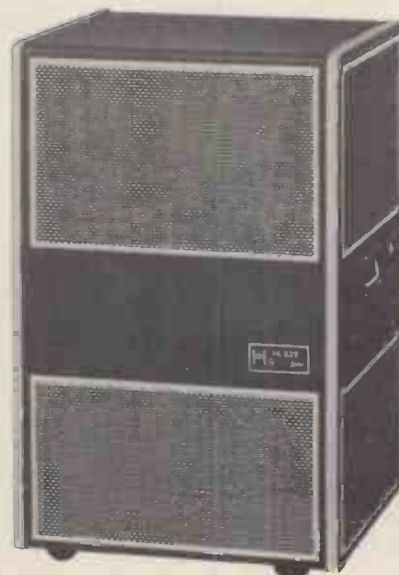
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INSTRUMENT REVIEW

Keyboards



CRUMAR ORGANIZER T-1

Price: £599 inc. VAT
Reviewed by: Tom Stock

There aren't that many road organs around at the moment (pause to duck as manufacturers' letters to the contrary come flying in!). The keyboard revolution which saw the advent and acceptance by gigging musicians of electric pianos, clavinetts, synthesisers, brass ensembles and string machines somehow managed to push the traditional organ to one side as manufacturers tended to go overboard for the synthesised sounds. Indeed, I know of a couple of specialist 'keyboard' shops which don't include organs amongst their black and white ivoryed stocks.

The reasons are pretty easy to understand, especially now that polyphonic synths seem with us to stay. Any polyphonic synth worth its salt can synthesise an electronic organ accurately while offering a whole pile of other effects all in the same box — making the organ redundant. Some players, however (viz. Rabbit Bundrick, Keith Emerson and Jon Lord for example), are as much organ freaks as anything else, and as long as the peers of rock dictate styles and sounds, budding musicians will demand instruments with which to do the same; which, somewhat tortuously, brings me to the subject of this review, The Crumar Organizer.

Starting therefore with the way the thing looks, and points are high in the cosmetic department. The organ is housed in a black neo-flight case with its corners well protected and the top emblazoned with a large, stenciled Crumar logo. The carrying handle seems sturdy enough — and it has to be for the Crumar is no lightweight briefcase model. The top is secured by two dull metal catches which do their job admirably. Inside the picture continues to be painted rosily. All the controls are placed on the anodised black aluminium(?) front panel and are therefore easy to reach.

From left to right the controls are: pitch bending bar; volume, and then, in the modulation section, controls marked Rate, Vibrato and Tremolo. Next comes the 'sound' section. Push buttons with LEDs are marked, under a preset general heading, Drawbars, Preset 2, 3 and 4.



Beneath them are the drawbars from 16' to 1'. The Percussion section is pretty comprehensive unlike many organs which only offer 2nd and 3rd. harmonics for example. The Crumar has Percussion controls for each of the drawbar footages allowing for very specific accentuation. Two drawbars control the percussion volume and decay time.

The final section deals with the Crumar's speciality, the bass. The first four position switch is labelled Off, Percussion, Sustain and a second Off position. Alongside is a three position switch controlling bass footages at 16', 8' and 4'. Four further rotary control complete the picture: Decay, Range, Resonance and Volume.

So the aesthetics over, what about the organ itself? Generally it's excellent, allowing Hammond like sounds to flow freely through the speakers, admittedly without the Hammond touch (mind you, also without the Hammond price tag!) I found the Modulation section rather over-complex in that very few combinations are actually usable. Admittedly the provision of a facility to obtain a myriad of different effects should not arbitrarily be dismissed; but I suspect that the vast majority of users will settle into a pattern of using just a couple of combinations. Below '3' on the Rate control it sounds laboured and the best combination seemed to be 4 on Rate and 4 on Vibrato — any faster and it starts to sound very mechanical. The mentioned combination does approximate to a Leslie, but obviously cannot begin to imitate the physical movement of sound. Rate and Tremolo appear to work better together, and I found that 'all the 4s' produced a very effect.

The drawbars all worked smoothly with just enough resistance to allow manual feel of positions; the voices all sounded good and well balanced. I must admit to finding the Preset voices over simple. Preset 2, for example, appears to be full 16', 51/3', and 8' which are the end three drawbars and therefore extremely easy to obtain manually; similarly, Preset 3 seems to be full 16'

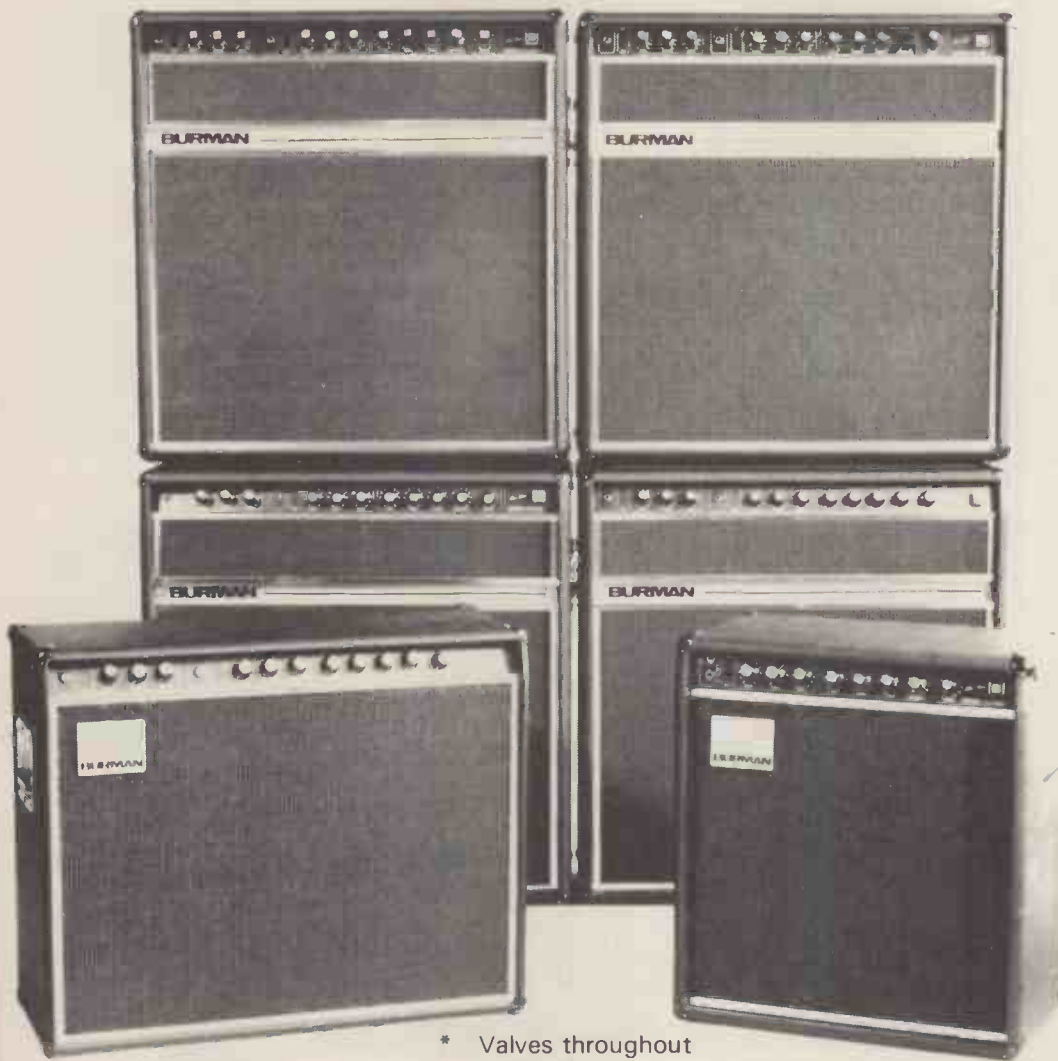
plus 1' on three or four — again a very easy setting to arrive at manually. I couldn't find Preset 4 but it is very close to maximum drawbars, again a simple hand operation. I would have liked to have seen the Preset option being used to arrive at combinations which both offer a satisfying voice and which would be awkward to find manually in the middle of a gig.

The Percussion section is exemplary allowing for some extremely subtle effects to be arrived at; my only complaint in this section refers to the buttons themselves. They're of the push in, push out variety and the travel is so short that it's a problem, especially in normal low lighting, to see exactly which drawbars have percussion working. LEDs are presumably expensive, but they would improve visual recognition immeasurably. A final point is that the percussion only works on an initial note; so if you're holding a chord with the left hand, you can only get percussive lead lines if you remove the chord. This, of course, is common to virtually all organs, and not just the Crumar, but all the same I think it would increase the instrument's versatility.

Lastly, there's the special bass section which, on balance, makes the Crumar a particularly attractive proposition. The keyboard splits from middle C downwards and becomes a keyboard bass — the 16' selection especially produces really deep and crisp sounds, and with judicious use of the range and resonance controls you can find some neo-synthesised effects with ringing decay and squashed attack. My only disappointment here lies in the fact it's only monophonic.

So, overall, a good, versatile organ which appears to be reliable and sturdy and capable of withstanding some pretty hard abuse (keyboard players by tradition aren't the lightest-handed of human beings). Criticism notwithstanding, the Organizer is highly recommended (it's the only pure organ sold by the Birmingham Synthesiser Centre where ex-Black Sabbath keyboard player Gerald Woodroffe is in control) especially at this price.

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INSTRUMENT REVIEW Keyboards



HOHNER CLAVINET PIANO DUO

Price: £772

Reviewed by:
Duncan Mackay

This is the best keyboard Hohner have brought out since the introduction of the original Clavinet nine years ago. Having started with such a sweeping statement, let me explain the machine. It is basically the new Clavinet and Pianet T combined on one keyboard, with infinite variation on your choice of sounds. Hohner have integrated them by installing the metal reeds of the pianet behind the strings of the clav and extending the lever of each key to make contact with them.

Suction

This has changed the action slightly to that of the original clav but if anything it's an improvement as the keyboard now has more bounce. I won't go into too much detail about the mechanics of either instrument, as the majority of players are aware of the workings of these long-standing classics. Let it suffice that the clavinet is strung and the sound produced by striking the strings, whilst the pianet has metal

reeds with suction pads which release the reed when the note is depressed.

Rocker

The machine itself looks very roadworthy, all in black vinyl and metal. At each end there's a foam rubber buffer which is good protection and also stops it from sliding off other keyboards etc. The metal plate on the top is very heavy duty, designed to prevent interference from anything stacked on top of it. The controls of the Duo are to the left of the keyboard, and as follows: first, of course, the on/off Rocker switch which has retained the tone and pickup switches of the original clav. There are separate slider volume controls for clav and pianet which are recessed — just as well as they seemed a little fragile.

The four-position keyboard selection knob needs some explaining. You can split the keyboard into bottom end clavinet and top end pianet, vice versa, or the bottom end pianet with both pianet and clavinet at the top. Finally, on 'present', you can mix your own combination of the two over the entire keyboard.

Complaint

There are two other switches which work in conjunction with a footswitch and alter the tones of the instrument. These require some experimentation, but are a good idea for instant changes in live work when you've got both hands on the keyboard.

That leaves the damper slider on the right hand side as on the original clav. I got some great effects by having the clav fully damped together with the ringing tones of the pianet. My only complaint concerns the layout of the switches; they should have been in line with the keyboard to facilitate sticking another keyboard on top, and some of them aren't.

Input

On the back are separate outputs for pianet, clavinet, and both together, so that you can stereo the sound. There's an input for the footswitch, and also for a 9-volt mains adaptor, although the battery is easily accessible on the top of the Duo, under a small flap. Even with all the extra electronics involved the Duo was actually quieter than my old clavinet — a great improvement as they've always been a little noisy. With the lid on it's quite a heavy keyboard to lug around — thank God for the roadcrew!

Punchy

To sum up, Hohner have manufactured a great new keyboard. It has given the clav sound a lot more thickness, and the bottom end with clav and pianet together is incredibly punchy. I'm definitely taking my one on the road with me, and I don't doubt that I'll only be one of many players to utilise this keyboard as soon as they are in the shops.



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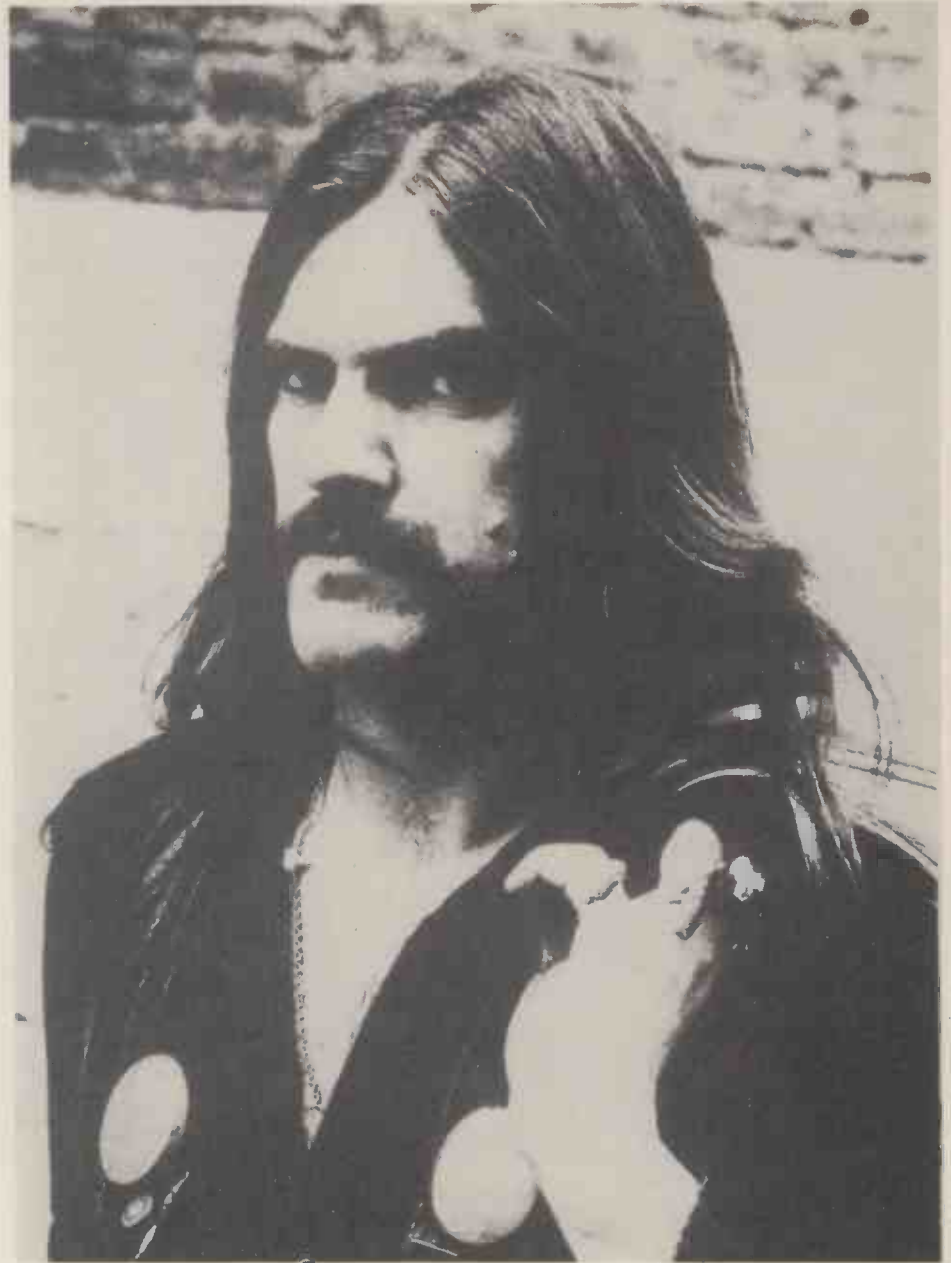
LEMMY OUT

“We were in this dressing room” ... Rock’s definitive, answer to Cadbury’s fruit and nut case kept them coming for GARY COOPER. Eventually they got onto gear as well ...

Despite his ferocious image Lemmy, onetime stalwart of Hawkwind and now singer, bass player and leader of Motorhead, is a fabulous interview subject. What was scheduled to be a half hour chat about bass playing stretched over an hour and a half as he unfolded his life-history, telling stories with the wit and panache of a Victorian big game hunter in a St. James club.

Self-confessed speed-freak, and ‘general wild nutter’, Lemmy has been around this mad-house called the music business rather longer than many would care to admit to. Simply because it *is* such a nut-house it’s little short of a miracle that he’s still here, but he is and his presence in the music business is all the more welcome because he is one of the few genuine *characters* in a field where *contrived* characters are ten a penny. Lemmy is a legend already and, as Motorhead rise inexorably in the public’s estimation, the stories about him continue to grow. With a refreshing candour he admits that most of them are true but, for the hell of it, let’s hear what the man himself says about his own origins.

“I started playing around 1959 in Anglesey. I wasn’t born there, I come from Stoke but we moved to Wales when I was about nine, so I suppose that makes me as much Welsh as anything. What got me started was good old Rock ‘n Roll. As you can imagine there was f*** all on the radio in those days except for bloody Emile Ford and the Checkmates, Rosemary Clooney and Matt Monroe! Still, we had this local cafe and I don’t know who was responsible for putting the records on the juke box but he was some Rock ‘n Roller. He had everything, as soon as it was out. Of course, once you’ve heard Chuck Berry you’re out there in the shop ordering his records, and that’s how I got started.



“There was Carl Perkins, Ronnie Hawkins, who was great, and I’m even old enough” (he’s 32, actually, hardly ancient!) “to remember Charlie Gracie. He was really great, the first guitar player to be recognised for his guitar playing. Mind you, he wasn’t very good, nobody was then! I never got into Scotty Moore and his crowd. I mean he was just part of the backing on Elvis records and I didn’t rate that much at all. Did like James Burton though. That break on ‘Hello, Mary Lou’ is incredible.

“A good thing about that period was the weird instrumentals that were coming out all the time. You had things like ‘Teen-Scene’ by the Hunters, then there was ‘Orange Blossom Special’ which was recorded in a front room! That was amazing, still one of the fastest things I’ve ever heard. Then there was Little Richard, he was always a big hero of mine, the first of the wild nutters. That’s what I’ve always been, a wild nutter. It’s a great tradition in Rock ‘n Roll!”

Having thoroughly absorbed his Rock

roots, Lemmy progressed his guitar playing to a pitch where he felt capable of getting his early bands together. At the time he still hadn’t cottoned-on to bass playing and was stuck on rhythm guitar.

“Well, who thought of playing bass in those days? I mean I wanted to be up there at the front of the stage, posing. The bass player was always second on the bill then I wanted to pose ... I’ve always been a good poser!” The famous Lemmy leer follows...

“The first band of any note that I was ever in was the Rockin’ Vicars but how I got into that group was a bit of a f*****g funny story. I’d been playing in this Manchester band called the Motown Sect. I mean it was around ‘65 at the time and you had to play all this soul crap to survive. It was utter shit and it wasn’t what I wanted to do with my life. Also at the time there were all these really good bands coming up like the Action and the Birds and that was what I wanted to be playing. I mean those first three Birds records are still my favourite three songs I reckon. ‘Leavin’ Here’ and ‘No Good

Without You' are simply f*****g fantastic. If they released them now nobody would believe them they're so good.

"Anyway, as you can imagine, the Motown Sect were a no-hopers band for me. It was one of those scenes where we were in and out of the back of a bloody Dormobile and earning f***-all, it was horrible! Then I was down at the Oasis Club in Manchester one night when the Vicars were on and that was it, absolutely fantastic, and I just *had* to get into that band! You know what it was like then. This was when the Mods were really in their hey-day, all walking around in their three piece suits with that carefully studied walk of theirs. I mean I *really* fitted in well didn't I, with my hair down to my arsehole and a filthy combat jacket!" (At this juncture Lemmy does a splendid impersonation of the Mod pose, it's worth seeing!)

"Christ, they reckon Johnny Rotten invented spitting. I was spitting on Mods back in '64! So there were the Rockin' Vicars and they were absolutely f*****g huge up in Manchester and around there, although they never sold any records and never meant a bloody things down South. It was crazy, we'd have 2,000 screaming girls mobbing us every night, chasing you with bloody pairs of scissors after locks of your hair. If you haven't seen it you'd never believe how mad all that scene really was. I mean if you had your head together after a gig you could guarantee picking up three or four 'phone numbers scrawled in lipstick on the van afterwards!

"I thought, 'right, this looks like fun' and got talking to their roadie, telling him that I was a guitar player and trying to worm my way into the band. About two weeks later I'm back in Wales and I get this call saying that their lead guitarist had left and could I play lead guitar. Could I f***! I hadn't a clue but I wanted to be in the band so off I went. They picked me up at the station in a car, took me back to this huge great flat they had with a garden and where everyone had their own room. I mean I was f*****g starving at the time and this was luxury! We rehearsed for about half an hour in the front room and somehow I managed to blag them into believing that I could play lead. So, that night, we're off to a gig.

"Well, in those days, it was still the bit where bands smashed their gear up on stage and they gave me this Fender and told me to lay into my gear with it at the end of the set. I went f*****g mad! Rammed the bloody thing through my speakers, picked up another guitar, did the same with that, got up on the piano at the side of the stage, feedback everywhere! They were too busy watching me go beserk to bother listening to see whether I could play or not, and I was in!

"All through that period I could never really play. I had this old Marshall or WEM, can't remember which and I'd just whack my fuzz box up full and fly about all over the neck. I'd have these little groups of people at the front of the stage thinking I was bloody fantastic. It was crazy really. Mind you've I've never been a technician, I mean Steve Howe's got a bloody lot to teach me!"

Finally though, Lemmy left the Rockin' Vicars and didn't re-appear in the public gaze till he joined Sam Gopal and then,

some good while later, Hawkwind. In the meantime he worked as a roadie/humper — for one James Marshall Hendrix!

"When I first came down to London I knew just three people. One was Jon Lord who was away at the time — I think he was still with the Artwoods. Another was Ron Wood who, by that time, had left the Birds and was with Jeff Beck touring America. The other guy I knew was a bloke called Neville who was a roadie. I called him up from The Ship in Wardour St. because I didn't have anywhere else to go. Asked him if he knew any cheap boarding houses and he said that I should come round and stay with him in his place in the Gloucester Rd.

"I managed to blag them into believing I could play lead"

"I got there and found that he was sharing the place with Noel Redding. Before that he'd been roading with the Who but now he was with Hendrix and I got a job humping for him. All that time I was able to watch Hendrix doing two shows a night and it didn't cost me a penny! As far as I was concerned he was *it*. I mean I'd always admired the nutters and he was the synthesis of it all. He had the wildness of Little Richard and people like that but he could also play. He was so bloody slinky with it. There was a guy who could do summer-saults, set fire to his hair *and* play guitar — he was *it*!

"Shortly after I joined the crew we got on this tour. You know what tours were like in those days, loads of really big bands all playing two sets a night up and down the country in really weird places. This tour had Jimi Hendrix co-starring with The original Move and the Pink Floyd, while Syd Barrett was still with them, just before he went right over the top, then Amen Corner and a few others. You just couldn't get a bill like that these days, it was f*****g fantastic!

"Another thing was that people were really mad then. I mean everyone was doing really f*****g mad things. Like one night we had to use the girl's cloakroom or something to change in and blank blank" (Lemmy names the guilty party here) "found all these handbags that were left there. He opened it up and laid this great big turd in it. Can you imagine that girl on the way home on the bus, fishing inside for her purse, I mean, it was f*****g horrible!

"This tour was really crucial in that it was about the time when everyone was changing over from being Mods to the whole Flower Power thing. Like at the start of the tour the Move were going on doing their gangster bit in white suits, and halfway through things started to get a bit weird and they ended-up with all the frizzy hair. then you had Floyd in their Granny Takes a Trip trousers.

"As far as I could see most of the tour was living on Acid by the end. Hendrix had been given 100,000 tabs of Acid and they were handing them round the road crew like f*****g confetti. If you trip two days

running you don't do any work the second day so we all thought right, if you can't trip the second day we'll take two of those. So, of course, it works, and by the end of the tour we're doing ten tabs at a time! I mean we were really flaming on Acid then! I've got all these memories of running up stairs and slamming the door and then being in the room with three other people and seeing the door jump right out of the wall!"

In case this is beginning to sound like an advertisement for living on dope, let me add that Lemmy's appetite is renowned for being prodigious, although he has long since eschewed Acid. I asked him whether or not he felt that whole scene caused too many dope casualties.

"There were a lot, yeah. Syd Barrett was the worst of them, a bloody fruit cake."

Again I voice the often aired opinion that Syd was on the way in any case and that maybe he was merely helped by the chemicals.

"Yeah, I really believe that. But there were a lot of non-casualties as well you know. People just don't realise how many people were overdoing it on drugs then. People have climbed back out of really horrible holes. Look at Clapton, he's o.k. now, although I reckon his guitar playing has been the real casualty.

"Eddie, our guitar player, is like Clapton's greatest fan and he really *wants* to like what he's doing now but he can't take it. Beck's another one that's blown it for me. He ain't doing any 'Shapes Of Things' now and there's just no way that Beck could have bettered that style. He's playing rubbish now whereas before every note used to shine. Now what's he doing — Funk! Christ, who needs that? I don't, at least, not from Jeff Beck, playing that toe-tapper-rock-a-bollock shit, it's horrifying!

"I don't like all that soul based stuff, I hate it, and Disco, well! I like white-pimp-paranoid-speed-freak-city-fuck-up-rock-'n-roll and that's what I always *will* like. People have just forgotten now good British bands of that era were. There was the Creation, the Birds, the Action; all fantastic bands. All they do now is dig-up the American crap of the same period and totally ignore what was happening over here. I mean the Creation were the first band to ever use a bowed lead guitar, long before Page did it and much better than Page at that.

"When I was in the Vicars we were with Shel Talmy who also had the Creation. Just for the record, by the way, his assistant was Glyn Johns which shows where a lot of the roots come from! We'd go into Shel's office and there would be the Creation there. They were good lads but the band had no real identity. Like the Birds, I mean can you imagine Ronnie Wood with his hair down to his arse, wearing a bloody herringbone suit? Well, he did, wearing that gear and leaping around playing a Telecaster like he's never played it since.

"The Birds were a tragedy. The singer's now a plumber's mate, and very happy with it, Pete, the drummer, went to America to live with his sister and Tony Monro became a glazier's apprentice — he's probably well glazed by now!"

"I stopped working for Hendrix at the end of '67 when he went to Sweden for a tour. Then I joined Sam Gopal but that

LEMMY

didn't last long. After that I was out of work for ages, f*****g around and generally ligg-ing. You may have heard how I came to join Hawkwind but, in case you haven't it's a good story. Dik Mik left the band to go to India and got as far as the Gloucester Road, where I was living, before he ran out of money. Then he met this chick that was living at my place and moved in for three days to, well... We ended up doing a lot of pills together and staying up for two weeks at a time — I've always been a raving speed-freak you see.

"When he went back to the band we couldn't bear to break-up this wonderful speed-freak brotherhood we'd found so he spent all his time trying to get me into Hawkwind. At the time their bass player was turning out to be a right sod and I could see I had a good chance of getting in. In those days Hawkwind used to do a lot of charity gigs and this bastard wouldn't bother to turn up half the time. The thing is that his bass did, though, because it was in the van — and I was in the van, travelling with Dik!

"The first gig I ever did with them was a charity one in Powys Square of all places. They'd set up in this children's playground you see. The conversation went something like, "Hey, where's Dave?" "Oh, he's not here, man." "Oh, anyone play bass?" To which Dik would say, 'well, as it happens my mate here can play bass. Of course I couldn't. I'd f*****g hated bass guitars for years but this one was a Rickenbacker and I could handle that neck. All the sudden I'm up there with this bloody Rickenbacker and Dave Brock says 'start playing in E'. A little bit later, when I'm hammering it out, he says, 'stop playing, make some noises'. It all sort of carried on from there."

In fact it carried on for another five years with Lemmy seeing the band through the most successful part of their career, until he was sacked for a series of outrages which are, reportedly, connected with a certain white chemical.

During that period Lemmy proved himself, to my satisfaction at least, as the most aggressive, driving bass player in the country. At a time when Peace and Love was sending more people to sleep than Nembutal, Lemmy was playing his Rickenbacker with such ferocity that he seemed, much of time, to be the only really awake member of the band. As far as I was concerned he, Bruce and just a very few others *really* knew what bass playing was about.

Regular readers will be wondering, by now, where all the technical guff is. Well, the wait's over but, once more, let's go back to the roots and remember that Lemmy started out with Rock 'n Roll rhythm guitar — not bass.

"The first electric guitar I had was a Hofner Club 50 and then I got a horrendous thing called an EKO, it was silver glitter with bloody push buttons on it. I got rid of that and got myself a Harmony Meteor which was amazing, then a Gibson 330 which I traded in eventually, when I joined the Rockin' Vicars, for a Telecaster. In the band they had an old Jazzmaster which sort of went with the job. It had a great sound but a horrible neck so I took the Maple neck off

my Telecaster and stuck that on the Jazzmaster which made it probably the fastest, maybe the best, guitar I've ever had.

"When I left the Vicars I had to put the neck back on my Tele and I held onto that until I was in Sam Gopal where, instead of paying us royalties, they gave us a guitar each. I got this wonderful old Firebird 7 and that was a f*****g wonderful guitar. Mickey Finn had owned it before me and he'd had it customised black with white edging. Like a bloody fool I lent it to a friend of mine who'd had his own guitar nicked and he went and sold it and bought himself a guitar with the money!

"I was out of work before I joined Hawkwind and started on bass and so I used to borrow their old bass player's Rickenbacker and after that I bought myself a German bass called a Hopf. It was supposed to be a copy of an EBO but it wasn't really. Actually it wasn't a bad old box but I had that nicked and so I bought myself the Rickenbacker bass that I'm using now.

"That's got a fierce monster f*****g sound! It was an old mono one with one pickup on it. I put a Thunderbird pickup where the bass one is on modern 4001's and that is the best bass pickup I've ever heard. Recently I bought a new 4001 as a spare and the comparison between the two guitars is amazing, the power of the new one is nothing like the old one and the neck is nowhere as good either.

"But I've done a hell of a lot to the original Rickenbacker. When I had it it was a sort of ghastly pink colour and so I had it stripped and for two years I was playing it without any varnish. Eventually so much sweat went into the natural wood that it turned black, looked like I'd vomited something horrible down it! Because of that I had it sanded down and varnished over the plain wood. That's all it's got, just a few coats of plain varnish.

"Possibly because of all the sweat the treble pickup has burned out and it really is getting into a bit of state now. The fingerboard's coming away from the neck, up by the head, and there's a sodding great hole in the neck by the seventh fret where I tend to hold a lot of chords and where one of my rings has battered away this great space. I really needed a spare but I'm looking for an old Thunderbird pickup to make the new one sound like my original.

"Having started out as a guitarist I can't stand most bass guitar necks, they feel like three trunks. You can stick Fenders, they're awful for me, and EBO's and EB3's are just as bad. The only bass other than the Rickenbacker that I ever thought had a decent neck was the old Framus but the neck was too thin and much too weak to stand up to the strain."

Having actually owned a Framus Star Bass in the mid sixties myself, and having had my own one fall in half when the neck broke, I took Lemmy's point about it.

He was actually kind enough to let me try the two Rickenbackers side by side and form my own opinion about the difference. The neck on the mono is certainly superior to that on the new one and, as he says, there is no comparison between the sound of the 4001's stereo pickups and that of the Thunderbird. All round the old Ricky is just about the easiest bass I've ever played although Lemmy sets his medium gauge

Rotosound wirewounds quite high compared to some.

The hole in the neck is remarkable and the fact that the bass has been used for several years without a re-fret means that the frets are almost non-existent in places. Where the fingerboard and neck are separating (by the first three frets on the top) is just about where early Ricky's are reputed to go, and it looks like, love the guitar as he might, Lemmy will soon have to part with it or at least have it thoroughly re-furbished and then, one wonders, will it ever sound the same? The metalwork is totally rusted away and the inside of the treble pickup seems to be solid rust. It's a



venerable guitar and I can see how he can't bear to part company from it.

"Yeah, I love that f*****g guitar. You wouldn't get it off me with a team of horses!"

I enquire as to how Lemmy found his enforced changeover from guitar to bass.

"Oh, like a chip to oil, really easy! I should have been playing it all along. I was never much of a guitar player but I know I'm a bloody good bass guitarist." Like many guitarists turned bass players, Lemmy uses a pick.

"That's made me very fast because I use up and down strokes not just down strokes like some people do. I know that playing with a pick is supposed to be a limitation but I just can't get over the legacy of being a guitarist. I can see that people like Entwistle can do it by playing with their fingers but I can't. I probably play too much really. Certainly I play too quickly but I use such a top-py sound that it cuts right through and sounds good. I've tried all sorts of strings, Fender, Gibson, most of them, but nothing is as good as Rotosound, for me, they're the best strings in the World and they don't endorse me or anything, I just mean it."

Possibly Lemmy's gift to the world of bass playing is his ability to kick a band right up the backside and propel it into supercharged action. The key to that driving rhythm (listen to it on their follow-up single to Louie Louie) is his use of bass chords, predominantly and E shape held at the seventh fret on the A, D and G strings, using the open E as a drone.

"I tend to use that open E a lot and use the others for a chord or a riff, it's pretty

*"We'll
just
get
better
at doing
it"*

unconventional I know but it sounds good doesn't it?"

Amps are, yes, you guessed it, Marshall 100's, two of them running through a Marshall 4 x 12 cab (an ancient one) and a Marshall 4x15, "Which Jim Marshall is supposed to have built for his son and which I bought in Marshall's Ealing shop." I wondered whether he ever used any effects units.

"Yeah, eight knackered speakers! Them and a combination of Special Brew and Speed!"

Talk turns to favourite bass players. "Well, Entwistle's the best and another was Hendrix. I've always liked the parts he wrote and got Noel Redding to play. You knew he did that, didn't you? Really used to piss Noel off it did. And then, on the live tracks on Electric Landlady" (No, that's not a misprint!) "He had Jack Cassidy playing with him and Stevie Winwood on organ. Hendrix was a great bass player as well as a guitarist. I always wanted one of those eight string Hagstroms he used. Only ever saw two. One was his, the other was Noel's, I'd love one of those, it'd *really* drive things along!"

There is, Lemmy insists, no possibility of either him or Motorhead 'Going all artistic'. "Too many bands don't believe the crap they're playing, they just persuade themselves that they've got to 'progress', whatever *that* means and turn out a load of old rubbish. I'll always play Rock 'n Roll, we'll just get better at doing it."

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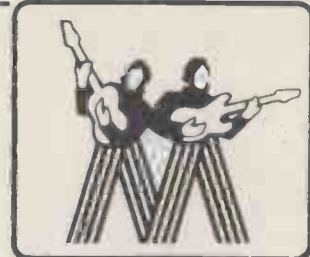
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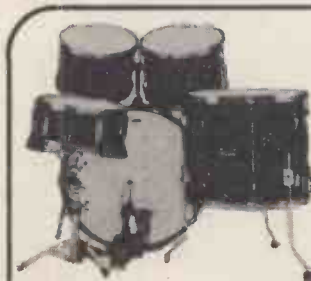
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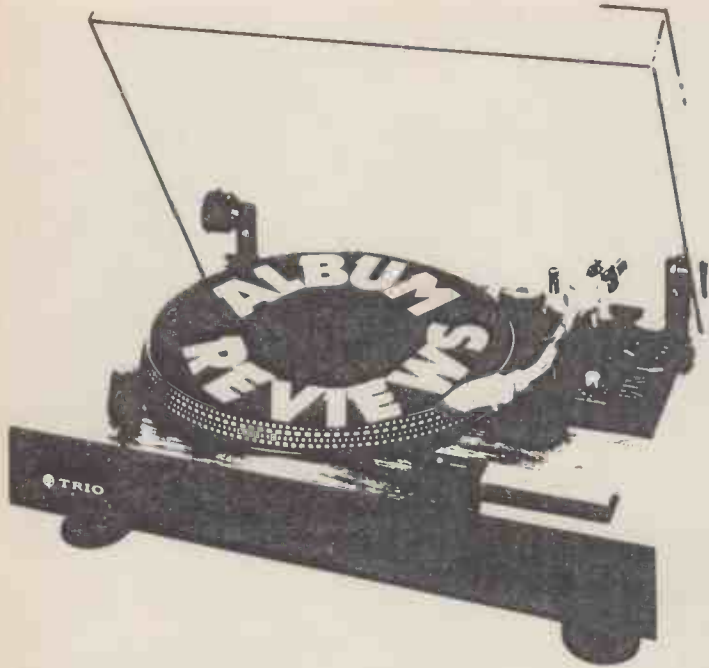
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Secrets to be shared



SANTANA INNER SECRETS CBS 86075

Accepting that I work from the basic premise (for the sake of argument) that most Santana albums are vital, permit me to assure you on two apparently contradictory points. One: Inner Secrets is a monster of poise and style. Two: a lot of people will see it as a further betrayal of their sharp-edged instrumental charisma in favour of watered down soul and MOR.

It succeeds where *Festival*, by comparison, stumbled, in blending these two major facets of their music to the ultimate degree. Love Story tracks unwind like mothers as Carlos goes berserk, rock n' roll tracks feature singing from Greg Walker which most of the slick black acts would trade a wheelbarrow full of sequins to

use in their performances. Above all, it comes across as Class.

Dealer, the first track, co-written by Jim Capaldi and the Guvnor, encapsulates this supreme Jekyll and Hyde feeling. The Capaldi melody is typical, easy and melodic until Carlos cuts it to pieces with a brief, merciless rehash of his Zulu solo. Well All Right, on side two, has always been there for the picking, and gets the prescribed Santana treatment, but what is Carlos doing out-classic-ing Jimmy Page with those note bending left hand runs? What, even more pertinently, is he doing leading the band into the nearest they'll ever come to a basic heavy metal riff/progression on Open Invitation? — never mind the guitar sound in the middle, which should be in a cage having lumps of raw meat lobbed at it.

But Beauty partners the Beast. Elsewhere, the so-called decline of Santana evolves into a tight little hold-all of melody, funk and soul. Chris Rhyne, in place of Tom Coster on keyboards, underlines the difference between their contributions to good effect on his funky clavinet-sounding base for Move On. Coster was the all-round Maestro; Rhyne is the decorative setter-upper. But

Move On does move on. Instead of settling into a comfortable Par-tee, dig y'all' groove, it winds every few bars into slow sections and back again before, inevitably, Carlos hits his high notes and stays there.

The rest of the album, basically, won't appeal to old-school Santana pursuits, as Greg Walker's rich voice puts paid to the full-blooded instrumentals of yesteryear. One Chain, with a little walking bass as a sideline — Soul. It could have been done by any slick black act but it hasn't; it's been done by Santana, and they throw in a little bongo banging to prove it. Stormy — call that Soul as well. I call it a lovely song with gentle vocals and a simple melody. Life



Santana's guitar: the beast uncaged

Is A Lady/Holiday — more Soul; Focus on a lyrical day would have been happy with this one. The Facts Of Love — Soul or funk or both.

I love it all, top to toe, and would much prefer to describe the vaunted decline as a smooth progression into an era of real style and maturity. C.S.

DAVID BOWIE STAGE RCA PL 02913(2)

It seemed unlikely that any live album could capture the all-round excellence of David's world tour earlier this year, but producer Tony Visconti has outdone himself in making a studio-quality recording from live tapes of (I believe) the American leg of the tour. Side One features material from the Ziggy Stardust/Aladdin Sane/Diamond Dogs era, a period musically less satisfying than the more recent developments from Young Americans onwards; songs about rock'n'roll stars, even if written from bitter personal experience, are of limited interest to anyone with half a brain, or

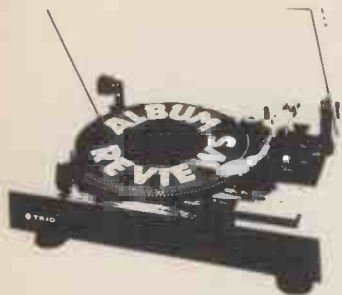


even a whole brain.

The album does not quite follow the sequence of the live show, which began with what is here Side Three, and continued with Side Four, followed after the interval by Side One and encoored with Side Two (though my personal favourite, Stay, fails to put in an appearance). Station To Station begins with a fine train imitation from synthesist Roger Powell (on loan from Todd Rundgren), pursued closely by a hard, crisp, snortin' Fame. It's a track which must be played as loud as you can possibly get away with, as the pumping rhythm section of Carlos Alomar on guitar, George Murray on bass and Dennis Davis on drums propel this beast forward in suitably demonic fashion. I have a feeling that the band was even tighter and harder by the time they reached England — TVC15 just fails to come across with the requisite degree of attack. At Earl's Court it just about took the roof off.

The third side is in marked contrast. The tracks are all from Bowie's last-but-one studio release, Low, and closely reflect the sadness of that album, since the tunes are played just about note for note. It was a gloomy way to open a gig, but chillingly effective, Simon House's jittery violin providing just the right amount of edge. The standard of musicianship continues at this high level throughout; Adrian Belew's lead guitar is quite frighteningly agile, and on the rare occasions where he is allowed to stretch out, rumpages like the proverbial wild beast. Restraint is the watchword, however — no jammin' in de name of de lawd here. And indeed it would have been foolish to attempt anything too experimental in the context of a seven-piece band.

Stage is an exceptionally fine live album, reflecting several phases of Bowie's musical career to date. And yet because the emphasis is on the more recent material, you may feel a trifle miffed at having to buy the tracks again. I think it's worth it, but then I got my copy for nothing, heh heh. P.D.



Through The Grapevine and Too Busy Thinking About My Baby: from Smokey Robinson and the Miracles; The Tears Of A Clown and The Tracks Of My Tears: from Mary Wells; My Guy: from the Four Tops; I Can't Help Myself and Reach Out, I'll Be There: from the Temptations; Get Ready: from Diana Ross; I'm Still Waiting, I'm Gonna Make You Love Me and Where Did Our Love Go: from the Jackson 5; I Want You Back: from Martha Reeves and the Vandellas; Jimmy Mack and Dancing In The Street: from Stevie Wonder; Yester-Me, Yester-You, Yester-Day and For Once In My Life: from the Supremes; Stoned Love: from Gladys Knight and the Pips; Help Me Make It Through The Night: from Jimmy Ruffin; What Becomes Of The Broken Hearted: and from the Isleys; This Old Heart Of Mine (Is Weak For You). There's absolutely nothing you can add to a list like that. Get it and remind yourselves what you should have been humming for the last fourteen years.

C.S.



**THE BEACH BOYS
M.I.U. ALBUM
REPRISE K54102**

Hello? What year is it? 'Been asleep for a while, you know? Someone's just planted this little record on me turntable and told me to guess who it is. Well, it's the Beach Boys in 'tit? Know what I mean? Like the Beach Boys, surfing and sixties an' all that. But, hang on a minute, it can't be! I've been reading all these reviews wot say it's rubbish. Wot say it's... never mind them. Here follows the definitive Beach Boys M.I.U. review from the geezer wot ripped off their

last corporate effort (The Beach Boys Love You): after my review of that record I must 'ave been the only fella in the Goddamn world that they didn't love!

The M.I.U. Album (Maharishi International University) is like yer vintage Beach Boys — know wot I mean? Like surfing, lolling rhythms, Hollies originals, five part harmonies, bass lead vocals, answer-back sopranos. "I wanna go surfing where I dig it the most." Well fellow freakies, wot can a west coast man say? This *is* the Beach Boys in their full glory.

I don't want anyone to tell me what the Maharishi International University is. I don't want to hear the context of this superlative late seventies sixties excellence. I don't give a pound and a half of monkey's excrement why the Boys should be singing Peggy Sue in 1978. It's not relevant. This is a glorious out of time record, take-you-back record, know all the songs after one listen record a play it again record, a the old lady likes it record, a come back from the pub and what do I put on record.

Every single track is vintage Beach Boys — like they've thrown Holland away, like the heaviness which pervaded the Beach Boys Love You has been steamrollered flat in favour of enjoyment. Now, for you younger ones, let's put this in context. There's nothing here to blow the cobwebs out of the present rock'n roll scene. These are, if you like, the cobwebs themselves. But the spiders are that big, that fearsome, that infecting, that if you land on the web and start gyrating to challenge the owner he's just going to eat you up, disgorge you throw you away.

The Beach Boys once took popular rock music, doused it in California sun and pacific seawater and defied anyone to change it. Believe me, they've done it all over again sixteen years on. That's significant. Sweet sixteen years on. T.S.

**10cc
BLOODY TOURISTS
MERCURY 9102 503**

Whammo! (Nice punchy word to begin a review with, and why not). It's a great relief to be able to say something positive about 10cc these days, after the rather desperate studio album of last year and the so-so live album in between that and this. Something has happened to the band to boost their self-confidence. Maybe it was sales: Deceptive Bands, despite its uninspired contents and a



universal thumbs-down from the critics (my humble self included), sold steadily for months, as did Live And Let Live. Any band feeling hard done by can always cheer itself up by counting the money in the till. And money is an accurate reflection of popularity in this business. Who cares what a few London-based hacks think? If t'pooters like it, lad, tha'd better shuroop.

So what have we here? Why, a platter bursting with melody — but more important, the melodies sound as though they wanted to be written. The tunes on Deceptive Bands sounded like they were written on the train on the way to the recording studio. The other important thing is that, although Eric Stewart and Graham Goulden have written or had a hand in every track, three of them boast contributions from Messrs. Rick Fenn (guitar), Stuart Tosh (percussion) and Duncan MacKay (keyboards). At last the band is becoming a band again, as opposed to Eric, Graham and the rest.

Bloody Tourists had to be interesting in any case, following the remarkable but ultimately off-putting Godley/Creme offering of a few months back ("L"). Everyone is already familiar with Dreadlock Holiday, so let us pass quickly on to For You And I, a mellow love-song featuring some splendend keyboard from Eric and Rick, followed by Take These Chains; when one day they are looking for the quintessential pop song, this could be a candidate — every hook in the book, and note the Bolan-style rhythm guitar. Shock On The Tube is better yet, and as good as anything on Sheet Music or How Dare You.

10cc have gone back (or forward) to what they always did best: Bloody Tourists is an album chock full o' singles, twelve shortish tracks that haven't got time to outstay their welcome, and therefore deliver the message fast and move on. Lyrically too, the old bite is back. The Anonymous Alcoholic is a cautionary tale told with wit

and economy, the music changing rhythm in time with the story — from frenzied disco drumming to tired, loping, homeward-bound blues. Reds In My Bed (we've just flipped the record over) states its case quietly, without rhetoric. Life Line is a Gouldman composition about telephones — again beautifully understated, whilst Eric's Tokyo suffers from clichéd lyrics — it gets away with it by virtue of a good melody and a subtle arrangement. Old Mister Time features an outrageous Fenn guitar break... and so on You might have reservations about certain aspects of certain tracks, but such is the nature if this album that there's something worth hearing in all of them.

From Rochdale To Ocho Rios is that rare beast, an on-the-road-with-a-rock'n'roll-band song written with humour and intelligence. The theme of the album becomes clear; the Bloody Tourists are 10cc, and they have recorded an entire album about being away from home, suffering from disorientation, getting glimpses of exotic places, wishing they were back with the wife and kids, or down at the boozier in Rochdale or Dorking. Pop stars miss that sort of thing. P.D.

SHORT CUTS

**BLUE OYSTER CULT
SOME ENCHANTED
EVENING
CBS 86074**

A much more compact and vital live set from Noo Yawk headbangers supreme Blue Oyster Cult than their live double On Your Feet, On Your Knees. There is very little in the way of fillers here. Don't Fear The Reaper, their one big hit, is included, and all the other tracks give the best possible impression of an evening out with the Cult; a faithful version of Godzilla's leaden riffing, the rabble rousing R.U. Ready 2 Rock (both highlights from Spectres) and ETI, Astonomy, Kick Out The Jams and We Gotta Get Out Of This Place. If you insist on having one Blue Oyster Cult platter, this is the one.

**IAN GOMM
SUMMER HOLIDAY
ALBION ALBG 100**

He was the fella in Brinsley Schwarz with the red beard and the rhythm guitar. This album sounds like the B-side of Nick Lowe's Jesus Of Cool, I'm af-

raid. All the ingredients of danceable rhythms, nice tunes and undemanding lyrics are there, but the result is that it sounds like an album designed by a committee. Production is by the tried and tested team of Martin Rushent and engineer Alan Winstanley, so it must be Ian's fault. A possible direction to pursue if he is to get out from under the shadow of Basher is to be found in the soft-rock numbers Chicken Run and the nicely arranged Beatles tune You Can't Do That.

FABULOUS POODLES UNSUITABLE PYE NSPH 25

Unsuitable because unremarkable. Forgettable music from an eminently forgettable foursome of piss-takers. Jokes about people dying in car accidents. Smutty little jokes about convent girls and porn photographers. Tittering, smirking, behind-the-hand humour that isn't actually funny at all. They ought to be writing scripts for ITV.

PETER TOSH BUSH DOCTOR ROLLING STONES CUN 39109

Is A Bush Doctor anything like a Tree Surgeon? Both very roots orientated, I suppose, and Tosh is nothing if not roots, since he was one of the original Wailers. Reggae is very fashionable these days, hence there is big money in it, and hence the production standards are high. This album has the added pulling power of Mick'n'Keef's participation on three tracks. Tosh has a good melodic sense, and the songs on this album are not as overtly political as a lot of reggae, thank the Lord. He also has his economics together: *Legalise Marijuana Down here in Jamaica. It can build up a failing economy/Eliminate the slavish mentality.* I'll, er, drink to that.

TOMMY JAMES & THE SHONDELLS 20 GENUINE U.S. CHART-BUSTERS PYE NSPL 28260

Who could ever forget that timeless refrain *Oooh ah luv ya Mony, Mo-mo-mony*. That song, Mony Mony, was one of the great bubblegum hits of all time, surfacing in the midst of Crazy Elephant, Ohio Express, etc. like a colossus amongst pygmies. Additional delights to

be found on this compilation include the indispensable My Baby Does The Hanky Panky and Do Something To Me, all replete with the sounds of a party in progress (hand-claps, whooping, corks popping). Pop music of a high calibre, even down to a rather long version of the whining mini-hit Crimson & Clover.

THE BEST OF THE SWINGING BLUE JEANS EMI NUT 15

The Blue Jeans had only two monster hits — Hippy Hippy Shake and You're No Good, both of which are so Liverpudlian as to bring the tears to your eyes, the beat boom incarnate. Hence side one runs through Good Golly Miss Molly, Long Tall Sally, Tutti Frutti, Lawdy Miss Clawdy... well, you get the general idea. Unpretentious Cavern Club rockin', button-down collars, knitted ties, winklepicker shoes — the lot. If they'd had the material they might have attained greater status than they did. This album is the latest in an intriguing series from EMI — what other treasures do they have locked in the vaults at Manchester Square?

and the best of the rest...

As if Neil Young and the Beach Boys wasn't enough, Stephen Stills has come up with a new album, *Thoroughfare Gap*. From a little further east, Chicago have made their first album with new guitarist Donnie Dacus in place of Terry Kath. His lively guitar playing contributes to one of the band's best albums and it is the first apart from their debut *Chicago Transit Authority* all those years ago which has a title instead of a number, *Hot Streets*. On the rock'n roll/rockability front, *Crazy Cavan 'n' The Rhythm Rockers* have re-released their first album *Crazy Rhythm* from 1975, while oldtimer but good-timer *Carl Mann* has come up with *Gonna Rock 'n' Roll Tonight* — one side live and one side studio. Country, rock 'n' roll and rockability all rolled into one and tasty to boot.

Four layered bad news of the month has got to be the Kiss solo albums. The guitarists just about scrape by, the drummer is very bad news indeed, and the whole idea of banging about all four albums with identical sleeves on the same day indicates the depths to which American marketing has sunk. Yikes!



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Congratulations to Woodruffe's on the opening of their new keyboard centre, sole area distributor for Crumar products, including the new Crumar Organizer T1 reviewed in this issue.



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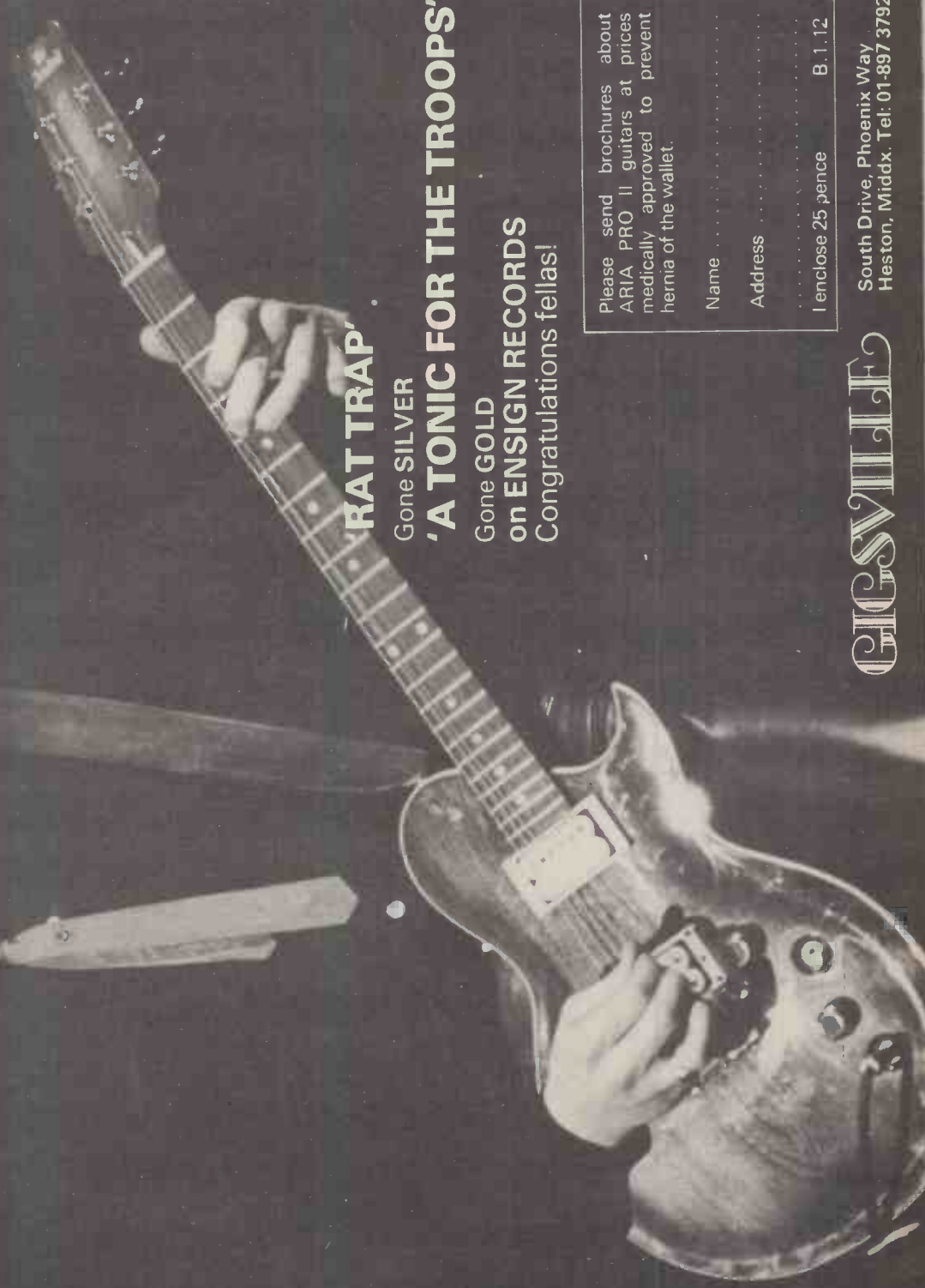


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TOP SHOP CHRISTMAS OFFERS

As we no longer carry traditional editorials on the contents page, what better place than a bargain bin advertisement feature could there be for a good ol' glasses up Christmas greeting to readers and advertisers alike? Before you make for the turkey and crackers, however, the following few shops are among those who will be placing their own special Santa Claus by their tills over the festive season. Many of them have appeared in our Dealer Profiles over the last year, so if you're in the market for gear — happy hunting and Happy Christmas ...



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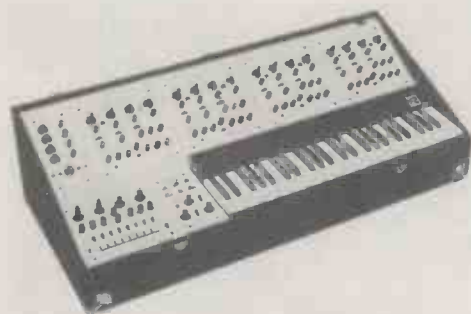
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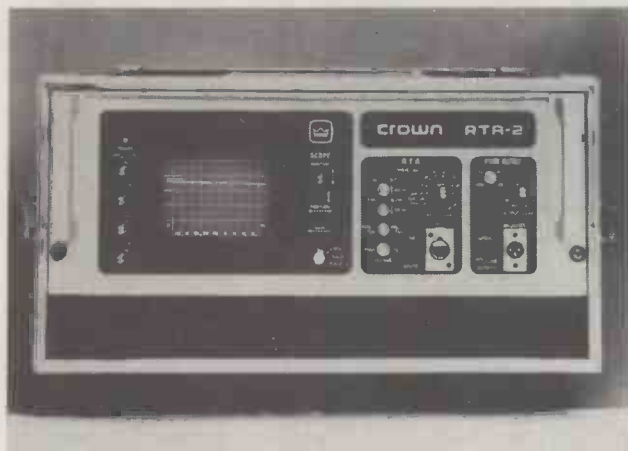
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The Amcron RTA2 Real Time Analyser is designed as much for use as a production tool as it is for on-site audio analysis of Theatres, and Recording Studios. A flight case is available.

POWER AMPLIFIER D75



The Amcron D75 power amplifier replaces the previous model D60. Employing completely new type circuitry it offers also many new features, but without any increase in the price.

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TRADE NEWS

HOT VIDEO

A brand new service for musicians has arrived on the scene in the shape of an organisation called Hot Video. It is an idea which offers many possibilities to those bands who, for various reasons, wish to see what they look like in performance. But that isn't all.

First, however, it is worth considering why any band should wish to have themselves filmed. Aside from the obvious benefits to the ego, the main attraction is that a videotape of a band sent to a record company could do more good than a simple TDK music cassette in that it may appeal to the eyes, as well as the ears, of A&R men interested in new bands. These gentlemen do not always relish the prospect of going out to see unknown acts, and the assessing a group in the comfort

and privacy of their own offices is something that would doubtless find favour.

All this perhaps sounds like a rather exclusive deal, a service which only the richer, money-earning bands could afford. In fact, what makes Hot Video an exciting innovation is the fact that they will make a tape of you for as little as £175 — the cost, perhaps, of a day's sound recording in an average London studio.

The company invited Beat over to explain the details recently, and Bookings Manager Rupert Style put it this way: "The central thing about making a videotape of a band is that it makes them aware of what they look like. It's impossible to know what sort of image you're putting across if you've never seen yourselves in

action, and we've found already that bands get very critical of themselves when they see the playback, and consequently improve the act no end."

There are several variations to suit the needs — and the pockets — of the band in question. The cheapest rate (£175) will get a cameraman to a live gig, which he will film and play back afterwards. Extra lighting will be supplied where necessary at no additional cost, and the tape can be purchased on the spot for £20. This, as Rupert points out, is an identical procedure to that in the recording studio. If the A&R men won't come to see you (and most of them need a fair amount of persuasion), the next best thing is clearly to send yourself to them — on film.

The service can also be of use to bands rehearsing before a tour, ironing out any last minute problems which might only become apparent from viewing a videotape. Rupert, who has a background in studio engineering, underlined the convenience of the fact that bands can view the playback immediately and take possession of the tape there and then. The tape itself is ¾", the US broadcast standard. "Remember that the idea is for a promotional video, not one for broadcast", he added. "We are hoping to get record companies to present videos to their acts as a nice gesture..."

Hot Video are based at 24 Curzon Street, London W1 — telephone number 499 7722, and inquiries or bookings may be directed there.

D.I. BOX

E.M.O. Systems of Durham have announced several modifications to their Direct Injection Box, a high quality unit with multi-purpose inputs and output which retails for £29.59 including VAT and a mating XLR type connector. The newest feature, an earth lift switch, takes its place besides several other noteworthy points; the unit has a high quality frequency response, better than many mics; it is safe, isolated to 250Vac; it is multi-purpose, working from pick-up, amp, speaker etc.; it is suitable for mixer input impedance of 200 ohms upwards and also claims to minimise feedback and hum problems. The unit may occasionally be susceptible to hum pick-up when placed very close to mains transformers or



power supplies as found in amplifiers. This problem is easily solved by moving the box, and the manufacturers add that should any other problems occur all cables and connectors should be checked before the unit is assumed to be at fault. The D.I. Box is available from Turnkey, 8 East Barnet Road, New Barnet, Herts; SSE, 128 Hartley Road, Radford, Nottingham and of course from E.M.O. themselves at Durham Road, Ushaw Moor, Durham City.

NEW SOUND EFFECTS FROM KLARK TEKNIK

Klark Teknik have recently introduced the DN34 Analogue Time processor, featuring two independently controllable delay sections, switchable either to parallel or serial configuration and allowing a variety of effects including true through zero tape flanging

to be created. A limiter prevents delay overload and regeneration 'take off' and, together with input and output level controls plus LED headroom indicator, ensures optimum level match into almost any system.

The two delay sections can be swept in either the same or op-

posite directions by a choice of three different sweep wave forms. Comprehensive on-board mixing and phase reversal controls allow all effects to be created without wasting control facilities. Klark Teknik claim that similar units having good technical specifications have often performed disappointingly on listening tests.

They suggest many reasons for this, including 'un-musical' sweep waveforms, inadequate sweep range, clock breakthrough and compander breathing effects, and Klark Teknik claim to have devoted considerable development time to optimise this subjective performance on the DN34. Quoted specifications include: better than 90dB dynamic range, time sweep range of 70:1, THD less than 0.3% and 0.4 to 52mS at 16KHz bandwidth.



THUMBS UP FOR HARROGATE

The Harrogate Live Show, previewed by us recently, took place from the 7th to 10th October and is now being acclaimed as a success to match the predictions of the organisers. Over 3000 members of the public passed through the gates during the three public days, while 400 visitors represented the trade population. The organisers had arranged for live demonstrations to take place at hourly intervals in a separate part of the Complex, and the exhibitors made good use of this facility.

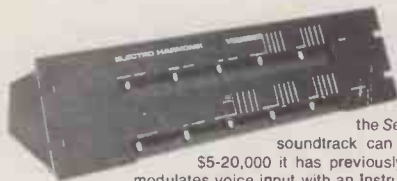
By a large majority they expressed their hope that the Live Music Show be held again in 1979, and we add our own voice to those hoping for the event to become a regular in the musical calendar.

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Joining the EH-200 SLAVE AMP as the first in a series of rack-mounting audio processors, the VOCODER shares the same imposing styling, exacting design, and top-quality components. While a natural for the small to medium-sized studio, the E-H VOCODER at last brings vocal processing potential to the performing environment. You must hear this cost engineering breakthrough to believe that such fantastic sound is available for so little! Call our demonstration line (212-741-1799) today!



ULTIMATE ECHO WITH CHORUS

The response to our Economy and Deluxe Memory Man solid-state analog echo/delay lines has been tumultuous. Musicians all over the world have found these compact, foot-switchable units the answer to their needs for a highly versatile, zero-maintenance device. Now we are proud to introduce two companion models with even greater audio quality and added CHORUS capability.

The MEMORY MAN Echo/Chorus of course retains widely flexible delay, repeat, and blending functions for infinitely repeatable arpeggios, "slapback" echo, vocal doubling, "bathub" reverb, and more. But it sparkles with greatly improved S/N ratio and distortion specs and better frequency response. The Chorus is pre-set for optimum fullness and musical tone.

The MEMORY MAN DELUXE Echo/Chorus/Vibrato has all the features of the standard Deluxe model, including companding circuitry and input clipping control for immaculately clean sound. The specifications for distortion and bandwidth on the standard Deluxe have been pulled up to spectacular levels on the Echo/Chorus also. In addition to variable Chorus, wide-range true Vibrato is available.

Our Memory Men have always been the ultimate in affordable analog delay. Now the Memory Men with Chorus are more ultimate!



TUBE AMP OVERDRIVE

Ever since the more efficient and reliable transistor amps began replacing tube models, guitarists have been trying to recapture the gutsy voice of scorching vacuum tubes. Now HOT TUBES finally restores the complete range of tube characteristics: the full-bodied vitality rich in even harmonics; the smoking, infinite sustain, and the slicing attack presence. The snap and juiciness are preserved at all settings from mellowest to most piercing. Excited reactions to HOT TUBES have included, "It's a Mesa Boogie in a box!"



MINI-MIXER

The ultra-compact Electro-Harmonix MINI-MIXER provides just the features needed by the club band or home recordist. Four individually mixable, high impedance inputs allow good power transfer for all microphones, with more than enough gain to compensate between different mike outputs. Also perfect for a precise and variable blend of multiple accessories. The Input and Master Volume controls are high-grade, smooth and quiet slide pots. Yet the MINI-MIXER is available at leading music stores for the usual rock-bottom Electro-Harmonix prices!



FULL DOUBLE TRACKING EFFECT

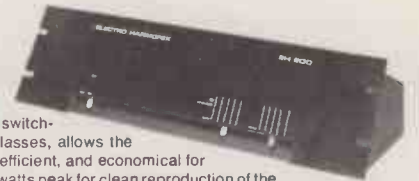
Studio-style doubling and slapback echo perfected for performance! The FULL DOUBLE TRACKING EFFECT is clean, quiet, and responsive with a wide range of instrument or voice signals. Doubles parts for greater fullness. Opens up the acoustics of small clubs. Repeats can be tailored with selection of 50 or 100 millisecond delay and blending of delayed and original signal.

POWER WITH PURITY

The Electro-Harmonix 200 Watt SLAVE AMP provides the solution to nearly every power amplification requirement. Its highly innovative tetramodal operation, switching between A, AB, B, and C amplifier classes, allows the amp to be extraordinarily light, compact, efficient, and economical for its power output—200 watts rms and 375 watts peak for clean reproduction of the loudest musical transients. The SLAVE's non-sparing, complementary symmetry design creates true high fidelity characteristics, and the complete protective circuitry makes the amp virtually immune to electrical damage. The SLAVE can be driven from PA mixers, monitor sends, hi-fi preamps, and even the power output of instrument amps (i.e., the external speaker jack), thus preserving the warm responsiveness of these lower power amps. Housed in a sleek, strikingly original chassis, the SLAVE AMP is truly the universal power amplifier.

SPECIFICATIONS

POWER (to 4 ohm load): 200 watts rms; 375 watts peak
FREQUENCY RESPONSE: 40Hz-20 kHz \pm 3 dB
HARMONIC DISTORTION: Less than 0.2%
SIGNAL TO NOISE RATIO: 90 dB
INPUT SENSITIVITY (for full power output): 1.0 v rms



THE MICRO-SYNTHESIZER

The MICRO-SYNTHESIZER creates many of today's most popular lead synthesizer voicings at a fraction of the normal cost for such capabilities. In addition, it is a powerful processor of basic guitar sound. Its four voices—Guitar, Octave above, Sub-Octave, and Distortion—are completely independent and continuously mixable. The MICRO-SYNTHESIZER modifies these signals with envelope control for "bowed" and "blown" sound, and with particularly potent filtering featuring highly variable sweep options—the key to exact synthesizer simulation. The sweep can be de-selected for variable frequency filtering, and the Resonance control sets the sharpness and boost of the filter.

The Trigger slider permits exact adjustment to individual playing style, and also creates the possibility of playing lead lines with filtering against softer unfiltered chords. Moreover, a special preamp gain trim can be calibrated by the user for perfect matching to any pick-up output. Steel guitar, organ, and violin simulations (detailed in the instructions) are just a few of the multitude of possible effects. The introduction of the MICRO-SYNTHESIZER means that, without mortgaging your home or surrounding yourself with a wall of electronics, you can rise above the inherent limitations of guitar to broader horizons of sound.



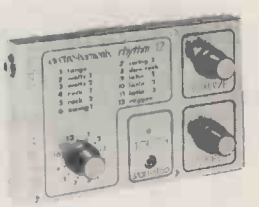
BASS POWER

Now there's BASSBALLS, an accessory designed especially for bass guitar—created to explode the bass into the bigger sonic dimensions enjoyed by the lead guitarist. BASSBALLS's two sweeping, dynamic filters, responding sensitively to attack variations, are critically tuned to the deep, masculine vocal resonances. And no bass with any amp has ever had so much rich, harmonic power. The bass player with the macho of BASSBALLS is like Clint Eastwood with a 357 Magnum. You know people are going to pay attention! P.S. Paul McCartney bought the first one!



FIRST FUNKY RHYTHM BOX

A trap set in a package scarcely larger than a pocket calculator! Large Scale Integration makes it possible at an unheard-of price. The RHYTHM 12 offers a full dozen patterns, all realistically and dynamically voiced. The Rock patterns, especially, throb with a cooking groove never before produced by a rhythm unit. Also featured are Latin, Reggae, and ¾ beats. The unique Start/Stop touchpad always brings in the rhythm selected at the top of the beat. Wide range Volume and Tempo controls are included, and high output level ensures good volume with the smallest amps.



ELECTRONIC METRONOME

The Electro-Harmonix ELECTRONIC METRONOME is an extremely compact, easy to use (plugs into any amp) timekeeping device which features both a greater tempo range than is generally available in a metronome, and a choice between a crisp click or a deep thump. Digital IC precision for less than the cost of a mechanical metronome!



ELECTRO-HARMONIX

A West Side success story

In Mike Matthews' office are a number of objects that look like executive toys; some, in fact, *are* toys. Others aren't. It all depends on your perspective. For example, what would you make of those foot-long red plastic tubes that contain tiny lights flashing sequentially in response to the conversation in the room? Very pretty when the room's in darkness, as is the giant Electro-Harmonix flashing logo.

Some would argue that E-H are in business to sell toys, but though that may have been true at one time, it is a description that is rapidly becoming outdated.

They operate on the top two floors of number 27, West 23rd. Street in downtown Manhattan — an address that means nothing to an Englishman, but which in fact is located right in the centre of a city that is supposed to be dying, amidst noise, bustle, street hassles from sex and drug salesmen, maniacal yellow-cab drivers, bars, pizza

lounges, banks and gigantic grey buildings that block out the sunlight almost entirely. Daunting, if you're not used to it, but if you live there, not much different from the rest of New York.

Matthews can be found most days of the week surrounded by his toys and his oak panelling, feet up on the desk and denim shorts indicating that he is by no means an ordinary executive. As if to remind you of the fact, a large punchbag swings gently from the ceiling on the far side of the office next to a small Wurlitzer electric piano. Matthews is reputed to be a shit-hot keyboardist. He was once invited by Jimi Hendrix to form a band, but couldn't, due to prior commitments. So Hendrix went to England and formed a group with Noel Redding and Mitch Mitchell.

If you ask him why he started doing what he's doing now, he will tell you that he wanted to make a lot of money in as short a space of time as possible. At

Cornell University he obtained a degree in electrical engineering, whilst at the same time being involved in gig promotion. He went on to sell computers for IBM, working meanwhile on his own project for building a small, distortion-free sustain unit. The unit was lacking in gain, so he made pre-amp to beef it up a little: the LPB (Linear Power Booster) was the result. It contained one transistor, and it did the job for the sound that every guitarist wanted in those days (1968) — a hard, full-bodied lead sound just like Eric Clapton's. Incidentally, the LPB-1 is still being made.

"I started out selling mail order, but I was also hustling dealers. Back then, y'see, all amps were capable of power, but even with everything turned right up the sound you were getting was kind of weak — it had no balls, no bite, so consequently the LPB-1 caught on. It was cheap too."

The units that really turned Electro-Harmonix into what they are today were the Big Muff sustainer and Small Stone phase shifter.

Grotesque

"We were the first people to work on feedback with phase shifters," says Mike. "The Bad Stone was the original version. The inside of it was a rat's nest. Designers would look inside and shudder at this grotesque tangle of wires, but it had a really good sound. It was the Small Stone that really cracked it, though. It was less than half the price of the nearest competition, and the sort of person we had in mind for it was the guy who wasn't necessarily pro, who wasn't

playing every night of the week, and so didn't have that much bread. And we've stuck to that philosophy — that's why we're successful."

Another early product of Matthews' ever-cogitating brain was the Freedom amp. It was a small, inexpensive combo with a ballsy sound, and sold to people like Ike & Tina Turner and Jimmy Page. It was later discontinued because, as he cheerfully admits, it broke down too often, and he didn't want to be associated with something that did that. The result was the Mike Matthews Dirt Road Special, a particularly sensitive transistor amp with a built-in Small Stone, 25 watt amplifier and 12in Celestion speaker.

Options

The biggest seller was the Small Stone, in the early days, but now Electro-Harmonix have something that they think will entirely eclipse it. The newcomer is just another box of bits, but with a difference. It brings sophisticated synthesizer technology right down to street level: the name of it is the Micro-Synthesizer. In a box the same size as the current Memory Man are four voices — guitar, octave above, sub-octave and distortion — which are both totally independent and totally mixable. These are modified with an envelope control for "bowed" and "blown" sounds and with variable sweep options. An inadequate and dull description, but in fact what the Micro-Synth does is to make the guitar synthesizer virtually redundant. Think about *that* one for a moment. Ten sliders and one on-off footswitch do the job that up to now has only been possible with several thousand quid's worth of heavy technology. Your reporter has personally witnessed the beast in action on two occasions, once at the London Trade Fair last summer, when it made its first European appearance, and once again at E-H, where Mike got his sales and design experts to put it through its paces. The verdict? I would suggest that the competition had better watch out; the only trouble is — no competition is in sight at present.

"The reaction to this thing has been fantastic," Mike told me. "It came about by accident. We were working on a bigger project and built the prototype as a sub-section of that project. Just to test it, we ran about fifty through production and everybody dug it so much that we decided to go all out with it



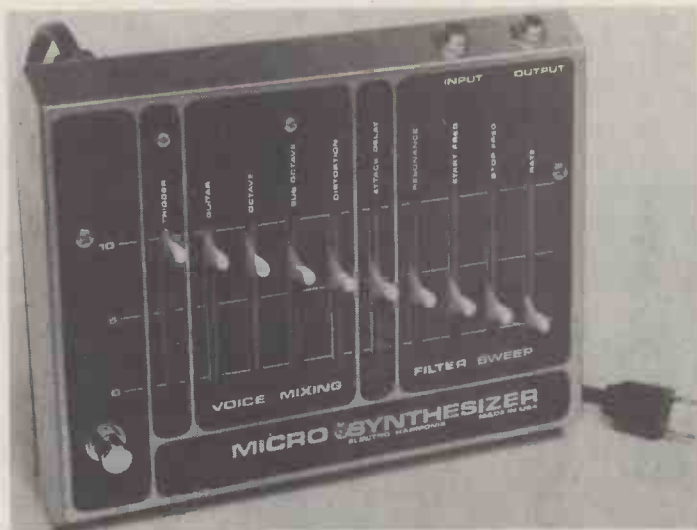
Mike Matthews in the one on the left.



ELECTRO-HARMONIX

as a complete unit. With various developments we've made since then, we should be able to bring the price down even further — at the moment it costs \$299. We've got a lot of faith in it, and we'll be devoting a lot of energy into pushing it."

So what else is new? Already available in England is the Bassballs unit, designed specifically for the bass guitar and giving it that round, supple, fluid, punchy disco-like sound which so many bassists slaver over. Kenny, one of Electro-Harmonix's "swing-men", gave a fine display of heavy funk with this unit; newer still is the Vocoder — trickier by far to operate, but again the E-H version is the cheapest on the market, at an astonishing \$800. (Prices for the UK, by the way, can't be given here because of the company's marketing policy — more of that later). Like the EH-200 slave amp — yet another recent development — it represents a new direction in being rack mountable. The Hot Tubes effect is, as the name



The monster of the range.

suggests a gadget for duplicating the sound of a valve amplifier on overdrive; the Electronic Metronome is exactly that, and costs less than a mechanical metronome, though having extra features. The Memory Man echo has been revamped to decrease noise and signal deterioration, and this new version now incorporates chorus and vibrato in addition to the wide variety of delay effects obtainable in the original. Finally, the Full Double Tracking

Effect is another newcomer to the catalogue.

Dealers

Readers will naturally be interested to know when and where these new units will be available this side of the Atlantic. This brings us back to the company's marketing policy, which is to sell direct to dealers. In England, therefore, a variety of dealers are selling E-H at a variety of prices.

"We don't like to tell the dealer how or what to deal," Matthews says. "And it's worked out well like that. But what we're doing soon is to open a distribution and service centre for all of Europe, and that'll be in London. We'll have one of our finest designers there who knows all the products and can handle any problems on that front, and there'll also be a branch manager to take care of the continuous flow of stock. Having a central place like that will help us clear customs more quickly."

It was time to take a stroll around the premises. One of the first things you notice about the Electro-Harmonix set-up is the bewildering variety of races working there. It makes the UN look like a National Front meeting. There are around 250 employees, and every one seems to have arrived from a different part of the world. Ralph, a large, thickset, Oriental-looking fellow turns out to be half Japanese and half Italian, though his speech is pure New York. Talking to him and to Kenny (who is half-black, half Apache Indian), it quickly became apparent that they regard working for the firm as a sort of paid holiday: they're doing exactly what they enjoy do-

ing most, since they are all musicians, and are also getting paid for playing most evenings. The casual mention of some well-known guitar player is likely to involve you in a half-hour debate about the relative merits of his rivals, the best albums he has made, the worst albums he has made, what guitar he uses, why he quit playing heavy-metal disco-folk, and so on.

The assembly shop is occupied by the bulk of the workforce; black, white, yellow, brown and red faces look up as you walk through. How they all ended up there is anyone's guess, but some of them have risen to positions of considerable responsibility within the firm. Manny, who is currently involved in handling the international markets, joined as an assembler some years ago. At that time he couldn't speak a word of English, a language he now utters fluently, though with a heavy Columbian accent. Mike periodically arranges English classes for those of his employees who have trouble with that tongue.

And that might have been all, had E-H been a typical example of the rock music manufacturing industry. As it is, Matthews has his sights set considerably higher than mere music. True, he has some brilliant engineers in the shape of David Cockerell, an Englishman, who designs much of the musical merchandise, and Howard Davis, the "master of stability", who is a circuitry expert. But there is also a gentleman called Bob Myer, who is working on a long-term solar energy project. This has already reached the stage where the world's entire energy problem has been solved — theoretically. The real work is to persuade governments to stop burning fossil fuels.

"I want to have built a billion dollar company by the mid-1980's," Mike told me, pacing up and down like a man inspired. "We can see electronic products coming out that will be totally new, in all kinds of fields, not just music. Like those Pet Lites — we're interested in electronic art. But we're also interested in extending research into areas that are more useful..."

Hydrogen-powered car engines and solar heating, safe alternatives to nuclear energy — these are all items which are not merely on the agenda, they have been worked through in detail by Myer.

"Ultimately," says Matthews, "we just wanna defeat death." I think he means it.

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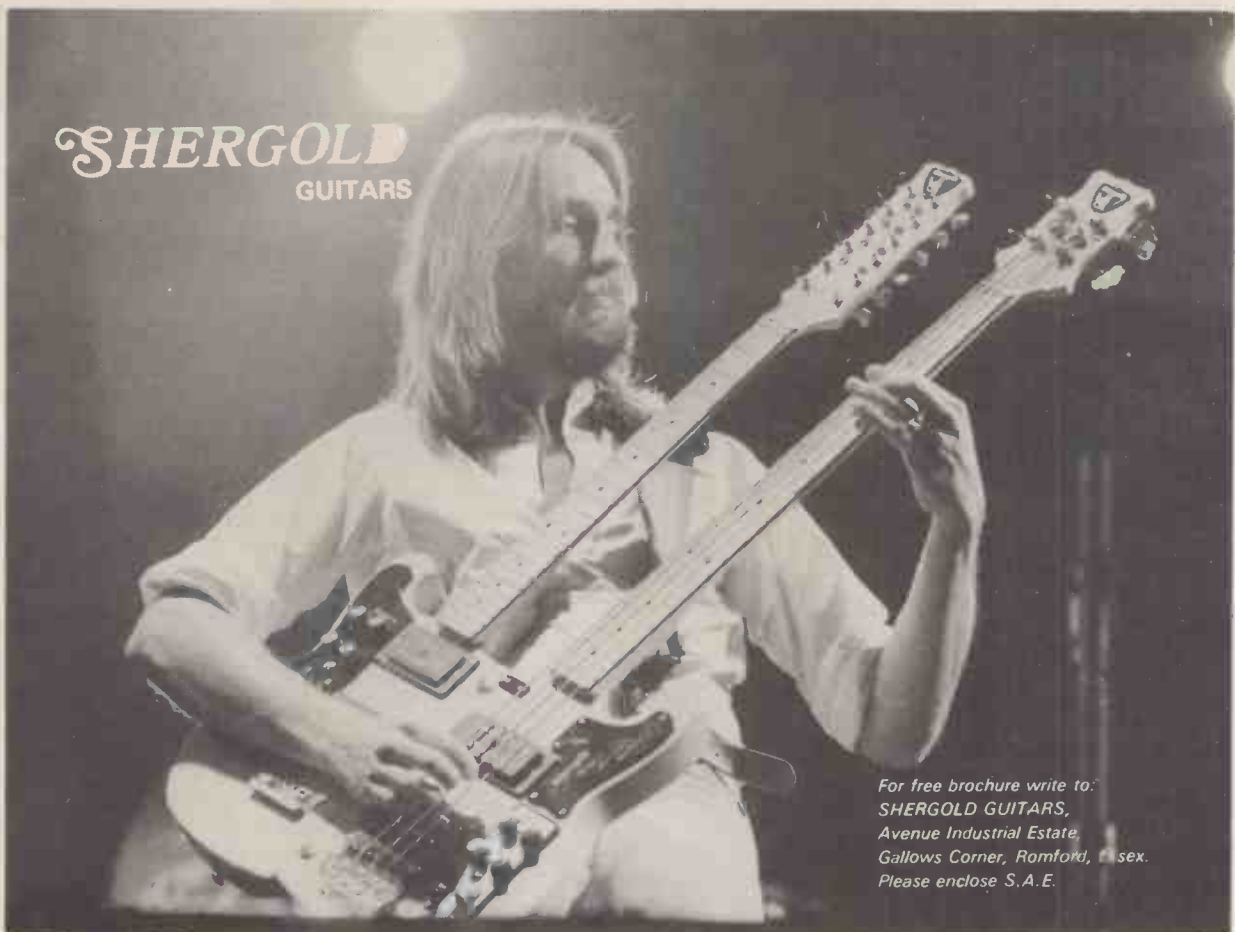
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DEALER PROFILE



BIRMINGHAM SYNTHESIZER CENTRE

The Birmingham Synthesizer Centre is not a long way from Woodroffe's massive musical instrument emporium. In fact, to be more precise, to get to the BSC you go in Woodroffe's front door, turn hard right through the middle of a Cerwin Vega PA rig, to find yourself standing in the middle of a whole stack of up-market keyboards. Why?, we wondered, to be told 'Gerald's come off the road.'

It's OK, lower your eyebrows at this strange explanation because now we'll put you in the know. While Mike Woodroffe had been building up undoubtedly one of the very finest music shops in the country brother Gerald had been traipsing around the world playing keyboards for Birmingham-based heavy metal entrepreneurs extra-ordinaire Black Sabbath. Gerald has now decided to hang up his touring boots and literally come home to roost and so Mike found himself with a true keyboards expert in the family, at a loose end, and only too willing to expand the keyboard side of the business.

"We had been handling keyboards anyway," Mike explained, "but when Gerald started coming in part-time we found that we sold more and more of them. It seemed logical therefore to devote one unit of the shop exclusively to keyboards and let Gerald get on with it." And getting on with it appears to be exactly what he's been doing.

In a similar vein to the way the rest of the shop is run, there's a genuine emphasis on service and quality. Unrepeatable remarks were made about a few lines of keyboards with which we're all familiar and which Woodroffe's won't stock for very specific reasons. The shop has now built up an enviable reputation, one which the brothers are not prepared to sacrifice just for the sake of turning over useless equipment quickly at a rip-off product. This visit to Woodroffe's constituted the third official journey Beat has made to the Birmingham shop and each time we find the story very much the same: lots of stock, lots of help, and lots of time to look around without getting hassled all the while by over en-

thusiastic salesmen with nothing better to do. It seems that this normal course of business will be transferred to the new keyboard section. Gerald is, as we've said, a real keyboard freak who is concerned that he is fully acquainted with any piece of equipment before he tries to sell it.

Our conversation was interrupted for a while as he took a young lad through the workings of the Wasp synthesiser (which apparently is selling as quickly as they can get them) and then on to compare it with one of the small Yamaha range.

Equipment in evidence seemed to constitute Yamaha, Roland, ARP, Crumar, PKP, Hohner (the new Duo getting a full work out by Beat accompanied by Gerald on Yamaha synth!) while they're waiting for the arrival of Oberheim and Prophet equipment too.

"I generally find that people aren't too

sure of exactly what they're after, "Gerald told us," and I like that. I like passing on my enthusiasm to others. Every keyboard we stock has something particular about it which makes it different from its would be competitors: I like steering people towards those differences." There's a good selection of second hand gear as well, although we were assured that popular items like the ubiquitous Fender Rhodes pianos tend to come in the morning and get sold out again the very same day — so if that's what you're after we'd recommend a phone call before the journey!

Woodroffe's itself doesn't appear to have changed from our last visit and Mike's still as enthusiastic and as genuine as ever before — Woodroffe's is very much a way of life as well as a shop; it's getting to the stage where we now recognise the people just in for a chat or a coffee!

The BSC, then, is a welcome addition to the Birmingham and Midlands music scene — a specialist department inside a particular good store. No longer will it be necessary for the whole band to call at Dale End while the keyboard player sits disconsolately outside in the back of the van! As we said earlier, Woodroffe's is a way of life, and it's a way which most travelling bands would be well advised to sample. Good gear, good people, (even easier to get to with the advent of yet another multi-story carpark within a couple of minutes walk of the shop) and a pleasant easy-going atmosphere.

Wallet

We're not suggesting they don't want your money as well — it is a business after all — but there's a distinct feeling that the emptying of a wallet in Woodroffes would be a less painful experience than it might be in most other shops. Give it a try. We're bound to be back ourselves sometime in the near future. Woodroffe's tend to do things rather than sit pretty twiddling proverbial thumbs just waiting for business. They somehow attract it.



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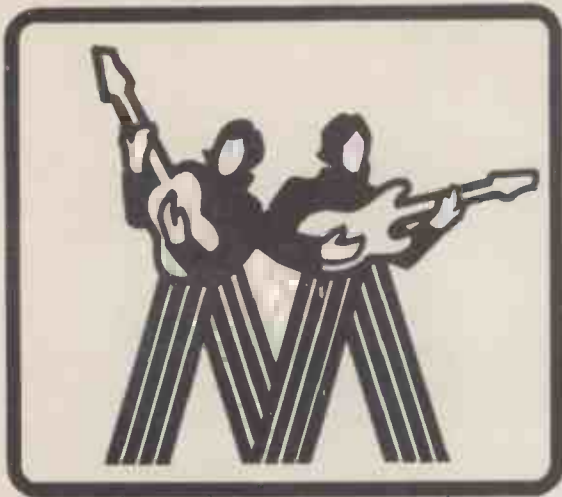
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'We don't much like the regular studio interviews we read in Beat — I think they're incredibly boring'. Alex Foulcer of Forest Studios is blunt and candid in this approach to things. Forest Studios is a purpose built shed in a large backgarden off the Hainault Road, Leytonstone. Small it may be, rudimentary, certainly — but we failed to find any kind of nigger in this off-Epping Forest woodpile:

'Every studio reels off a bit to have equipment capable of professional results; a good desk, multitrack tape, stereo mastering machine, a flexible studio space and the capacity to work at certain sound levels.'

So we begin with a bit of history before reeling off the list of equipment at Forest. The studio came about with the demise of Zig Zag studios when this broke down with a small disagreement between the partners. An air raid shelter at the back of the house at no. 189 came down to make way for a 4 track studio, constructed out of a brick and lined inside with rubber sheeting to stop people hurting themselves — and also to keep the sound tight. A 'marble chip' finish on the studio ceiling, which is supported with narrow wood beams, provides a basically very 'live' feel. Alex Foulcer takes it up:

"In 1974-75 I had about 30 hours of music I had to record.



Weighing up how much studio time this would cost at commercial rates it seemed more intelligent to take a couple of years of my life and build my own multitrack studio." Forest has in their control room a Richardson console — 24 in/24 out with 8 groups and a 24 into 2 sub-mixer at the end, a Cadey 24 track 2 inch machine built by Steve Wadey, Audio & Design compressors and limiters, a Revox A77 and Tannoy HPDs in Lockwood cabinets more or less complete the lineup. No Dolby noise reduction is used, though the Cadey machine has 6dB pre-emphasis at 10kHz to notch out top end mush when equalised

on playback. Forest expect a new 30 input desk to arrive in a couple of months.

It transpires there is quite a large array of in-house instruments available to users of the studio — from a Yamaha B20R organ, Welton Syntex 3-oscillator synthi, Marshall stacks and combos, Premier, Ludwig and Shaftesbury kits. Various members of the studio run a band called EL34 (after the Marshall valve) which accounts for the gear. There is in another studio in the house itself (sleeping space for up to 7 and mother's home cooking) a concert grand and a 'Clarsach' Celtic harp, after the Guinness

bottle which Alex Foulcer's Geraldine plucks with aplomb (the harp, that is, not the Guinness bottle. Geraldine's pedigree dates back to Zappa's GTO's) "We had a Swedish band who came in to record last week with virtually no gear — most of it had died in transit".

Alex Foulcer admits the inevitable limitations of a studio this small. For a start the amount of patching necessary when switching from take to mixdown is a bore, hence the new desk. The new desk replaces the three-band eq of the present with a four zone, each with switchable turnover at three points, thus effectively yielding 11. With studios of this sort every square inch of space is put to work — Alex and his crew seemed very in tune with the environment they have built. This, at end of the day, is very important to results: There is too often a feeling by a musician of being cut off from the engineer, or even from the producer — more often, I suppose, where the engineer or producer is simply filling in time on someone else's payroll.

"As musicians ourselves we feel we relate to clients on that level. When a band suggests they want a "clippy" sound or "quacky" we know what they mean. It saves time." Alex, on this point also mentioned they often got bands in to record who were new to studios. Sympathetic production is of course necessary here. Basic simplicity of the studio might also help to keep ideas tidy:

Space

"For rock bands, reggae bands, etc, a lot of space isn't essential as — long as the studio is well enough designed to permit as much separation as proves necessary between instruments. The rest is down to persons — making the musicians feel like musicians."

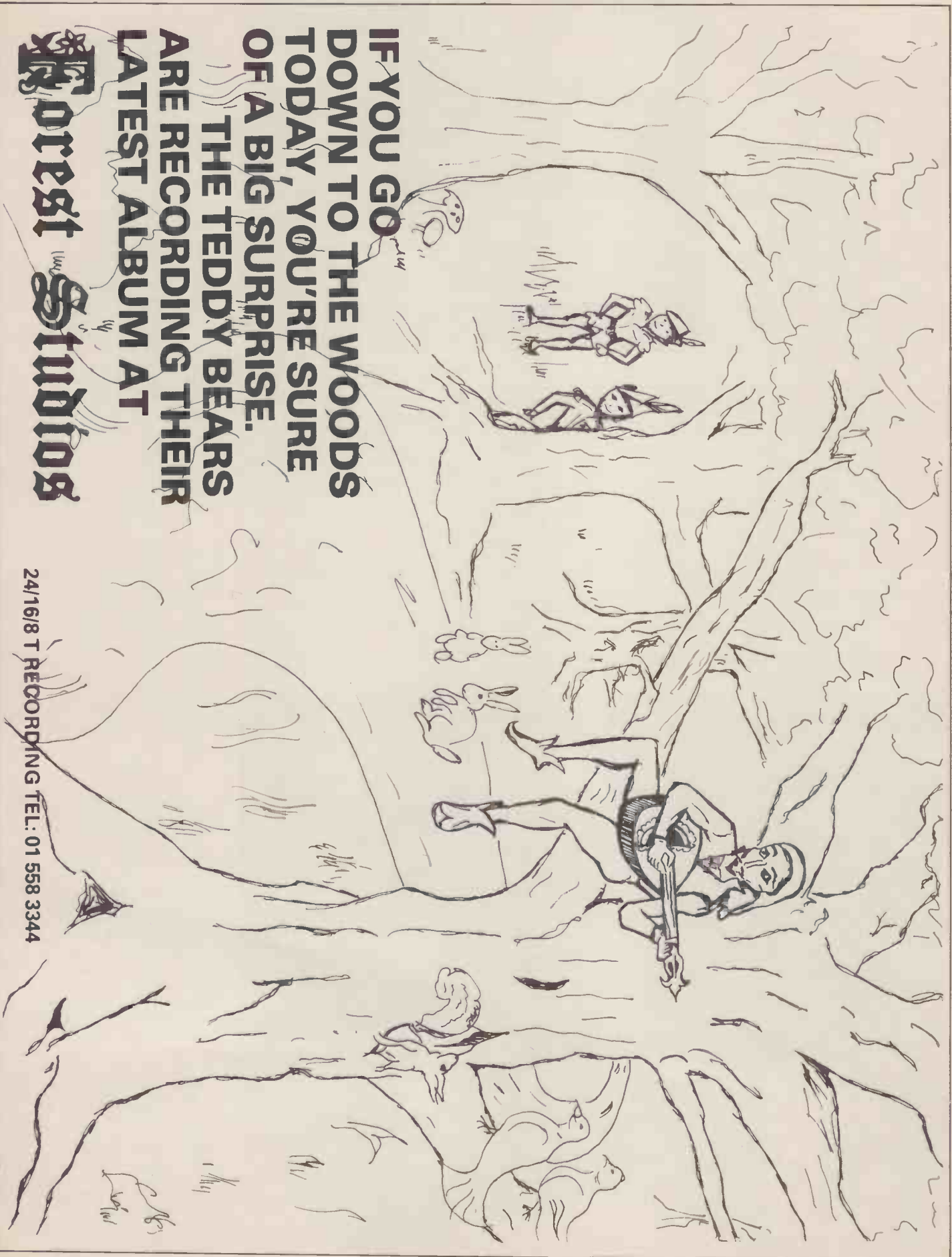
Forest Studios have, in fact, only been fully operational since April 1978. In this time their clientele has included reggae bands like Black Slate, who will be familiar to aficionados, new wave Angels and The Models (ex the Jets), Paul Reardon, Cruiser.

Last words to Alex Foulcer: "The average musician — like me — doesn't want to start messing about in the studio with gizmos and vocoders. He has no real need of all that space age technology which puts the mystique in studios. But we'll get in a vocoder, of course, if somebody asks — it's a phone call and £60 a day hire."



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There is, according to Hans Neilsen, something of a surfeit of studios in Denmark at the present time. Hans is the chief engineer in Rosenberg Studios, situated in the city of Copenhagen itself, some 20 minutes drive from the airport. "The recording scene in Denmark is pretty bad at the moment," he continued, "and there are a lot of studios with very little work. We've been lucky I suppose, in that we've not run out of work and it doesn't look like we're going to have any problems in the foreseeable future either."

So, success it seems has found Rosenberg Studios while others sit around twiddling their thumbs wondering where the next session is coming from.

Rosenburg (it is still owned by a man of the same name) was originally set up some 25 years ago which must make it something of a veteran in international recording studio terms. Unlike most of the studios which made the progression from 2-track upwards, Rosenberg started life as a genuine mono studio with two mono Lyrec tape recorders and, quote, 'a strange mixer of dubious parentage'. Eli Rosenberg was an engineer himself who at that time was recording film music when he decided that his own studio might well be a viable proposition. It would seem, 25 years on, that that was a successful decision.

Happy

The main feature of the unusually large control room is a Triad A series desk, 34 into 24. "I'm very happy with the desk," Hans told us, "We've had no problems with it at all so I can't comment on the service, and I hope I won't ever have to."

Main tape recorder is a Lyrec 24 track (there's also a 16 track lurking in the background). Why the Lyrec? "Well, for a start they're made in Denmark, so theoretically the service should be good, and it seemed a natural thing to do. After all, you like to buy British don't you?" There used to be a 16 track Studer which presented some problems so when the decision was taken to go 24 track Mr. Rosenberg chose to go to Lyrec. Unfortunately, Hans did express some dissatisfaction about the machine (describing the tape transport in distinctly uncomplimentary terms) and he hopes that sometime there'll be a change to a different model.

Monitoring is via a pair of JBL 4343s, installed some 4 years ago when the studio underwent

a facelift and enlargement. Ancillary outboard equipment is of the usual high standard and includes Harmonisers, Dolby, Keepex, Urei compressors and so on.

The studio itself has a capacity of around 30 to 35 musicians and there's a garage attached which is used for special effects should the need arise. Being of concrete construction Hans finds it possible (*is Hans concrete... Ed?*) to get some really live and sharp natural echo by using the garage rather than using the studio's echo apparatus. Microphones are mainly Neumann and AKG although there were moves afoot to re-equip throughout sometime in the new year.

But what is special about Rosenberg? we asked. Hans' reply was quite interesting. "I'm not really sure I can put my finger on it," he began. "There are a lot of studios in Denmark and every single one would be able to tell you why they are special. Every studio is special — each one has to believe that to carry on. But, on reflection, our speciality lies in achieving the sound that the client wants rather than promoting ourselves with our own sound." This, as a matter of fact, is an interesting point. Many studios go to particular acoustics experts with a brief to design a particular studio with particular acoustic effects. Rosenberg, and Hans Neilsen in particular, is anxious and confident that he can create sounds rather than present a fait accompli.

He also tries to avoid the use of equalisation as far as is possible. "I think many studios make a big mistake in piling on the e.-q. I like to try and get as natural a sound as possible, I like an acoustic guitar to actually sound like an acoustic guitar. I find that with more time spent on setting up a session, experimenting judiciously with microphones, I can arrive at a better sound without e.q. in most cases than with it."

Drinks

Atmosphere, naturally, is the other pulling point. "We're a friendly crew," Hans continued, "and that is important. But if you ask me how to 'sell' the studio to interested parties abroad I'd have to say 'come and try us' because there's no way you can really describe atmosphere over the phone. It's too easy to point to the rest room, drinks cabinet, kitchen, to talk about laid-back professionalism and all that. It's much better for the prospective client to take a day off and fly over and have a look round. It's fairer on both of us."

So that's Rosenberg Studios — one of many recording operations in Denmark, but, by all accounts, one of the very few which sufficient work to keep them in business. And when all's said and done, the fact that Rosenberg is working and the others appear to have problems would seem to point out that there is indeed that intangible something special about them. Give it a try.



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CLEARTONE MUSICAL INSTRUMENTS LTD., 27 Legge Lane, Birmingham 1. (021) 236 6100

WOODS (PIANOS & ORGANS) LTD., 15/17 Manchester Road, Bolton BL2 1EH. (0204) 27171

Last year, under the direction of the U.S. State Department, the Nitty Gritty Dirt Band made history by being the first American band to do a tour of the Soviet Union.

From a diplomatic stand point, it would prove to be the most significant series of concerts an American group had ever played.

The prerequisites for such a tour were obvious. Only the most reliable, high performance sound equipment should be used. Maximum efficiency, versatility, and compactness would be absolute necessities.

The choice was Peavey. SP-1 enclosures bi-amped with CS-800 power amplifiers would create the backbone of the system. Artist and LTD instrument amps would make up the on stage gear along with Peavey monitor enclosures and a 1200 Stereo Mixing Console.

May 2, 1977 the tour began through five cities and twenty-three performances in every imaginable condition from large auditoriums to outdoor bicycle tracks.

Dirt Band sound man Gary Mullen recalls, "One of the problems we faced was severe drops in

The sound system that raised the Iron Curtain!



“The system was set up with FH-1 bass cabinets stacked two high with two MF1-X horns on top of each stack and two stacks on each side of the stage. It looked pretty small but the system totally covered the area with no dead spots and enough acoustic power to make it loud enough to wake the dead!”

Gary Mullen
Dirt Band sound man

voltage. At times we were running on voltages as low as 80 volts. I can't tell you how or why, but the equipment kept on working. Not only was it loud, but through the wonders of bi-amping, it was crystal clear. In the five shows at the bicycle track, the system was left on the stage each night and two nights brought enough rain to float a barge. Each time we uncovered it for a show it worked great,...the tour was a total success!"

The folks at Peavey appreciate the Dirt Band's confidence in our equipment. We're proud to have had a part in bringing a piece of the U.S.A. to the U.S.S.R.



Distributed in the UK and Ireland by:
PEAVEY ELECTRONICS (UK) LTD.,
Unit B, New Road, Ridgewood,
Uckfield, Sussex, TN22 5SX

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*Please send me the
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key dealers.*

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Bl. 12. 78

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.

KILLER-WATT seek vocalist, PA. rigs supplied. Must be powerful, for energy rock. Liverpool 523 5148.

MARSHALL 100W valve top super hd. Mk11 plus cab 4 x 12" Celestions £180 or swap for Marshall 50w valve combo. Phil Rice, Liverpool 525 3106.

OVATION Glen Campbell 6 string acoustic, unused and excellent — offers please. John Birch Custom also unused £250 ono.

ORANGE GRAPHIC 120 new £125 ono. Barnsley 713892.

BASS PLAYER (17-20) either sex required for inexperienced band in Central Scotland, into rock n' roll, Beatles. Quo etc. Must have own gear, vocals helpful. Contact Roddy Harbert 4106 (weekends), 041 429 2280 (weekdays) or "Hovis", Harbert 6561.

COMMODORE (pre Columbus) for sale. S'burst finish body, semi-ac Gibson copy, vgc. Ideal for beginners or amateurs. Charlie, Eastergate 2035.

LYRICS writer needs good M/F keyboard player to work as team; suit person capable of reading, writing music and be self supporting. No time wasters please. Phone Ivan, London 373 6852 6-7 pm.

SINGER and drummer (16-18) wanted for band just reformed. Own gear and transport essential. Ring Westhoughton 813338 and ask for Gary.

BAND just forming (two guitarists) Enfield/Waltham Abbey area, need a good or keen drummer and bass player who are into the Beatles, Shadows, Stones and most types of rock music. Should have own transport. Interested? Phone 805 7395 and ask for John.

JOHN BIRCH guitar: stereo, 24 frets, Schallers, maple neck, Birch flight case, immaculate. £275. Ring Caxton 203.

KEYBOARD player required. Preferably synth, elec. piano, organ, for up-and-coming band with demo ready for presentation. Into Led Zep, Genesis etc. S.E. London. No punk impressarios or funsters. Phone Ozzy 311 8485 after six.

DYLAN — WANTED. Michael Gray's book, 'Song and Dance Man; the art of Bob Dylan', and Dylan's single, 'Can You Please Crawl Out Your Window'/'Highway 61 Revisited'. Christine Marshall, 2 Golgotha Village, Lancaster, Lancashire LA1 3DZ.

EXPERIMENTAL keyboard synthesizer player wanted. Cluset, Kraftwerk, Be Bop Deluxe for originality, musical art/group 653 7899, Steve, South London.

MALE SONGWRITER, lousy at composing, seeks secure contact with recording artiste/group into soul music. Hasan 0734 666606.

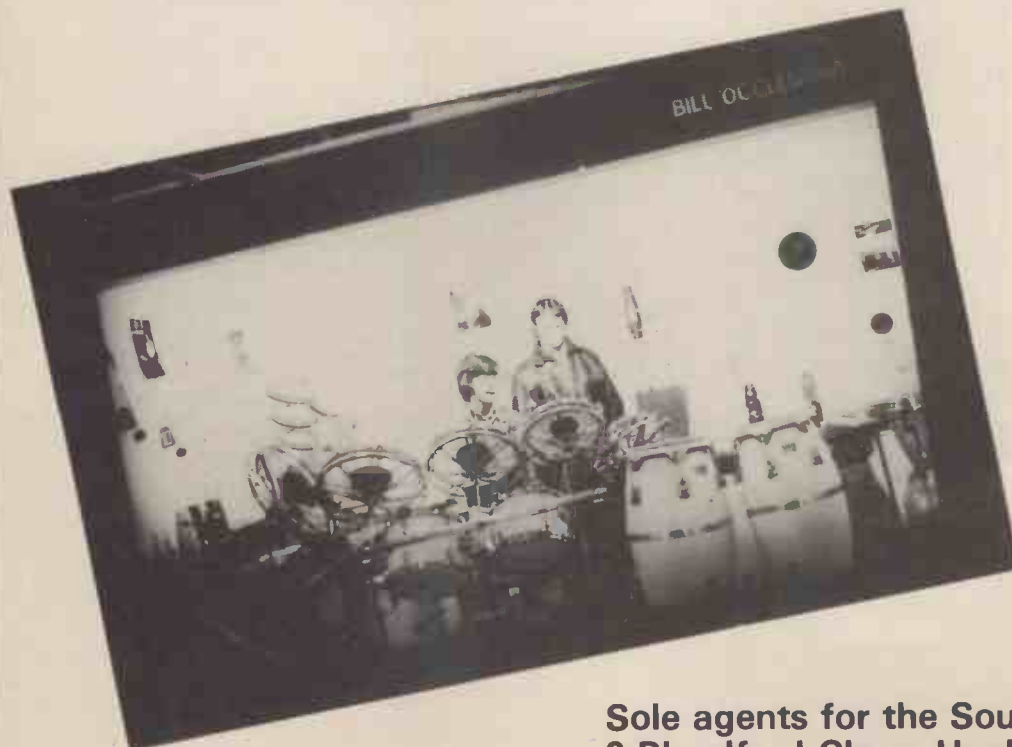
DRUMMER and keyboards (synth?) required. Pat, 77a Southwell Road West, Mansfield, Notts.

Spirit of 56 Bandstand
To be reviewed in next months issue.
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EQUIPMENT PRICE GUIDE

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.

GUITARS

BALDWIN

GRETSCH	
Broadcaster (solid)	483.00
Broadcaster (hollow)	555.00
Broadcaster (bass)	483.00
Country Club, nat.	589.00
White Falcon	970.00
White Falcon, stereo	1008.00
White Falcon, single cutaway	821.00
Roc Jet, black	483.00
Country Roc	579.00
Tennessee, cherry	532.00
Nashville, red	605.00
Country Gentleman, walnut	629.00
Super Chet, red	846.00
Super Axe	678.00
Atkins Axe	532.00
All Prices include Case.	

BOOSEY & HAWKES

DI GIROGIO (BRAZIL)

No 16 Signorina	59.00
No 18 Estudante	65.00
No 28 Classico	72.50
No 36 Bel Som	105.00
No 30 Amazon	82.50

TAKEHARU

GT85 full size	52.00
GT120 full size	62.50
GT180 full size	75.00
WT100 jumbo	57.00
WT200 jumbo	80.00
WT100-12 jumbo	62.50

VEGA

V244	160.00
V445	170.00
V445-12 str.	190.00
V446	170.00
V646 S	335.00
V845	227.50
2052M case	59.00

VITTORE

570 Small size Classic	18.41
575 Full size Classic	25.25

ANGELICA

2852 Folk guitar	28.50
2853 Jumbo guitar	43.95
2854 Class guitar	23.95
2855 Small size Classic guitar	19.95

ANGELICA MANDOLIN

584 Flat-back Model	12.95
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BRODR JORGENSEN

KRAMER

New Generation	
250G	379.00
250B	404.00
350G	441.00
350B	449.00
450G	520.00
450B	526.00
650G	652.00
650B	611.00

DMZ

1000	545.00
2000	560.00
3000	488.00
4000	606.00

All prices include hard case

CBS/ARBITER (EX VAT)

FENDER	
Electrics:	
Jazzmaster	374.89

Jaguar	367.40
Stratocaster w trem	323.25
Stratocaster L/H w. trem.	364.90
Stratocaster m/neck w. trem.	349.91
Stratocaster L/H m/neck w. trem	391.56
Stratocaster	291.59
Stratocaster L/H	331.58
Stratocaster m/neck	316.59
Stratocaster m/neck L/H	358.24
Telecaster d/l	346.58
Telecaster d/l/L/H	379.91
Telecaster Custom	283.26
Telecaster Custom L/H	316.59
Telecaster Custom m/neck	309.92
Telecaster Custom L/H m/neck	341.57
Telecaster Std	258.26
Telecaster Std L/H	279.93
Telecaster Std m/neck	283.26
Telecaster Std L/H m/neck	306.59
Bronco	179.96
Musicmaster	139.97
Mustang	191.61
Mustang L/H	206.62
Mustang m/neck	216.61
Mustang L/H m/neck	231.60

Semi-acoustics:	
Telecaster Thinline	338.24
Telecaster Thinline L/H	366.58
Starcaster + case	496.54

Basses:	
Jazz	324.91
Jazz m/neck	349.91
Jazz L/H	356.58
Jazz L/H m/neck	383.24
Telecaster	276.60
Precision	269.93
Precision narrow neck	279.93
Precision fretless	269.93
Precision m/neck	294.92
Precision narrow m/neck	306.59
Precision L/H	291.59
Precision L/H m/neck	316.59
Precision fretless L/H	291.59
Precision L/H m/neck	316.59
Mustang	296.61
Musicmaster	124.96

Acoustics:	
F.C. 10 %	40.06
F.C. 10	44.33
F.C. 20	55.41
F.C. 30	66.50
F.C. 40	73.32
F.15	51.45
F.25	56.27
F.35	63.09
F.45	64.80
F.55 12-string	78.43
F.65	78.43
F.75	98.90
F.85	129.58
F.95	165.39
F.80	100.60
F.115	242.11

Classical:	
C.100	36.00
C.101	43.00
C.102	49.00
C.103	59.10
C.104	65.00
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

CHAPPELL	
Classical:	
C.100	36.00
C.101	43.00
C.102	49.00
C.103	59.10
C.104	65.00
Steel string:	
C.200	49.50
C.201	63.00
C.202	43.00
C.203	54.00

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C.104	65.00
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C.200	49.50
C.201	63.00
C.202	43.00
C.203	54.00

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MELODY	
1200 12/s Folk	34.86
1250 12/s Folk Etc.	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.	
CM1 Custom VI	109.96
SM1 Custom IV	122.76
CM1 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

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360 Bass	68.20
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SM9 Solid	90.58
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G200	57.79
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2355 Big Jack S.Ac. Sunburst	173.00
2355M Big John S.Ac. Maple	190.00
2357 Mt. Strad Violin	88.00
Bs.	88.00
2350 Memphis Custom	136.00
2350 Memphis std.	132.00
2350L Memphis std. l/h	114.00
2351 Memphis d/l	136.00
2351DX Memphis d/l	148.00
2351 Memphis Original	141.00
2342IV Memphis	170.00
2341 Memphis ctm d/l	154.00
2343 Memphis jun	159.00
2337DX Memphis jun d/l	173.00
2350 Memphis white.	144.00
2405 Custom 74	208.00
2451 Memphis Oldie	190.00
2350B Memphis bs	143.00
2650 Memphis Vine	150.00
2458 Memphis Spcl	157.00
2351CH Memphis Cherry	136.00
2675 Custom 76	430.00
2354 Woodstock	133.00
2345SL Left-Hand	127.00
2377 Woodstock pro.	135.00
2383 Woodstock ctm	151.00
2338 Woodstock std.	106.00
2347 Woodstock jun.	141.00
2394 Woodstock nat.	142.00
2345 Woodstock white	240.00
2354B Woodstock bs	130.00

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2377 Woodstock pro.	135.00
2383 Woodstock ctm	151.00
2338 Woodstock std.</	

PE 115	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	255.45	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 Standahd	
PE 180	299.90	Solid 2 p/u	310.57
PE 190 acoustic	228.50	S 100CS 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	
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	
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:	

ARIA DIAMOND			
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	D44MBL Bluegrass	449.47
EA 200	115.95	Jubilee Maple Dreadnought	
ST 380	119.50	G-41 NT Jumbo 17"	417.09
EJ 230 bass	109.90	Body D/nought	
PB 260 bass	109.00	G875NT 1/2 Size 15"	413.51
RE 550 bass	170.90	Body D/nought	
ARIA ACOUSTICS			
7451	101.30	G-37BL Arched Back	377.56
7460	108.80	Maple D/nought	
8210	106.30	D-40NT Bluegrass	348.78
8214 12 string	115.50	Jubilee Mahog.	
8230	114.70	D/nought	
8234 12 string	123.90	D-35NT Bluegrass	348.78
8250	138.95	D/nought Nat.	302.05
8291	262.90	D55SB Spruce	546.58
8400	83.70	D44NT Nat.	417.09
8404 12 string	89.90	D40SB Spruce	348.78
GR 30	123.00	D40CNT c/away	399.16
9254 12-string	166.60	D-40C NT Florentine	
9450	128.90	D-away	399.16
9454 12-string	139.80	D-25M Bluegrass	
9630	78.70	Mahogany D/nought	258.90
9634 12-string	86.20	Jumbo & Folk Acoustic:	
930	137.30	F-50RNT Navarre	683.16
7451B	108.80	Rosewood 17"	
7451 WR	108.80	F-50SB Navarre Maple	546.58
940	129.75	F-7" Jbo, S/burst	
9460	213.50	F-40BL Bluegrass 16"	395.50
9290	133.00	Folk	266.09
9296	141.50	F-30NT Aragon 15 1/2"	266.09
9294	139.80	Folk Nat.	266.09
9800C	105.50	F-30SB Aragon 15 1/2"	266.09
9800	105.50	Folk S/burst	266.09
9810C	117.20	F30 RNT Smaller	485.43
9810	117.20	F-20NT Troubadour	
9260	108.80	13 1/2 Folk Nat.	212.16
9264 12-string	118.00	F50BL Blonde	546.58
960	110.00	F40NT Spruce Mahog	395.50
9270	141.50	F30RNT Small	485.43
9280	201.00	B50NT Acoustic bs.	539.35
9271	141.50	Twelve-String:	
9274 12-string	157.40	F-512NT Custom	
9275 12-string	157.40	Rosewood 17" Jbo.	715.56
ARIA PRO II ACOUSTICS			
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	402.71
PW 75/12	333.00	T250 12-str.	
ARIA CLASSICS			
A 560	232.70	Hc40	189.00
A 559	182.50	Hc600	255.00
A 558	149.80	KASUGA ELECTRICS	
A 557	127.20	SG360CH	160.00
A 556	117.20	SE480S	185.00
A 555	107.20	LG1000BS	275.00
A 554	98.80	LG600B	205.00
A 553	98.80	SE600N	210.00
A 552	84.60	SA600C	220.00
A 551	70.30	PB420S	179.00
A 550	61.10	JHS ACOUSTIC	
A 549	56.90	ENCI	120.00
A 548 F	132.30	JHS ELECTRICS	
A 561	82.00	X309	299.00
		ES375N	220.00

G.M.S.			
PICATO STRINGS (sets)			
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, round wnd	6.95		
736L Bass, nylon wnd	6.95		
738L Bass, flat wnd	6.95		
76 "Gold" Classic	2.07		
WESTERNER			
600	2.39		
660	2.39		
612	4.07		
GUILD (EX VAT)			
AA Artist Award	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	With Di Merzio pick-ups	
731 Classic	27.75	HDL2W1	99.00
732 Classic	32.50	HDL2W1	99.00
736 Classic	63.55	HDFS3N	115.00
737 Classic	78.50	HDFP2B	96.00
738 Classic	96.50		
500	12.95		

MORIDAIRA BANJOS			
FR 1R 4-String	60.95		
FB 2R 5-String	60.95		
GB 1 6-String	62.85		
C-7D Banjo case	28.35		
MORIDAIRA MANDOLINS			
MD 20	41.50		
MD 30	41.50		
MD 100	49.05		

CONCERTER			
SK612N	17.90		
CK100N	25.85		
SK 614N Concert	23.70		
GK 200 Concert	32.80		
WK599SH Jbo	47.80		
WK 599 Jbo	44.45		
WK 588	31.65		
FK288	31.05		
WK0030	50.80		
FK 299 Folk	42.45		

JOHN BIRCH			
(EX. VAT)			
All 6 str. from	320.00		
All basses from	340.00		
Twin necks from	600.00		
Cases from	45.00		

KEMBLE			
YAMAHA			
G225	61.00		
G230	69.00		
G235	77.00		
G240	87.00		
G245	97.00		
G250s	109.00		
G255s	126.00		
Folk & Jumbo			
FG325	65.00		
FG330	73.00		
FG335	89.00		
FG340	101.00		
FG345	116.00		
FG512	125.00		
FG350w	125.00		
FG365s	135.00		
FG375s	165.00		
FG336sb	84.00		
FG351sb	120.00		
FG312	93.00		
SG412sb	96.00		

HORNBY-SKEWES			
HAMER inc. case			
HDS1	650.00		
HCS1	700.00		
HSL	1300.00		
PALMA ACOUSTICS			
300N	17.50		
580	24.00		
500	17.00		
KASUGA ACOUSTICS			
G100L	65.00		
G200	83.00		
D400	159.00		
F180	86.00		
D300	111.00		
T250 12-str.	97.00		
Hc40	189.00		
Hc600	255.00		

Electrica			
SG2000	625.00		
SG1500	495.00		
SG1000	525.00		
SG700	435.00		
SG500	389.00		
SG175	250.00		
SG90	190.00		
SF500	285.00		
SF700	326.00		
SF1000	375.00		
SC1200	450.00		
SC1000	375.00		
SC800	361.00		
SA2000	530.00		
SA1000	449.00		
BB800	345.00		
BB1000	375.00		
BB1200	475.00		
Classic Case	24.00		
Folk Case	28.00		
Jumbo Case	30.00		
12-st Case	29.00		
SG Case	75.00		
SB Case	69.00		
SA Case	75.00		

NORLIN			
GIBSON			
Howard Roberts	845.00		
Byrdland	1263.00		
LSC5	1386.00		
Johnny Smith DN			
2 p/u, Nat.	1453.00		
Johnny Smith D, S/b	1453.00		
Johnny Smith N, 1 p/u	1407.00		
Johnny Smith, S/b	1407.00		
Super 400 CES, Nat	1514.00		
Super 44 CES, S/b	1316.00		
Byrdland, Natural	1098.00		
L-C, Single Cutaway			
Acoustic Nat	1078.00		
Super 400 C Outfit			
Single Cutaway			
Acoustic, Nat	1215.00		

ES-175D	613.00	820	60.00
ES-345 TD, Cherry	673.00	BANJOS & MANDOLINS	
ES-345 TD, S/b	698.00	AA Tenor	3816.00
ES-345TD, Walnut	673.00	AA 5 String Tenor	3816.00
ES-355 TD-SV	875.00	5 Str	3816.00
ES-335 TD, Cherry	529.00	TB-800 Tenor D L	1428.00
ES-335 TD, S/b	555.00	TB-250 Tenor	817.00
ES-325 TD	446.00	TB-100 Tenor	569.00
Les Paul Recording White	612.00	RB-800 D L	1489.00
Les Paul Recording Nat.	590.00	RB-250 5-String	813.00
Les Paul Triumph Bs White	598.00	RB-100 5-String	569.00
Les Paul Triumph Bs Nat.	572.00	PB-800 D L Banjo	1435.00
Les Paul Custom, Ebony	622.00	PB-250 Plectrum Banjo	813.00
Les Paul Custom, White	679.00	F-5 Artist Mandolin	1464.00
Les Paul Custom, Cherry	644.00	F-12 Artist Mandolin	1221.00
Les Paul Custom, Wine	622.00	A-5 Mandolin	976.00
Les Paul De Luxe, Gold	505.00	A-12 Mandolin	781.00
Les Paul De Luxe, Cherry	529.00	821	57.00
Les Paul Signature, Gold	546.00	822 12 str	62.00
Les Paul Signature Bs, Gold	529.00	823	57.00
Citation outfit	3789.00	824	77.00
Les Paul Signature, tobacco brown s/b	573.00	825	94.00
Les Paul Signature bs, tobacco brown s/b	555.00	Solid Range	
Les Paul d/l tobacco brown s/b	529.00	Saxon 830 Sld. Electric	117.00
Les Paul d/l wine red	505.00	Saxon 831 Sld. Electric	98.00
Les Paul ctm tobacco brown s/b	644.00	ROSE-MORRIS	
SG Custom, White	613.00	ELECTRICS	
SG Custom, Walnut	589.00	SHAFESBURY	
SG Custom, wine red	589.00	3414 Sunburst	199.95
SG Custom w Bigsby, walnut	597.00	3419 (bass stereo)	199.95
SG Custom w Bigsby, white	625.00	3399 2 p/u bass	175.00
SG Custom w Bigsby, wine red	597.00	OVATION	
SG Standard, s/b	429.00	Breadwinner	425.00
SG Standard, white	429.00	Deacon	515.00
S-1 nat. satin	337.00	Deacon 12	599.95
SG Std., Walnut	402.00	Viper	396.00
SG Std., Bigsby, Cherry	412.00	Preacher	450.00
SG Std., Bigsby, Walnut	412.00	Electric Artist	539.95
SG St. Bigsby, Sunburst	439.00	Electric Country Artist	549.95
L-6 S Custom, Black	425.00	Electric Folklore	560.00
L-6 S Custom, Nat.	425.00	Electric Legend	635.00
L-6 S De Luxe, Wine	334.00	Electric Pacemaker	649.95
L-6 S De Luxe, Nat. Satin	302.00	Electric Case	639.95
Marauder, Nat Satin	293.00	Electric Glen Campbell	635.00
Marauder, Wine	335.00	Electric Custom	999.95
Left hand:		Electric Custom	520.00
SG Std., Bigsby, Cherry	399.00	Balladeer	402.00
Les Paul De Luxe, Gold	505.00	Electric Glen Campbell 12	695.00
SG Std., Cherry	399.00	Electric Anniversary	775.00
SG Spec., Cherry	339.00	Magnum I bass	535.00
Les Paul Custom, Cherry	339.00	Magnum II bass	675.00
Les Paul De Luxe, Cherry	339.00	Preacher Deluxe	550.00
Bass Range		Preacher Deluxe 12	595.00
Ripper (L9-S), Nat	394.00	TOP TWENTY	
Ripper (L9-S), Ebony	394.00	1971 bs	69.95
Ripper Fretless, Ebony	394.00	1970 6 str	57.95
Ripper Fretless, s/b	421.00	AVON	
Grabber 3 (G-3), Nat Satin	328.00	3403	99.95
Grabber 3 (G-3), Ebony	369.00	3404	82.00
Grabber 3 (G-3), s/b	394.00	3405	79.95
Grabber, Nat Satin	277.00	3407	99.95
Grabber, Ebony	319.00	3430	99.95
Grabber, Wine Red	319.00	3431	89.95
EB-3, Cherry	394.00	3427	129.95
EB-3, Walnut	394.00	3428	129.95
EB-3, White	422.00	ACOUSTICS OVATION	

3067 Matt Finish	65.00
3068	75.00
3069	95.00
3070 Handmade	135.00
3071 Handmade	218.00
STUDENT GUITARS	
3057 Dulcet	25.99
3058 Constanta	19.99
1512 Kansas	16.35
3050 Super Dulcet	29.99
1514 El Chico	16.35
TERADA GUITARS	
3045 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	129.95
3192 FW615E electric	146.95
3191 FW613 jumbo	97.95
3195 TW100 Hand-crafted	345.95
3196 TW70 Hand-crafted	220.95
3197 FW655N Signature	136.95
APPLAUSE BY KAMAN	
AA14	169.95
AA24	169.95
GUYATONE	
8-string pedal steel	375.00

ROSETTI

EPIPHONE	
P.765	335.00
P.745	249.00
P.725	199.00
FT146	99.95
FT133	89.95
FT145 Jumbo	89.95
FT165 12/s	129.95
EC20 Classic	69.95
EC15	49.95
FT130 Folk	79.95
FT135 Folk	92.50
FT140	84.95
FT150	129.95
FT160	104.95
FT120 Folk	69.95
CO60 Classic	189.00
EC25 Classic	129.95
EC20 Classic	69.95
EC15 Classic	59.95
Electric:	
S350 Scroll	175.00
S450 Scroll	245.00
S450N Scroll	265.00
S550 Scroll	265.00
S550N Scroll	275.00
ET285 Bass	149.95
N180 Nova	129.95
N245 Nova	169.95
N295 Nova	159.95
N390 Nova	199.95
EROS	
9352	59.95
9357	64.95
9353 Folk	49.95
9356 12/s Folk	54.95
9350 Folk	29.95
9351 Folk	39.95

KISO SUZUKI	
9502 Classic	53.95
9503 Classic	69.95
9504 Classic	64.95
9505 Classic	67.95
9583 H/made Classic	99.00
9651 Folk	60.95
9852 Folk	53.95
9653 12/s Folk	72.95
9507 Folk	64.95
TATRA	
9198 Classic	25.25
3225 Classic	29.75
Hi-Spot Nylon	18.50
Hi-Spot Steel	17.50
ROSETTI ELECTRICS	
Colt 45	366.00
9660 Lynx	44.95
9661 Lynx bass	44.95
RAIMUNDO CLASSICS	
R106	39.95
R112	46.50
R123	67.50
R128	85.50
R140	109.50
R155 + case	440.00
R150 + case	350.00

SHERGOLD

Modulator	213.36
Modulator bass	245.35
Modulator 12-string	232.75
Cavalier	305.00
Cavalier 12-string	322.60
Cavalier double 6/4	558.00
Cavalier double 12/4	578.92
Cavalier double 12/6	571.95
Available through Barnes & Mullins:	
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.	

STRINGS & THINGS

MUSIC MAN	
Stringray 1	433.00
Stringray 2	433.00
Stringray bass	433.00
Sabre 1	399.00
Sabre 2	399.00

SUMMERFIELD

IBANEZ	
PF100	185.00
PF100 AV	198.50
PF200	192.50
PF200 WH, NT	198.85
PF200 AV, ZB	205.00
PF300	245.00
PF300 NT	252.50
PF300 AV	257.50
PF230 MO	215.00
PF230 AV	230.00
PF400	310.50

Musician series:	
MC100	218.90
MC200	244.50
MC300	270.50
MC700	POA
Concert series:	
CN100	204.45
CN100 AV	218.95
CN200	214.50
CN200 WH, AV	222.95
CN250	232.95
Ice man series:	
IC300 KR	281.50
IC210 BS	242.50
IC100	232.75
IC200 BS	242.15
IC400 MO	295.50
IC400 AV	309.50
Jazz series:	
SA100 BS	264.62
SA400 CH	308.74
SA case only	43.35
FA100 BS	237.39
FA100 NT	259.03
FA100 case only	40.15
FA300	389.69
FA800	399.25
FA300 case only	48.95
2453	258.95
Rock series:	
2388B	218.05
2389B	278.20
2388B case only	45.75
2402	309.40
2402 WH	340.70
2404	304.58
2404 case only	56.15
George Benson models:	
GB10	545.00
GB20	585.00
Ibanez Artist:	
2816	309.50
2817	327.90
2818	325.65
2818/12	345.00
2819	367.15
2822	450.00
2822	496.94
2826	378.35
2829	327.15
2830	344.75
2830	355.50
2835	342.35
12640	650.00
2700	470.50
2700	520.25
2710	442.50
Ibanez Pro	
2870	979.55
2871	425.75
2876	580.40
2880	320.00
2881	423.30
l/h 10% surcharge	
Ibanez Western	
637 BS	86.25
637 AV	97.00
640	119.35
647	116.15
647/12	117.75
684 BK	123.85
684 CW	131.50
684/12	126.15
732	130.75
767	139.25
951	110.75
952	100.75

2608	165.00
2609	199.25
2846	123.15
LH647	119.25
LH647/12	120.75
LH684 BK	125.45
LH684 CW	133.85
LH684/12	128.50
CIMAR	
335	78.45
355/12	62.35
369	71.55
370	64.66
370/12	64.65
371	69.25
371BK	64.65
371BK/12	69.25
393	73.15
MACCAFERRI	
MAC2	165.00
MAC 2 special	175.00
MAC 3	190.00
BOZO	
B60	275.00
B805	385.50
B905/12	407.95
B100	646.95
Classic	
B3	185.00
B5	211.50
BB	235.65
B10	324.50
B15	356.95
CIMAR	
387	64.65
388	73.10
395	62.40
396	68.50
397	75.50
398	83.95
IBANEZ CLASSIC	
2801	78.50
2811	102.30
2856	95.35
2857	116.15
2858	129.25
2859	185.40
2860	230.75
KOHNO	
MK15	825.00
MK20	1050.00
MK30	1500.00
MK50	2500.00
TAMURA 10-STRING	
10P 1500	585.00
10P 2000	795.00
TAMURA FLAMENCO	
F150	575.00
F200	750.00
KUNIHARU CLASSIC	
K50 w/case	250.00
K70 w/case	285.00
CSL ELECTRIC	
LP 121 black top	98.50
LP 120 red s/b top	98.50
LP 120 brown s/b top	98.50
LP 120 gold top	102.00
SC 156 red s/b	120.00
SC 156 black	120.00
SC 156 white	120.00
SC 156 natural	130.00
JB 121 red s/b	99.50
JB 121 black	99.50
JB 121 white	99.50
HAWAIIAN GUITARS	
2250	45.00

2251	110.95
2251 case only	36.00
SERENADA STUDENT GUITARS	
CN101-1	11.99
CN104	14.50
CN120	23.50
CN130	28.60
WING	
Rickenbacker	
Solid	
420	239.63
420	285.19
430	307.12
450/12	351.00
460	342.56
480	325.69
620	421.88
950	259.88
4080	943.31
4080/12	1290.93
Semi-Acoustic	
320	408.38
330	399.38
330/12	513.00
335	457.31
340	393.75
360	469.13
360/12	545.06
362/12	1105.31
370	513.00
360/12F	486.00
Bass	
3000	345.94
3001	366.19
4000	415.13
4001	448.88
4002	943.31
4005	531.56
W.M.I.	
G101 Std. 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
Classic:	
K.C.265 Student	18.75
K.C.333 Concert	19.75
KC225 Classic	15.50
KDG50 D/I Classic	26.95
Electric:	
K1B. 130 Bs long scale	29.95
E.120 Single p/u	23.95
K2T. S.G. 2 p/u	27.95
Banjo:	
KB.52 Deluxe	39.50
WOODS	
G 152 Folk	37.53
G 180 Classic	32.53
G 190 Classic	45.00
G 140 Jumbo	49.47

ALLEGRO	
G 220 Standard	13.12
G 300 Classic	22.16
G 400 Standard	14.65
G 150A Classic	27.34
G160 Western	49.47
LOPEZ: CLASSIC GUITARS	
Aragona	64.06
Valencia	67.87
Navarra	71.51
Granada	82.50
Castilla	91.07
Sevilla	117.93
Andorra	140.40
WESTERN GUITARS	
Serenata VII	60.53
Fantom 20	77.64
Fantom 30	81.29
Fantom 33	87.39
Fantom 36	93.50
Fantom 39	99.59
Fantom 42 Black	99.59
TWELVE STRING GUITARS	
Fantom 112	90.07
Fantom 212	100.80
Fantom 139	111.82
Fantom 412 Black	111.82
SOLID BODY ELECTRIC GUITARS	
Dyno II	102.93
Velette	115.87
Super Jaz	134.26
Red Flame	110.12
Black Pearl	120.28
THIN BODY ELECTRIC GUITARS	
Caravel	105.75
DS/2T	125.43
DS/Artist	139.35
BASS ELECTRIC GUITARS	
Special Bass	152.08
Black Bass	122.85
DS/Bass	120.28
Starfire Bass	87.24
Red Bass	115.87
JOSE RAMIREZ CONCERT GUITARS	
Model Studio I	235.77
Model Studio II	396.09
RICARDO SANCHIS CARPIO CONCERT GUITARS	
Model 40E	192.78
Model 40	147.42
Model 38	85.36
Model 33 Flamenco	170.10
Model 32 Flamenco	123.12
PRUDENCIO SAEZ GUITARS	
Model 2	25.92
Model 4	27.54
Model 12	32.40
Model 14	34.02
Model 21	25.92
Model 24	71.28
Model 26	85.86
Model 28 Flamenco	48.60
Mandoline	25.92
Model Lady 3/4 size	25.92
Model 21 W	45.36

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

ACOUSTIC	
114 50W 2 x 10	260.00
116 75W bass amp	250.00
124 100W 4 x 10	399.00
125 100W 2 x 12	385.00
126 100W bass amp	385.00
220 160W bass amp	285.00
230 160W	325.00
320 300W bass amp	395.00
330 300W	445.00
402 2 x 15" enc.	225.00
403 4 x 12" enc.	250.00
406 2 x 15" enc.	295.00
407 2 x 15" + hn	295.00
408 4 x 15" + hn	429.00

ATLANTEX	
MXR Pignose amp.	87.50
Stereo compander	189.75
Stereo graphic	227.50
Digital delay	1078.57
31-band graphic	427.57
2 x 15 band graphic	401.27
Mini limiter	149.95
Auto phaser	212.75
Auto flanger	310.90
Flange/phase rack	1210.95

Pro-rack	163.65
BEYER (EX. VAT)	
M160N Hypercardioid	150.90
M160C w. cannon	154.99
M260N Hypercardioid	60.72
M260C w. cannon	64.45
M260SM w. switch	78.91
M260NC2 w. cannon + switch	82.99
M500N Hypercardioid	79.97
M500C w. cannon	85.02
M67N cardioid w. switch	66.52
M67C w. cannon	72.03
M69N cardioid	53.31
M69C w. cannon	56.96
M88N Hypercardioid	113.99
M88C w. cannon	117.71
M101N Omni	71.68
M101C w. cannon	77.34
M201N Hypercardioid	68.66
M201C w. cannon	70.92

B.M.S.	
Phoenix PHA 1	199.00

Monitor 60/130.....	166.00	1072 100W L & bs.....	127.57
SPEAKER UNITS		1073 50W PW.....	118.84
2 x 12 Flare Bs 120W..	150.00	1074 100W PA.....	153.50
4 x 12 Lead 240W.....	159.00	1075 100W Slave.....	111.36
1 x 18 100W.....	130.00	1060, sound/light control.....	43.47
2 x 12 120W PA pr.....	170.00	1061, lighting cabs, set 3.....	50.60
2 x 12 1 Hn 120W pr.....	209.00	1949 fuzz sound.....	10.36
1 x 12 Hn 120W pr.....	172.50	1041, minireverb mixer, 6 chan.....	66.50
2 x 12 1 Hn 240W pr.....	235.00	1041F, footswitch.....	2.88
1 x 15 TH Base Bin.....	166.50	Celestion spkrs:.....	
2 x 12 TH Bass Bin.....	175.00	1051, G12M, 25W.....	15.33
Mini Bin.....	150.00	1052, G12H, 30W.....	18.28
Full Range Flare.....	225.00	1053, G15M, 50W.....	22.98
Horn Units (2).....	132.00	1055, G. & C, 100W.....	41.23
Horn unit (P2).....	75.00	1056, S10, 15W.....	5.49
Horn unit (P4).....	124.00		
Mon. 1 x 12 60W.....	99.00		
ACCESSORIES			
Mantis.....	156.00		
Reverb Unit.....	80.00		
Constellation 12/2 mixer.....	312.90		

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

FENDER	
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 12-inch speakers.....	464.85
120F speakers.....	671.65
Super Six, 6 x 10-inch speakers.....	451.95
Vibrosonic Reverb 1 x D 130F JBL.....	426.85
Twin Reverb, 2 x 12-inch speakers.....	398.60
Twin Reverb, 2 x D 120F JBL.....	498.81
Bandmaster, 2 x 12-inch enc.....	252.05
Bandmaster, 2 x D 120F JBL.....	564.20
Bandmaster, top.....	242.61
Bandmaster enclosure Super Reverb, 4 x 10-inch.....	151.22
Super Reverb, 4 x 10-inch.....	340.89
Super Reverb, 4 x D 110F JBL.....	526.81
Pro Reverb, 2 x 12-inch.....	316.08
Vibrolux Reverb, 2 x 10-inch.....	263.73
De Luxe Reverb, 1 x 12-inch.....	£216.92
Princeton Reverb, 1 x 10-inch.....	169.65
Princeton, 1 x 10-inch. Champ, 1 x 8-inch.....	122.45
Super Twin.....	65.10
300PS guitar enc.....	443.62
300PS guitar top.....	262.55
300PS reverb 220V.....	508.71
Vibrochamp 1 x 8 Bassman 100, top.....	131.25
Bassman 100, enclosure.....	217.40
Bassman 50, 2 x 15-inch.....	217.40
Bassman 50, 2 x D 140F JBL.....	185.88
Musicmaster bass, 1 x 12-inch.....	305.61
Bassman 10, top.....	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

CLEARTONE

CMI 1037, 500W L&B.....	119.23
1038, 100W L&B.....	138.70
1039, 2 x 5 cab, 120W, ld.....	122.21
1040, 2 x 15 cab, 120W, bass.....	118.62
1050, 2 x 12 cab, 50W, ld.....	97.50
1062, 1 x 18 cab, 100W, bass.....	98.81
1063, 4 x 12 cab, 100W, d.....	129.00
1064, 4 x 12 cab, 100W, bass.....	129.00
1047, 2 x 10 cols, 60W pr.....	110.11
1048, 4 x 10 cols, 120W, pr.....	142.26
1065, horn cabs.....	81.57
1066, 2 x 12 cols, 100W, pr.....	158.87
1067, 6 x 10 cols, 300W, pr.....	127.60
1068, 250W slave.....	191.57
1069, 8 change mixer.....	257.41
Solid State amps: 1071 50W, L & B.....	118.84

J. T. COPPOCK

RANDALL	
Combination Amplifiers	
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
Combination Bass Amplifiers	
Commander Bass I.....	380.00
Commander Bass II.....	439.00
Power Heads	
Commander Guitar Head.....	310.00
Commander Bass Head.....	289.00
300 Bass Head.....	340.00
300 Guitar Head.....	385.00
Speaker Enclosures	
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
P.A. Equipment	
RPA-2 Power Head.....	239.00
CPA-4 Power Head.....	289.00
RPA-120 Power Head.....	499.00
RPA-300 Power Head.....	679.00
12-Channel Stereo Mixer.....	607.00
Stereo Power Amp 120 watt power.....	532.00
300 watt power.....	
Booster.....	298.00
Stand for RPA-4.....	25.00
Stand for RPA-6.....	25.00
P.A. Speaker Columns	
Pair with 4-10" Spkrs.....	196.00
aa.....	
Pair with 4-10" spkrs.....	329.00
aa.....	
Pair with 2-12" and 2 Piezo spkrs ea.....	499.00
P.A. Speaker Cabinets	
Piezo Super Horn IV.....	103.00
Piezo Super Horn VIII.....	165.00
Monitor Spkrs. (pair).....	190.00
Horn cabinet.....	285.00
Exponential horn.....	515.00
Exponential horn.....	290.00
Exponential horn.....	215.00

CUSTOM SOUND

Amplifiers:	
CS 700 BM.....	159.03
CS 700 CV.....	116.25
CS 700 DB.....	259.47
CS Trucker.....	107.14
CS Trucker bass.....	125.55
CS Trucker duo.....	155.98
CS Trucker rvb.....	209.25
CS 700A.....	117.18
CS 700C.....	242.73
CS 700K.....	334.80
CS 700PPA1.....	251.10
CS 700PPA11.....	133.92
CS 708 mon amp.....	184.14
CS 704 150W.....	167.40
CS 706 150W bass.....	167.40
CS 705 2 x 12" combo.....	279.56
CS 705S 1 x 15".....	296.30
combo.....	284.58
CS 707 bass combo.....	
Mixer:	
CS 700MXR 12 ch.....	428.54
Enclosures:	
Sigma.....	200.88
Moon Bin.....	167.40
CS 7212H.....	117.18
CS 7212ST.....	133.92
CS 7215.....	150.66
CS 7412.....	167.40
CS 7215B.....	209.25
CS 7HPH horn.....	133.92
CS 7HB horn.....	66.96

PA System	
Trucker PA rev amp.....	148.99
Trucker PA amp.....	125.55
Trucker cab 60W.....	75.33
Trucker monitor.....	58.59
Trucker monitor H.....	83.70

DARBURN

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

ELECTRO-VOICE (EX. VAT)

1823, 110W driver.....	61.90
1829, 60W driver.....	65.47
Sentry IV system.....	966.30
EVM12L speaker.....	113.09
EVM15L speaker.....	116.66
EVM15L speaker.....	116.06
EVM18B speaker.....	123.80
T350, VHF driver.....	82.14
8HD horn.....	28.58
Elim 1A.....	545.00
Elim 2A.....	480.00
Elim 3.....	350.00
Elim 4.....	390.00
LR4B.....	304.59
LR7B.....	473.18
30" woofer.....	354.14
P.A. 30A.....	41.07
P.A. 12.....	29.16
S.M. 120A.....	106.54
T.35.....	38.69
ST.350A.....	71.42
X8.....	38.69
X36.....	26.78

ELKA-ORLA

6101 Universal Amp.....	239.32
50.....	
6102 Universal Amp.....	269.42
100.....	
6103 Universal Amp.....	437.38
200.....	
1604 Reverb III.....	104.59

FAL

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

FARFISA

RSC 350 Rotating sound cabinet, 160-watt amp.....	588.60
RSC 180 Ditto, with 80-watt amp.....	340.20
OR 200, 106-watt amplifier and two speaker cabinets.....	513.00
TR 70, portable, 60W two chan.....	232.60
CL30 Amp./Cab.....	237.60

FUNKSHUN

1 x 12" 50W all purp.....	46.37
1 x 12" Pro 75W all purpose.....	49.72
2 x 12" 100W/P.A. disco.....	82.00
2 x 12" Pro 150W P.A./disco.....	88.72
2 x 12" Pro w hrn 150W P.A./disco.....	108.81
2 x 12" 100W Guitar.....	82.00
2 x 12" Pro 150W Guitar.....	88.72
Baby Bin 75W 1 x 12" P.A./Disco w sq 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).....	58.59
Fibreglass R.C.F. 100W Mid Range Horn with lid.....	143.96
Wedge Monitor 75W 1 x 12".....	58.59
Flight cases and empty cabs.....	POA

G.M.S.

P&N microphone stands:	
CT 102S, floor.....	15.64
GM167, floor.....	8.10
GM119F, boom stand.....	20.70
GM139, boom stand.....	16.18
GM115, boom.....	7.83
GM120, boom.....	9.41
GM121, boom.....	10.42
GM137, boom.....	6.86
GM109, table top.....	8.06
GM111, table top.....	9.27
GM148, low level.....	9.43
GM149, low level.....	10.61

C. E. HAMMOND

EX. VAT CERWIN VEGA	
Vocal Systems.....	
V.20 100 Watts.....	170.00
V.30 150 Watts.....	260.00
V.32 300 Watts.....	380.00
V.33 300 Watts.....	410.00
V.35 300 Watts.....	560.00
VH.36 400 Watts.....	710.00
Instruments Systems.....	
G.32 200 Watts.....	285.00
B.36A 300 Watts.....	395.00
B.36MF 300 Watts.....	475.00
B.48 300 Watts.....	580.00
B.48MF 400 Watts.....	650.00
B118C 300 Watts.....	280.00
Stage Monitors.....	
SM12-2 150 Watts.....	16.00
SM15-2 200 Watts.....	276.00
SM18-2 300 Watts.....	406.00
BM4 4 100 Watts.....	146.00
Speaker Components	
MLT-1 Horn only, medium throw.....	65.00
MLT-4 Horn only, long throw.....	260.00
MF40 Drivers for above.....	55.00
MF50 Drivers 8 ohms.....	185.00
RMH-1 Horn, radial + 2 MF40 + 6 PZ1 UHF.....	345.00
L48CF Folded Horn 500 Watts.....	595.00
L48SE Folded Horn 500 Watts.....	835.00
Electronics.....	
GE2 Graphic Eqzr.....	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, meters 225W.....	595.00
DM1 Disco Mixer.....	455.00
DB100 Bass excavator.....	35.00

HH ELECTRONIC

AMPLIFIERS	
VS Musician 100W rvb.....	180.79
VS Bass amp 100W.....	147.31
VS Musician rvb combo 100W.....	267.01
IC100L Amp.....	175.77
VS Bass combo 100W.....	267.84
IC100L Combo.....	262.82
Studio 50 Combo.....	160.70
INSTRUMENT LOUDSPEAKERS	
412 BL 4 x 12 200W.....	189.16
215 BL 2 x 15 200W.....	204.23
PA AMPS	
MA100 5 ch 100W.....	190.00
SM200 6 ch 2 x 100W stereo.....	395.28
S500-D power amp.....	399.17
S130 slave 100W.....	115.50
PA LOUDSPEAKERS	
212 DC 2 x 12 100W.....	118.85
Mini horn 50W.....	75.33
PRO 100 12" + radiator.....	128.90
PRO 150 15" + radiator.....	152.33
PRO 200 2 x 12" + radiator.....	180.79

Unit radial.....	125.55
Unit bass.....	130.57
Concert radial.....	131.54
Concert Midrange.....	152.71
Concert bass horn.....	161.78
Mon combo.....	175.77
Mon ext.....	93.74

ECHO UNITS

Digital Multi echo.....	TBA
Digital Vari echo.....	TBA
19" rack mount.....	TBA

MIXERS

8/2.....	306.96
8/2 cannons.....	355.32
12/2.....	371.95
12/2 cannona.....	409.75
16/2.....	538.27
16/2 cannons.....	589.68
Effects module.....	185.98

COMPLETE SYSTEMS

A system.....	505.40
B system.....	811.54
C system.....	1007.02
D system.....	1345.06
Unit P.A.....	1987.51
Concert P.A.....	2992.21

HIWATT (EX. VAT)

A.P. AMPLIFIERS	
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.....	

IC150 Acc Packs	4.00
ES212 75W two Unit Sys.	598.00
IMA Intermod Dist Analyser	555.00

MARLBORO

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

MAINE

P.A. EQUIPMENT	
PA170 mixer amp	267.84
212PA cab.	147.31
112M mon cab	108.81
Tripod for cab	38.50
AMPLIFIERS	
Artist 170A	199.20
Standard 170S	169.07
Booster 170B	142.79
Musician 120C combo	289.60
Musician Super 120J combo	539.03
LOUDSPEAKER CABINETS	
12 x 12 22 spkrs	113.83
12 x 12 4 spkrs	192.51
412S 4 x 12 spkrs	227.66
115C bass bin	217.62
115E bass bin	150.66

MATAMP (EX. VAT)

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

MM ELECTRONICS (EX. VAT)

Mixing consoles:	
MP175 12 chn	250.00
MP175 8 chn	204.00
MP175 16 chn	310.00
MP185 Super 16	490.00
MP175 8/4	350.00
MP175 12/4	390.00
MP275 12 chn in flight case	390.00
MP285 Super 16 in flight case	630.00
MP175 16/4	490.00
MP175 20/4	550.00
MP295 16/4	940.00
MP385 16/8	900.00
MP485 16/8	990.00
Amplifiers	
AP360 100W	180.00
Intermusic combo	197.00
Intermusic head	147.00
19" Rack Mounting Equipment:	
EP122 2-way elec. cross	49.00
EP123 3-way elec. cross	65.00
EP127 7-way graphic EQ	65.00
EP130 st. bs bin filter	46.00
EP141 st. comp. limiter	72.00
EP161 sub-mixer	93.00
SR271 27-band graphic	190.00

MUSICAID

Ampeg Guitar Combos	
G18 10W 1 x 8"	
Solid State	101.65
G100 20W 1 x 10"	Solid State 145.37
GT10 20W 1 x 10" Valve	200.38

VT40 60W 4 x 10"	472.15
Valve	
VT22 100W 2 x 12"	524.62
Valve	
G212 120W 2 x 12"	524.62
Solid State	
G410 120W 4 x 10"	542.11
Solid State	
Bass Combos	
B100 20W 1 x 10"	159.94
Solid State	
B15N 30W 1 x 15"	473.61
Valve	
B115 120W 1 x 15"	486.15
Solid State	
Amplifiers Only	
HDV2 60W Valve	377.73
HDV4 100W Valve	444.18
HDB25B 55W Valve-Bass	304.28
HDV4B 100W Valve-Bass	419.70
HDV6B 240W Solid State-Bass	430.19
HDSVT 300W Valve-Bass	640.06
Cabinets	
EXV2 4 x 12" Speaker reflex.	318.27
EXV4 4 x 12" Speaker-use 2 with V4 amp	276.30
EXB25B 2 x 15" Speaker-bass reflex	251.82
EXV4B 2 x 15" Speaker-Altec bass	577.08
EXV6B 2 x 15" Speaker-bass	356.74
EXSVT 8 x 10" Speaker-use 2 with SVT	440.68

Extension Cabinets	
EXVT22 2 12" Speaker	206.35
VT22 extension cab	
EXV6 2 x 12" Speaker, radial horn + tweeter	559.59
PA Systems	
SR4 100W Four channel 2 x 10" Speakers	500.14
SR6 120W Six channel, 4 x 8" speakers, 2 tweeters	905.84
Amplifier Head	
C-SR4 100W Solid State	262.31
C-SR6 120W Solid State	458.17
A-120 120W Slave amplifier-Solid State	276.30
Speaker Cabinets	
S-210 2 x 10" Speakers	118.91
S-48 4 x 8" Speakers with 2 tweeters	223.84

NORLIN

SELMER SOLID-STATE	
7980 15 SS Combo	46.00
7981 Super Reverb 30 Combo	139.00
7982 Lead 100	129.00
7983 Bass 100	109.00
7984 Slave 100	85.00
7610 Futurama 3 Combo	26.50
7985 PA 100	275.00
VALVE	
7404 Treble "N" Bass 100 SV	145.00
7402 Treble "N" Bass 50 SV	129.00
7403 Treble "N" Bass 50 SV Rev.	149.00
7408 PA100/6 SV Rev	189.00
7407 PA100/4 SV	159.00
SPEAKERS	
7990 S412 3 x 12"	169.00
7991 S212H 2 x 12" hn	129.00
7992 S115 1 x 15"	135.00
7993 S2H Add on dbl hn	81.00
7994 S115A 1 x 15"	229.00
7451 TV-35 PA Col	55.00
7450 TV-20 PA Col (pair)	75.00

NOVANEX

Combos	
Aut 3	55.00
Aut 6	69.00
Aut 10	86.00
Aut 20	115.00
U 30	149.00
U 30	220.00
U 50	275.00
U 80	324.00
U 70	350.00
U 100	460.00
RG 30	235.00
RG 50	285.00
RG 80	360.00
RG 100W	470.00

B 35	220.00
B 70	310.00
B 100W	450.00
G70 Wildcat	299.00
OPS 70	450.00
OPS 120	550.00
WA44/S100	35.00
Power generators, mixers	
L 30	165.00
L 50	219.00
L 75	290.00
L 100	360.00
L 125	430.00
LM 30	149.00
LM 40	179.00
M 61	230.00
M 41	180.00
X 41	155.00
M 62	390.00
M 82	470.00
MB2S	555.00
M123S	755.00
M163S	955.00
M 122	630.00
M 162	790.00
M123S	755.00
M163S	955.00
Echo/reverb units	
ER 300	99.00
ER 500	169.00
ER 800	259.00
Line source mixers	
LS 50	173.00
LS 75	260.00
LS 100	330.00

ORANGE (EX. VAT)

SPEAKERS	
113 Reflex Bass, 2 x 15" 170W	259.17
113/200 Reflex Bass, 2 x 15" 200W	314.00
109, 4 x 12" 120W	185.13
114/4H, 1 x 15" inc horn, 4 horns and cross	348.00
106, 4 x 12" anti feedback col.	184.65
107/SH 2 x 12" + hns	185.01
109/200 4 x 12" 200W	223.47
131H 1 x 15" + hns	193.50
131/100H 1 x 15" 100W	203.28
114 1 x 15" 85W	198.00
114/100 1 x 15" 100W	253.28
124 1 x 12" monitor	69.96
124/H 1 x 12" mon + hns	92.85
121/A 2hn + x-over	98.21
AMPS	
102, 120W graphic PA	214.56
103T, 200W, Slave	186.63
111, 120W, graphic Slave	191.18
112, 120, 120W	213.15
112.80 80W graphic	191.18
115, 80W combo	291.45
115/R 80W, combo with Hammond Reverb	332.97
115, 120, 120W combo	349.26
112/120M Overdrive	216.45
112/80M Overdrive	193.68
129/100 Reverb amp.	247.86
115/80M overdrive	295.26
115/120M overdrive	352.89
115/80MR overdrive reverb	336.60
125 50W combo	318.33
125/100 100W combo	353.37
130/B 120W PA	278.70
104/B 120W valve PA	344.97
MIXERS	
130/A 6-chan	170.07
12/2	376.50
OMEC	
150W inst. amp	137.98
150EQ + equalizer	156.94
S150 + effects	185.19
S150EQ w. both	205.74
PA150 4 ch. Wrvb.	165.08
PA150 EQ	182.03
OMI digital amp	397.22
OM2 Remote unit	39.83
Speakers	
OCI 2 x 12 PA	92.11
OC2 2 x 12 stage	95.71
OC3 2 x 12 140W	109.71
OC4 15" bass	118.11

CL410 Classic 50W 4 x 10" w. reverb + Automix	
D212 Deuce 120W 2 x 12" w. reverb + Automix	294.50
A112 Artist 120W 1 x 2 w. reverb + Automix	333.25
M212 Mace 160W 2 x 12" w. reverb + Automix	333.25
M412 Mace 160W 4 x 12" w. reverb + Automix	441.75
SN212 Session 200W 2 x 12 w. reverb	527.00
SN12EV Session 200W 2 x 12" Electro-Voice spkrs	410.75
SN115 Session 200W 1 x 15" JBL or Black Widow	519.25
LTD115 LTD 200W 1 x 15" JBL or Black Widow	503.75
Instrument Amplifier Heads	503.75
CY Century 100W all purpose	166.62
SAP Standard 130W all purpose + reverb + Automix	224.75
B Bass 200W w. Eq + Automix	286.75
M Musician 200W w. Eq + effects + Automix	313.88
MA Mace 160W w. reverb + Automix	313.88
SN Season 200W w. rvb	279.00
F800G Festival Series 400W w. reverb, effects and Eq	480.50
F800B Festival Series 400W Bs unit w. Eq	410.75
Instrument Speaker Enclosures	
115 1 x 15"	127.87
212 2 x 12"	147.25
412S 4 x 12" Stackable	209.25
412M 4 x 12"	228.86
412F 4 x 12"	228.86
215 2 x 15"	197.62
215H 2 x 15" + Hyperbolic Hn	248.00
610 6 x 10"	201.50
612H 6 x 12" + Hyperbolic Hn	317.75
810 8 x 10"	348.75
118S 1 x 18" Stackable	286.75
118FH 1 x 18" Folded Hn	356.60

PEAVEY

exc VAT	
Combination Amplifiers	
P112 Pacer 45W	
1 x 12" w. reverb	170.50
TNT Tn 1 45W 1 x 15" bs unit	209.25
CL212 Classic 50W 2 x 12" w. reverb + Automix	248.00

SPI Spider Bin 1 x 15" + Radial Hn Theatre Type encl. each	
T300 Bank of 3 Twtrs	58.13
T12 Radial Bank of 12 Tweeters each	166.62
Ancillary Public Address Equipment	333.25
MO Monitor Amp 130W	186.00
112TS Monitor Wedge Cab 1 x 12" + 2 Tweeters each	135.69
22 Spider 22 High Efficiency Hn driver	73.63
A1 Adaptor for above	7.75
A2 ditto	11.63
A3 ditto	13.95

RESLOSOUND	
S81/M Cardioid med mic	42.55
S91/H Condenser mic	52.87
S91/L-M Condenser mic	52.87
UDI-H Cardioid mic	28.00
UDI-M Cardioid mic	28.00
RG71 Super Cardioid mic	24.00
ECON Omni-dir. mic	12.85
Cabaret Exec mic	356.40
TX100 (Gold mic, transmitter)	174.96
TX100 (Gold mic, transmitter)	174.96
RXA Receiver w. aerial PA	174.50
Horn i/p.	166.32
4820 25W	56.00
4820/T 25W	65.50
SU25 Driver 25W	23.50
SU25 25W	32.25
SA6205 Spark diaphragm	4.33

ROOST

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

ROSE-MORRIS

MARSHALL	
Instrument Amp Tops	
1959 100W Lead	235.95
2203 100W M/Vol.	235.95
1989 50W keyboard	191.95
2195 100W Trans	119.95
2098 100W Trans Lead	182.95
1992 100W Bass	235.95
2099 100W Trans Bass	182.95

1986 50W bass	
1987 50W Lead	191.95
2204 50W M/Vol	191.95
2205 100W Slave	156.40
Instrument Cabinets	
1982-82B 120W 4 x 12	191.50
1960-60B 100W 4 x 12	176.25
1935-35B 100W 4 x 12	176.25
1979-79B 200W 4X15	285.00
2095-95B 100W 2 x 12	176.25
2065-65B 125W Powercel	190.90
2064-65B 100W Powercel	165.15
1990 100W 8 x 10	187.70
2069 120W Artist	173.85
2052 125W Powercel	228.75
2056 250W Powercel	386.50
2196 100W Lead/bass	146.95

RESLOSOUND

PA Amps & Mixers	
2003 100W 6 Ch Amp	235.95
1985 50W 4 Ch Amp	191.95
2051 250W Slave	92.35
2125 8 ch rvb mixer amp	245.95
PA Cabs & Bins	
2097 pr 8 x 8 125W	211.90
2071 6 Ch Mixer	28.00
2022 30W Trans Ld	299.95
2202 30W Trans Bs	147.50
2199 30W 2 x 12	166

A3S-T	21.60	System 100 stack	129.00	210HD-130	558.49	YGL 3A 100W head- rvb/trim.	186.00	AK 157 15"	127.00	A150H as A150 w mid range hn.	269.73
A31PC-S	15.60	System 200 stack	412.50	212HD-130	649.41	YBA-3	171.00	500 Dividing Network	42.00	A250 1 x 18" fld hn bs enc 200W	277.50
A50-XC	18.60	SP2 tweeter	33.00	410HD-130	649.41	Speaker Systems:		1000 Dividing Network	137.00	P.A. ENCLOSURES	
F300R	10.20	SP4 tweeter	51.00	112RP-65	349.95	YS-15P 15" ported bs.	108.00	53 Pressure driver	86.00	S50 1 x 12" 60W	59.85
SR SERIES		SP5 tweeter	37.50	112RD-65	449.95	YT-15 2 x 15" ld/bs	132.00	4 cell horn	54.00	S100 2 x 12" 120W	84.82
SR101-2E	1017.00			112RP-100EVM	449.95	YF-10 4 x 10" ld/bs.	132.00	4K horn	290.00	S150 1 x 15" w H.F.	174.21
SR102	279.00			112RD-100EVM	449.95	YC-810 8 x 10" bs.	165.00	8 cell horn	329.00	hms 100W	157.65
SR103	234.00			212HD-130EVM	699.41	YF-212 2 x 12" ld	120.00	10 cell horn	383.00	S200 4 x 12" 240W	61.74
SR105C-E6	390.00			Heads		YB-18 1 x 18"	165.00	12 cell horn	514.00	M50 1 x 12" monitor	66.45
SR106-2E	129.00			65	316.05	YCN-212 2 x 12" Vega cab 200W	147.00	15 cell horn	192.00	60W	154.50
SR107-2E	204.00			65REV	385.27	P.A. Amps:		Horn throat adaptors	15.00	Projector 100 1 x 15" 2 hn.	258.00
SR108	582.00			HD130	402.63	YVN-3 P.A. rvb 30W	108.00			Projector 200 2 x 15" 3 hn.	187.23
SR109-2E	534.00			HD10REV	471.90	YVM 4-4 ch w/rvb	165.00			T70 H.F. horn 70W	171.48
SR110-2E	153.00			Speaker Enclosures		YVM-6 ch w/rvb	258.00			0 36" horn 70W	314.85
SR112	234.00			115RH65	267.84	YPM-1 100W slave	108.00			MONITOR ENCLOSURES	
SR116	264.00			212RH130	318.06	P.A. Speaker Systems:				M100/12 1 x 12"	370.71
A101A	82.20			412GS	342.04	YSC-2 4 x 12" cols (pr)	162.00			M100/15 1 x 15"	1275.00
A101B	16.20			115RH-130EVM	297.84	YSC-3 4 x 8" cols (pr)	126.00			M200/15 1 x 15"	184.98
A120A	28.80			212RH-130	199.95	YSC-8 6 x 8" cols (pr)	198.00			D24 St 24 ch	1275.00
A103A	24.60			412B	369.95	YSC-9 15 x 12" x hn cabs (pr)	480.00			Multi wedge 200W	184.98
A105A	57.60					YM-1 Mtr cabs (ea)	69.00			Mon Horn "A"	12.78
A112A	39.60					YSC-7A Cols (pr)	240.00			Mon Horn "B" Ext	58.68
A112B	57.00					YSP-1 Sibilance Pro- jector	63.00			D8 Mono 8 ch	185.79
A112C	15.60					YM-2 100W mon	114.00			D8 D-L Mono 8 ch	229.80
A30A	52.80					4200 mixer-amp	165.00			D16 St 16 ch	870.00

**DAVE SIMMS
MUSIC PRODUCTS
(EX. VAT)**

August Amplification	
PA 100 4 ch	119.99
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
"V" 4 x 12 Inst. Cab.	140.00
1 x 15 Folded Hn Bin.	145.00
Add on Hn per pr	64.80
Full-mix PA 100	149.99
Power slave 125 amp	94.50
1 x 15 Super bin w hn	167.00
1 x 15 Mini bin	124.30
1 x 15 Super mini bin	145.80
August Disco Consoles	
MD3 Garrard dks	218.45
MD1	153.25
MD3 100	286.25

SOLA SOUND

Reverb mixer	45.20
6-ch mixer	37.79
Graphic equaliser	45.20
Mighty Atom amp	27.90
Compact 10	41.85
Sola 300W amp	89.64
Buckeroo 7W amp	33.13

SOUNDOUT (EX. VAT)

M200 Mono slave	141.00
S400 Stereo slave	217.50
M174M 4-chn mic mixer	97.50
M174 170W mixer amp	165.50
M206 200W c ch. w. rvs	210.00
Speakers	
DL6 100W full range	117.00
DL8 200W full range	216.00

**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
Loudspeakers	
HE1c, 1 x 12, 50W	60.00
HE2c, 2 x 12, 100W	93.00
DL3, 100W F/rng	183.00
DL6, 100W F/rng	108.00
Series VI	246.00
Series VIa	186.00
SP 18 pre amp	135.00

SOUNDCRAFT

16/2 mixer	1000.00
12/4 mixer	1500.00
16/4 mixer	1800.00
Soundcraft/Court Acoustic PA's prices on application. Options arranged	
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
SL100, 120W slave amp	127.90
SL200, 240W slave amp	177.90
MP10, 10-chn mixer	577.15
MP-16, 16-chn 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-GB, 200W cab	206.60
2100 BB, 100W bs cab	213.60
370-B 70W horn p.a. cab.	142.15
3140-BH, 140W hn p.a. cab	186.45
3140-B 140W p.a. cab.	156.45
3200-B, 120W bass horn cab.	427.90
H-50 70W tweeter horn	156.45
H-100 120W tweeter horn	227.15

STRINGS & THINGS

MUSIC MAN	
Combo Amps	
112-65	428.62
115-65	471.90
210-65	471.90
212-65	558.49
410-65	558.49

**THEATRE
PROJECTS (EX. VAT)**

STUDIO MONITORS	
9844A 30W	400.00
9845 50W	470.00
9846-8A 100W	495.00
9849A 60W	330.00
CROSSOVERS AND MIXERS	
1650 2B band equalizer	530.00
729A 2 chan. 24 freq. equalizer	668.00
N50F 250W X-over	120.00
N501 8A 100W X-over	47.00
N800D 75W X-over	57.00
AMPLIFIERS	
9440A 2 x 225W	635.00
1224 60W/30W bi-amp	240.00
1609 100W/50W bi- amp	470.00

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"	400.00
Gauss + Diff Hn	230.00
Hexagonal Mt.	245.00
A200 Ster. power amp	260.00
B300 Pro. Power amp.	350.00
A300 Pro. Power amp.	480.00
A500 Pro. Power amp.	1740.00
TPS 12/2 mixer	2125.50
TPS 16/2 mixer	2500.00
TPS 20/2 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
Beiden Multiway Cables	on app
Cables - Multiway	on app
Cannon Pigs - stg. Boxes.	on app
Guass Spkrs.	on app
JBL Spkrs	on app

TRAYNOR (EX. VAT)

Combs:	
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
Amplifiers	
YBA-1 50W, bs.	120.00
YRM-1 50W ld w/rvb	147.00
YBA-1A 100W bs.	150.00

W.E.M.

Copicat Echo	94.50
Dominator 30	185.00
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

WITAVOX (EX. VAT)

Tunderbolt	540.00
AK 156 15"	127.00

**CONCERT RANGE
PA ENCLOSURES**

B12 1 x 12" Mid rnge hn 200W	196.20
B15 1 x 15" bs hn 200W	240.12
B30 2 x 15" bs hn 400W	398.58
H100E Radial horn	136.23
H100V Radial horn	187.23
T70 H.F. horn 70W	171.48
0 36" horn 70W	314.85

WOODS

GUYATONE	
GA280	47.58
GA380	64.97
GA480	90.36
GA580	127.17
GA580B	149.60
GA680	165.80
GA880	234.00
GA100DDR	279.45
GA1100DR	309.58
PS.101 Phaser	20.49

INST AMPLIFIERS

LW50 w sustain 70W	139.50
LW100 w sustain 120W	158.55
CM30 Combo w reverb	213.00
P.A. AMPLIFIERS	
PA100 6 ch PA amp	122.49
PA150 6 ch A amp	168.99
PA200 6 ch PA amp	189.00
POWER SLAVE AMPLIFIERS	
PS100 100W	106.92
PS150 150W	119.43
PS250 250W	148.50
PS300 300W (stl)	184.22
INSTRUMENT ENCLOSURES	
A2004 x 12" 200W	167.68
A150 x 15" fld hn bs enc 150W	216.63

WHITE

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

ZOOT-HORN (EX. VAT)

All prices available on appl.	TBA
BB 11 x 15" bin	..
BB 22 x 15" bin	..
FB 5 mon. 75W	..
FB 6 mon. 150W	..
MB 1 2 x 12" ATC	..
MB 2 2 x 12" Gauss	..
HU8 driver + hn	..
ST203 Super drivers	..
CB15 1 x 15" bass enc	..
SD18 1 x 18" bass enc	..
SF1 4-way PA cab	..
Modular custom mixers	..
Electronic crossovers	..
Studio consoles	..

PERCUSSION INSTRUMENTS

ASBA

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

Accusonic timpani 29 inch	666.50
Concert Tom-Toms:	
8".....	39.08
10".....	42.84
12".....	45.40
13".....	47.91
14".....	52.22
15".....	64.43
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

FLETCHER, COPPOCK & NEWMAN

KENT	
N5201 Apollo 5.....	229.00
N2501 Superstar.....	295.00
N2501 Apollo 4.....	156.00

GIGSVILLE

ARIA	
DO 5501 5-drum kit.....	449.50
DO 5800 8 Concert toms.....	329.80

HÖHNER

SONOR	
Outfits:	
metallic/celluloid.....	569.75
celluloid.....	599.75
metallic/celluloid.....	734.45
celluloid.....	597.45
metallic/celluloid.....	657.80
celluloid.....	759.25
metallic/celluloid.....	729.50
celluloid.....	772.40
metallic/celluloid.....	944.45
celluloid.....	913.75
metallic/celluloid.....	974.00
celluloid.....	1212.95
metallic/celluloid.....	1125.10

KX947 acrylic.....	1198.90
celluloid.....	1498.75
metallic/celluloid.....	904.40
celluloid.....	958.35
metallic/celluloid.....	1181.10
celluloid.....	1087.15
metallic/celluloid.....	1150.95
celluloid.....	1413.10
metallic/celluloid.....	1379.70
celluloid.....	1465.40
metallic/celluloid.....	1815.05
celluloid.....	89.30
metallic/celluloid.....	89.95
celluloid.....	97.50
metallic/celluloid.....	162.90
celluloid.....	89.95
metallic/celluloid.....	153.65
celluloid.....	167.30
metallic/celluloid.....	167.30
celluloid.....	181.70
metallic/celluloid.....	63.55
celluloid.....	63.55
metallic/celluloid.....	42.60
celluloid.....	42.60
metallic/celluloid.....	45.95
celluloid.....	53.50
metallic/celluloid.....	64.95
celluloid.....	78.15
metallic/celluloid.....	56.40
celluloid.....	66.35
metallic/celluloid.....	78.45
celluloid.....	92.90
metallic/celluloid.....	105.55
celluloid.....	115.35
metallic/celluloid.....	128.65
celluloid.....	4.75
metallic/celluloid.....	6.10
celluloid.....	7.30
metallic/celluloid.....	10.20
celluloid.....	14.55
metallic/celluloid.....	16.50

HORNBY-SKEWES

TFL102.....	75.00
TFL104 snare.....	22.00
HOSHINO.....	
5075.....	389.00
8050.....	399.00
HK300.....	169.00
JM510 snare.....	43.00
S480 Snare stand.....	26.00
H280 Hi-hat stand.....	34.00
T360 Drum stool.....	41.00
C580 Boom stand.....	40.50

KEMBLE

YAMAHA

Kits - 9000 Series	
YD91245 Drums.....	745.00
YD9122W 5 Drums.....	657.00
Bass 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
FT914AE.....	115.00
FT916AE.....	135.00
FT918AE.....	150.00
Snare drums	
SD050MB.....	119.00
SD055MB.....	122.00
SD065MB.....	126.00
SD050B.....	112.00
SD055B.....	114.00
SD065B.....	116.00
Kits - 7000 series	
YD7124W 5 Drums.....	640.00
YD7122W 5 Drums.....	534.00
Bass drums	
BD718A.....	133.00
BD720B.....	162.00
BD722B.....	180.00
BD724B.....	220.00
Tom toms	
TT712AE.....	65.00
TT713AE.....	69.00
TT714AE.....	94.00
FT714AE.....	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

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 (per 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).....	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/PFW 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.....	610.00
6324/SNP 24" Bs.....	610.00
6332/PFW 22" Bs.....	494.00
6332/SFW 22" Bs.....	525.00
6332/SF 22" Bs.....	557.00
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/SF 22" Bs.....	496.00
6342/SNP 22" Bs.....	524.00
6355/PNP Concert	
Tom-toms.....	429.00
6355/SNP Concert	
Tom-toms.....	468.00
Snare Drums:	
6356 Cust Metal Snare 5 x 14".....	51.00
6357 Cust Brass Snare 5 x 14".....	71.00
6358 Cust Brass Snare 6 1/2 x 14".....	71.00
Accessories:	
6360 Bs Drm Pedal.....	25.75
6361 Hi-Hat stand.....	31.75
6362 Cymbal floor stand.....	16.00
6363 Snare Drum stand.....	18.25
6364 Cymbal Boom stand.....	30.75
6365 Drummer's Stool.....	39.50
PEARL MAXWIN	
Outfits:	
6400 Stage-705 22" Bs Drum.....	245.00
6401 Stage-704 22" Bs Drum.....	218.00
6402 Studio-504 22" Bs Drum.....	199.00
6403 Studio-503 20" Bs Drum.....	126.00
Snare Drums:	
6410 Snare Drum Kit 5 x 14, 12".....	36.75

6411 Metal Snare Drum, 5 1/2 x 14".....	118.00
Chrome.....	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
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
1435, 14 x 14".....	144.00
1440, 14 x 10".....	144.00
1442, 12 x 8".....	144.00
1445, 16 x 16".....	144.00
1446, 16 x 16".....	144.00
1448, 18 x 16".....	144.00

ORANGE

Single drum kit.....	To order
Double drum kit.....	To order

PREMIER (VAT)

Snare:	
33, 14 x 5 1/2".....	72.50
35, 14 x 5 1/2".....	76.50
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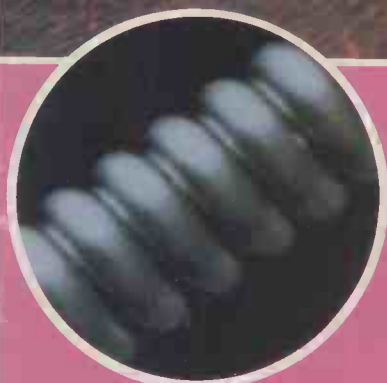
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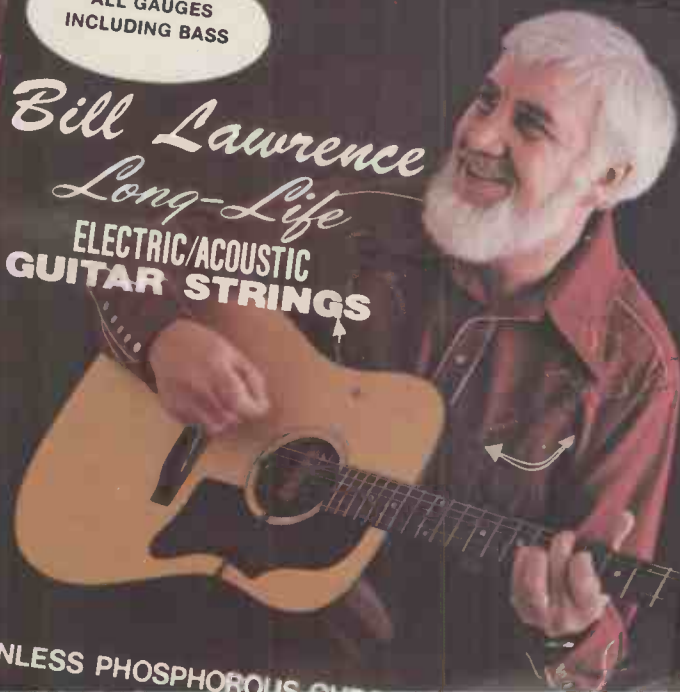
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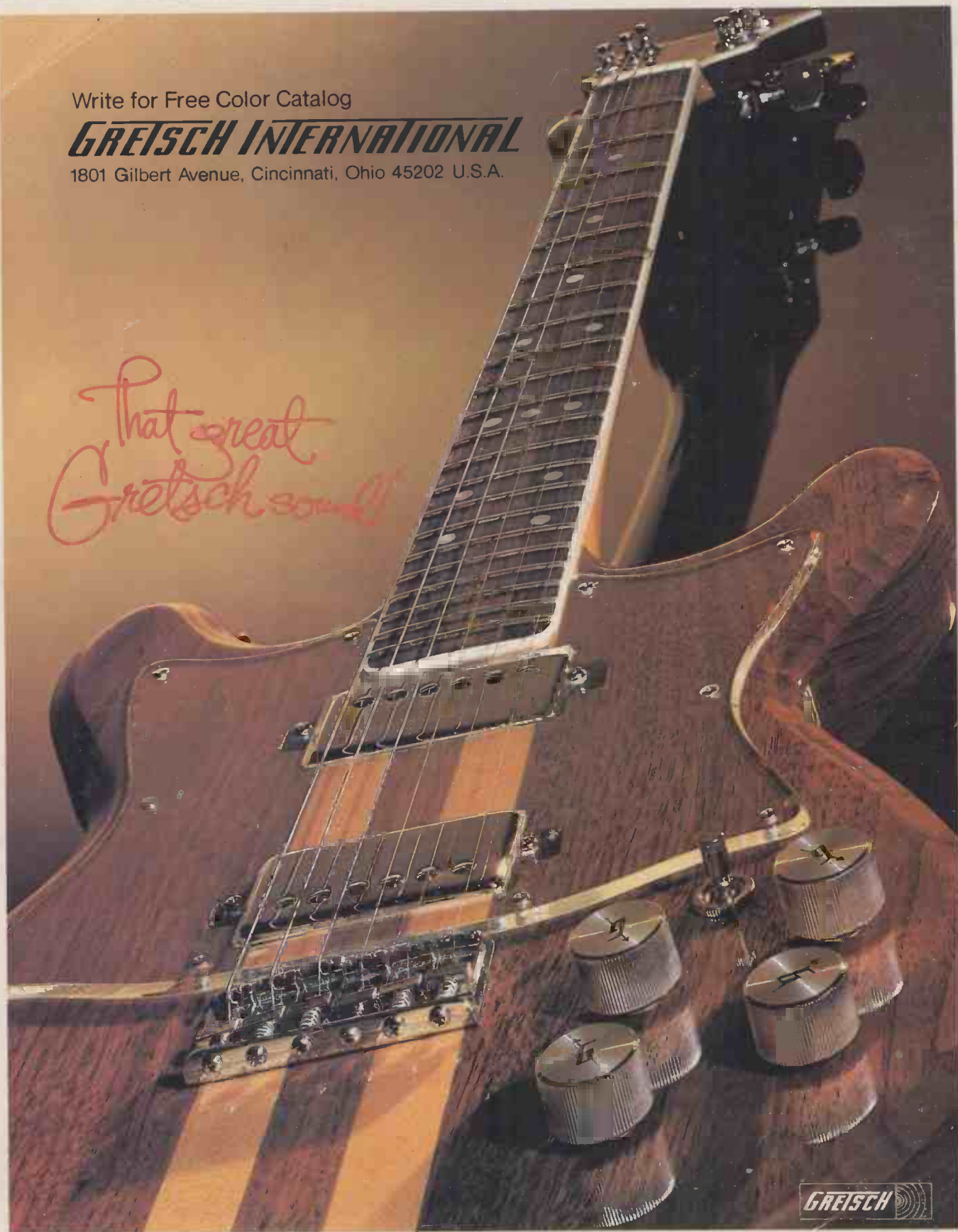


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