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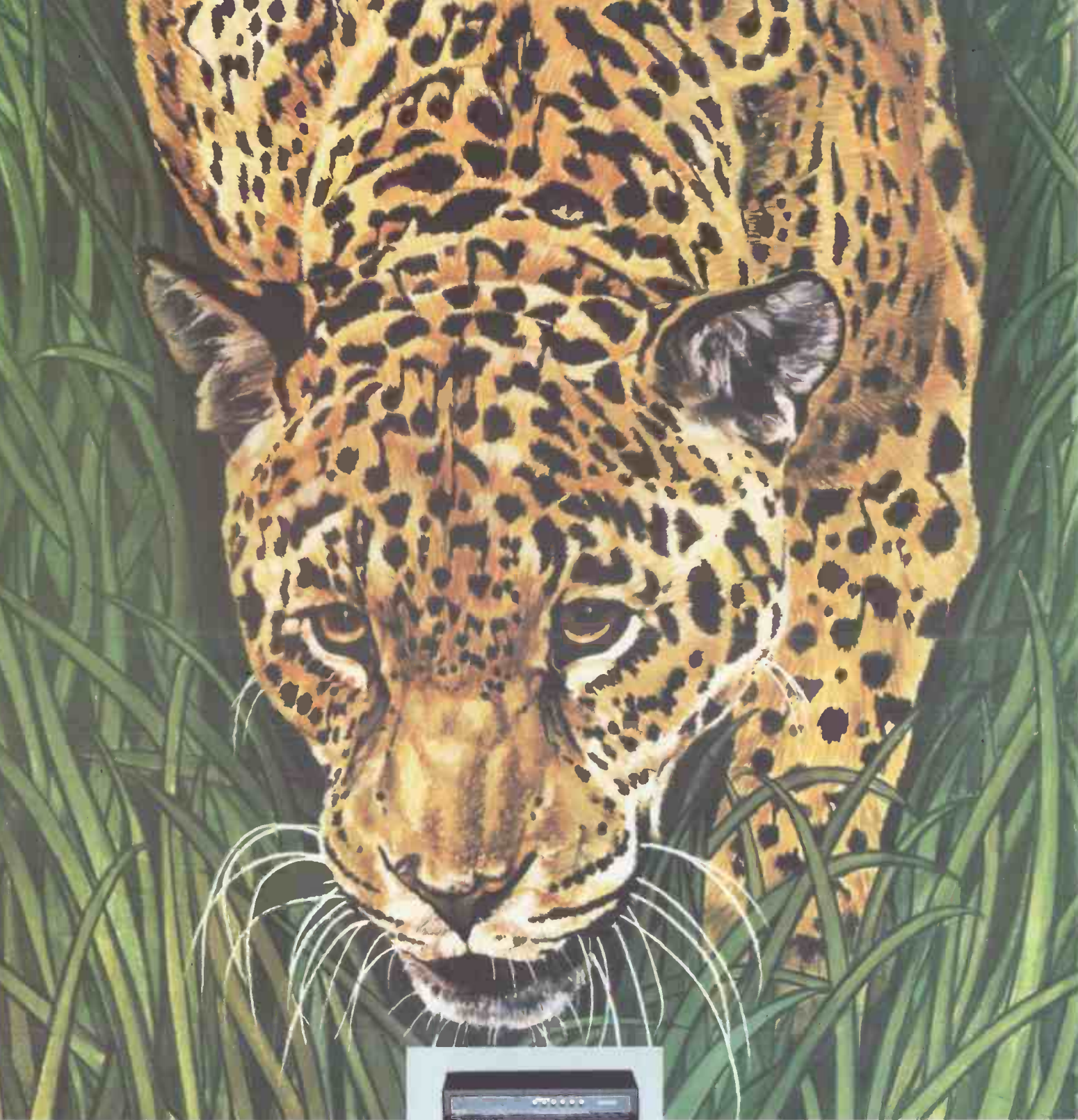
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ROBERT FRIPP — the



young person's guide by Giovanni Dadamo



Beat Guv'nor Tom Stock said it like he meant it: "He's one of the *great* guitarists. There isn't a week gone by without letters asking about him and where he is and what he's doing. He may not be a household name exactly, but Robert Fripp's influenced thousands of young players. I wish," he added not a little ruefully, "I only had the time to talk to him myself."

Cover story. Big Splash. Fripp From A to Z. "For Monday?" Five days. As usual, this was going to have to be one of those reach for the sky but don't be too down if you don't catch the sun assignments. Sometimes a handful of good air can be almost as good. It's an attitude Robert Fripp probably would be quite supportive of, as I'd discover quite soon.

Mr. Fripp, as everyone and his Aunt Edie must know by now, was in London during the closing days of April. Simultaneously available with this appearance was a little gem name of 'Exposure', the long-anticipated first Fripp solo LP and — as me and many more'll gladly testify, it was well worth the wait.

Tom Stock had asked for an exhaustive piece. Research began as close to point A as possible. No, not with Bob himself, that would be a couple of days' hence. Meanwhile I began to probe the roots of the man's career with the invaluable assistance of something entitled 'The Young Person's Guide To King Crimson', the two-record Crimson compilation assembled by the man himself back in '75. I set the first disc on the deck, snuggled into a lumpy armchair and listened.

Not just with ears but eyes too. 'Guide', you see, comes complete with 'Guide'-book, a twelve-inch square, twenty-page King Crimson dossier that tells the Crimson story from start to finish. Mr. Fripp compiled the item himself, of course, and related the group's erratic, often brilliant saga in the form of a series of diary entries starting off on June 1st, 1968 — release date of the word on Giles Giles & Fripp, the ill-fated ensemble that would be the springboard to Crimson itself. From then on the story tells itself in newspaper clippings, gig and record reviews, extracts from interviews, plain entries of fact ('July 17: Recording with King Crimson Producing', this following directly on from earlier entries about a series of recordings with outside production help that had, by July 16th, come to naught: 'Recording: Dissolution with Tony Clark and abandonment of all tapes'). More fascinating still, are Fripp's own little notes and comments, extracts from his private 'Journal' and so on.

The plan was a quick refresher course. As on previous occasions, I found myself

starting on June 1st, 1968 and being drawn through a barrage of good and bad events, all the way along the years, through countless line-up changes, four massive American tours, nine albums, through to Fripp's final announcement that King Crimson has "ceased to exist" just — impeccable timing — as the group's eighth and penultimate LP, 'Red' hit the shops. The book doesn't end there, however. Bravely, Fripp leaves nothing out, not even the by now typically across the board reviews that met the posthumously — issued 'U.S.A.' LP or the final announcement that Fripp was working on this last compilation itself, delivered in typically venomous fashion in a pop weekly gossip column.

King Crimson were *the* British rock'n'roll event of 1976, a breath-taking live band who sounded like no-one who'd ever come before them. In less than a year they went from an enthusiastic whisper from the street to certified Next Big Thing, a position solidified by a cracker first LP. They were something to get excited about. They were reaching for the sun.

No-one catches *that* golf-ball. Crimson faltered, rallied, shed first one skin then another. Crew-men were lost at sea. Some jumped and one or two, perhaps, were even nudged a little. Horizons were aimed for and some turned out to be mirages after all. But Crimson could never be totally discounted, even when times got weird. It became apparent that Crimson was Robert Fripp's gig first and foremost. In the end he was the only original left but the hunger for new musical maps never seemed to falter, just as Fripp's Gibson never said anything twice and never spoke without having something worth communicating.

There are ten King Crimson records and some are brilliant and some aren't but every one has something worth hearing at least ten times. Like always, it's better to hear than rely on hearsay. They're still around and deserve to be. A part, as they say, of our musical heritage. And as for the day-to-day facts and fantasies, as I've already intimated at least once, Fripp's 'Guide' booklet does an admirable job of telling it from his point of view.

"I'm a short and tidy person," said Robert Fripp in a King's Road office at noon on Friday April 27th, 1979. In point of fact, he's no Nils Lofgren. But it's the second half of this statement that rings truest with Robert Fripp.

'Exposure' comes complete with a little grey folder. Inside are a number of sheets of an informative nature, plus Robert Fripp post-card, this fulfilling both a decorative and functional (if you can afford the stamp, that is) role.

The sheet that counts is Robert Fripp's discography. First come the 'oldies' bearing his own name: 'The Cheerful Insanity Of Giles, Giles and Fripp', the Crimson years, two collaborations with Brian Eno, 'No Pussy Footing' and 'Evening Star'. 'Exposure' next, of course. Thence to Production credits: eight to date, kicking off with a trio of albums featuring various manifestations of Keith Tippett, 'Matching Mole's Little Red Record', Spontaneous Combustion's version of 'Sabre Dance' and, more recently, the excellent 'Peter Gabriel II' (the record which converted this long-time non-Gabriel consumer, not a little, I suspect, due to Fripp's involvement). Two others: a solo LP by Daryl Hall (the blond one) entitled 'Sacred Songs', recorded over eighteen months past and unlikely ever to see the light of day ("Unscheduled" according to the RCA fat-cats: Fripp suggests you drop the label a stiff letter/petition — it could just work). Most recent is an LP with three American ladies called The Roches, one of whom — Terre — can be heard on 'Exposure'; an acoustic group which Fripp insisted on keeping that way in the studio, against heavy record company pressure. It's just come out Stateside and is, Fripp beams, receiving very hot reviews.

There's been extensive guest appearances too, both on several of the above-named, and on discs by everyone from Blondie ('Fade Away And Radiate'), Van Der Graaf/Peter Hamill (another 'Exposure' guest, along with Hall and Gabriel) and, but of course, the lead guitar on Bowie's 'Heroes'. And that's by no means that, even omitting a number of items mentioned in the 'Exposure' booklet (Would you believe a Charlie Drake '45? It's true), Fripp's later career displays the kind of gargantuan appetite for work, work, work matched only by that of stalwart sidekick Brian Eno. Fripp is still set to star opposite Debbie Harry in the new 'Alphaville' (a kind of French '1984') movie, now iced until late Winter. Meanwhile he already has his next LP in the can, and its follow-up all worked out.

Fripp in the flesh made his first manifestation at the Polydor offices on the day following receipt of this assignment. Mr. Fripp would, Polydor Boy Wonder Chris Bohn announced, be giving a preview of his *next* LP, 'Frippatronics' early that evening and would I care to come? I would, and so would some thirty other bods, the bunch of us crammed into this second floor executive office.

Black suit, shirt, socks and Gibson cover the better part of Fripp's frame. As always, he sits. He has a pedal board before him and a couple of tape machines by his side. What is about to happen, he announces, leaves a lot to chance. It could be very good or, just as easily, go horribly wrong. Fripp is prepared for either eventuality. For him, Fripp explains, this is just a rehearsal for 'Music For Restaurants' which event will occur on the following evening at a Notting Hill pizza parlour. We should feel free to move around, fetch drinks, sandwiches etc.

"Would you like to pick a note?" asks Fripp. The gent seated opposite him asks for 'E'. Fripp begins to pluck 'E's. In a

matter of seconds his first note has been through the tape system and set up a swelling, repetitive rhythm. Fripp throws in other notes, variations, snatches of melody. Within minutes there's a symphonic swell of sound filling the room. It's called Frippatronics and can be delicately beautiful one moment, turbulently hard the next. It's entrancing and at the same time isn't in any way aggressive. Another piece follows, again kicked off by someone in the audience. Same only different. Towards the end Fripp leans over to the line of recording tape poised between the two recorders and gently taps it with an index finger. The tune distorts slightly and the distortion part is repeated on the tape. Another way of making music. At the end Fripp's eyes take a long slow scan across the room, covering every face.

The atmosphere remains relaxed. Fripp talks to anyone who wants conversation. The three kids from The Cure rush up and pelt him with questions. Fripp explains, carefully and patiently.

'Restaurant Music' goes splendidly. Afterwards the Pizza Express manager is said to offer Fripp a regular spot. The next night Frippatronics fill a record shop basement. After the 'set' Fripp answers questions from the audience and tells the little group of Crimso freaks at the front where to get hold of the best Crimson material.

Within minutes of meeting Fripp it's obvious that a quick-run through of his musical career simply isn't on. Like Eno, the immediate and lasting impression is of coming into contact with a buzzy, hungry mind that savours anything and everything.

'Frippatronics', it transpires, belongs to the category Eno's termed 'ambient music' — intelligent Muzak, if you like, that can either be listened to head-on, or, at the opposite extreme, used to give a room colour of the sort wallpaper can't provide, complement a mood, whatever. At the previous evening's restaurant performance, says Fripp, he deliberately avoided disturbing anyone, "anything that might verge on the cacophonous or even mildly disturbing.

"But I think some of it did. It seemed to me at times that people forgot that they were eating and needed to be reminded of the fact. So I'd give them a little jump now and then, just to wake people up." The British visit is only part of a global tour of "offices, restaurants, and record shop basements." It was not an idea that met with immediate approval from his record company, Fripp admits.

"But I think that EG (his management company) gave up on the idea of 'Robert' a long time ago, in terms of having a person who ever really worked within the conventions of the established norm." Having Eno around helped, says Fripp, "to re-inforce each other's sometimes 'peculiar' ways of operating."

Will he do any 'orthodox' performances, with a band, say? Songs like 'You Burn Me Up, I'm A Cigarette', I explain, in answer to Fripp's query as to what an 'orthodox' performance might involve.

Fripp has no current plans of that nature, says Fripp. However, he does know what

he'd do if he ever does get the itch to play in a group context again. "Get the musicians together, rehearse for six weeks so that a common music could be discovered between the people involved. Do that, rather than going in with a pre-conceived notion of the music that this band will write.

"And then at the point, when one has decided a rough repertoire, go into a club in a major centre — in New York it would be Max's Kansas City, in London The Marquee perhaps — and play every night. And rather than kill the musicians by travelling, one would kill the musicians by playing! It seems to me a far more sensible way of proceeding — all their energy will then be available for playing. The responsibility then will be on the audience to get to the event."

Impossible? "The business will *change*," states Fripp with conviction.

"What happens then, of course, is that this get to be the established trend. Once there's a precedent, which is the most difficult, then a number of other people do it and then finally the business adopts this as the way of promoting artists.

"So, in seven years' time — if this works out — Fripp and Eno would have to play Madison Square Gardens. To validate the idea of playing in large spaces. That would be the logical conclusion.

"But in practice, of course, one remains fluid, and never denies oneself the possibility of a different kind of performance. Although," he proviso's, "because of the prevailing 'conventional wisdom', more energy has to go into this other stream at the moment in order to get it working."

What happens if you're playing Frippatronics and feel the urge for the kind of expression you'd get from a rock guitar?

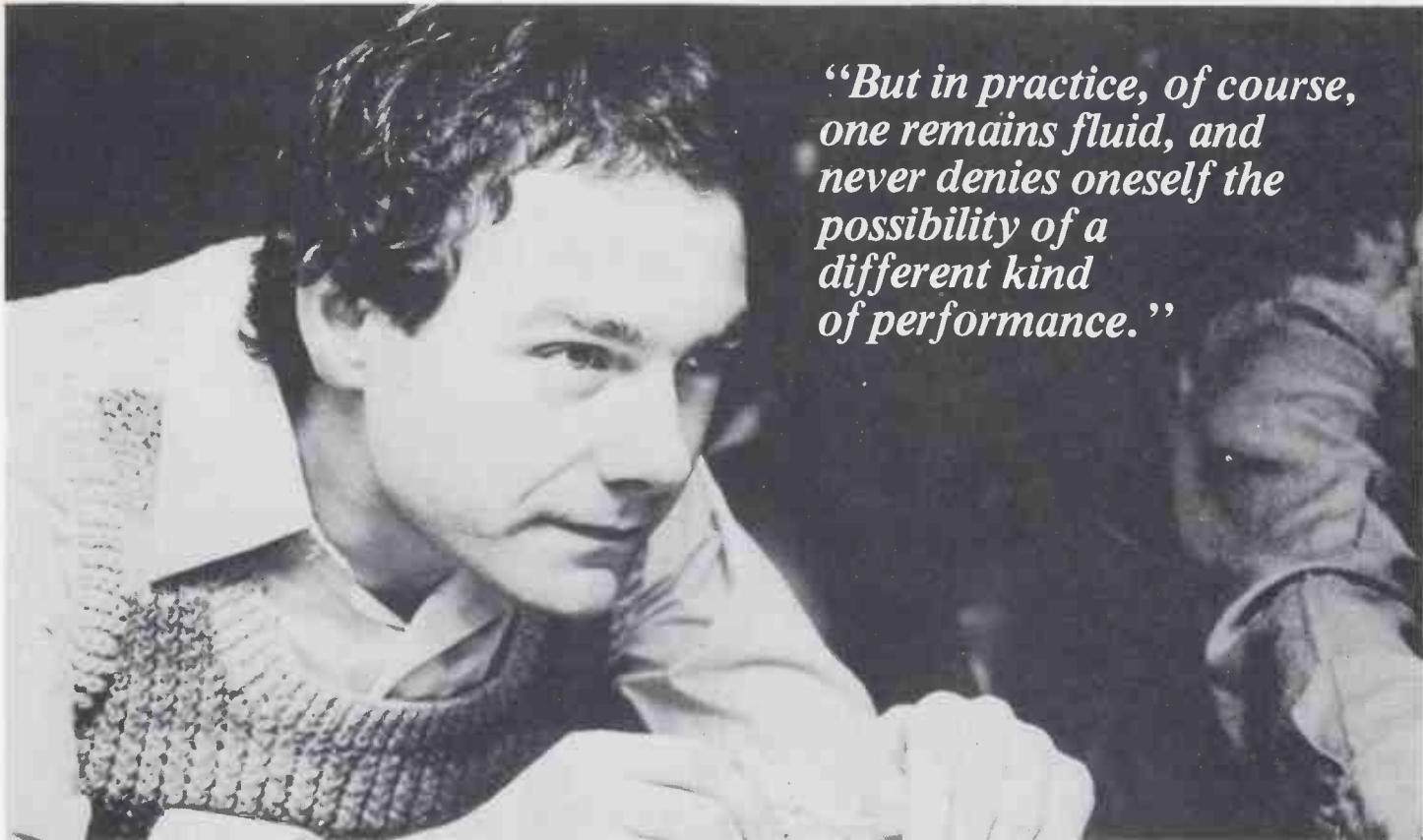
"I always felt, in terms of the so-called 'The Heavy Metal'," commences Fripp, "where one is trying to attack the audience on a visceral level, that often it was far more effective to produce tension by purely musical means — certain dissonances, combined with the volume, could do far more than with a straight forward root fifth octave, than the traditional YAG-AG-AG-GA-GA-GA-GA-GEH-GEH-GEH-GEH-GEH!" (Rough transcription of Fripp singing HM attack riff) "Which is so common-place now that it doesn't create tension, however loud. But if you went to the root fifth flat ninth, it would still be sufficiently acrid and abrasive to have impact."

It's possible, Fripp admits, that Frippatronics performances are "only an excuse to get the people together in the place.

"See, I don't know if Frippatronics is good or bad, from a purely musical point of view. It really seems rather irrelevant that one has to develop a different way of approaching that situation. There is obviously responsibility on the audience, because there's very little doing in the way of tricks to snare the audience."

Is Frippatronics necessarily a solo performance art?

"Because musically it's often so dense that the range covered is akin to a small chamber ensemble. By the time you've had the thirtieth generation coming in, there's quite a thick layer. Which doesn't always



“But in practice, of course, one remains fluid, and never denies oneself the possibility of a different kind of performance.”

provide room for other instruments.

“In the field of Applied Frippatronics, it’s not something really which can exist outside of a recording studio. Pure Frippatronics can, but Applied — on ‘Here Comes The Flood’ where there’s twenty-nine separate loops I did at home, edited, spliced, notated and then transferred onto the song in the studio. The middle of ‘I May Not Have Had Enough Of Me But I’ve Had Enough Of You’ is Applied Frippatronics, the fluttering of wings in the background there. That takes a lot of work and is specifically designed to allow for other instruments. But it’s not a spontaneous situation.”

‘Exposure’ was, Fripp reveals, once known as ‘Music For Sport’, which title now applies to the album’s second side. “And there’s a number of different ways of presenting that. One is to say that initially I was approached by a friend with a view to providing music for the NBC ‘Wide World Of Sport’, which shows on Saturday afternoon television in America. And I sent him a whole number of Frippatronics events, basically water music that would’ve been appropriate for swimming.

“That’s not the only sport to which it refers. There are a number of personal sports that Eno and myself have researched, and we’ve found this kind of music very fitting.”

For example?

“Entertaining at home? Something like that? In fact, it was while entertaining at home that the Frippatronics tapes — which I’ve had for quite a while — I was simply playing them, and the response of the person who visited me was so strong that I decided to release the album.”

Isn’t there an endless source of inspiration for the ‘ambient’ composer?

Music For Opening Cans, Music For Headaches, Music For Poodles, Cutting Your Toe-Nails To . . . ?

“Frippatronics carry on, as it were? Yes, it does seem so. Part of this is to help Eno to generate and supply a large catalogue (‘Music For Catalogues’?) of Ambient Music to a ‘muzak’ firm. There are several firms, aside from Muzak Inc. that supply background music. So instead of going to all the trouble of setting up your own company, one could simply lease out tapes to an existing company. But that would need a fairly large catalogue. So I’m very happy that four months of playing Frippatronics around the world could, at a very conservative estimate, generate enough material for fifty or sixty albums. Assuming one is very, very choosy about the quality of material, it would be difficult to find that you didn’t have a dozen superb albums. I just don’t have the time to listen back to all the Frippatronics that are done.

“Suddenly one discovers there are just ten seconds that generate a lovely mood. And one could simply cut that segment out, put it on a loop and develop a whole new fresh Frippatronicised situation purely from those ten seconds. You could feed the Frippatronics back into the Frippatronics as a second step. Or transfer it to 24-track and solo over the top of it, or treat it in different ways. The possibilities are quite endless.”

‘Guitar Mechanics’ is yet another item on the production line. A Frippatutor? Robert explains:

“Guitar Mechanics’ works in two distinct ways. The first is to develop the musculature of the left hand, then the right hand, and then co-ordination between the two hands. It has to do with the figure exercises and in a sense its arithmetical.

And it has nothing whatsoever to do with music, it has only to do with learning to walk in terms of being a guitar-player.

“The second part of it is: since having learned to walk, one needs to walk somewhere, presumably. And then there should be a vocabulary. So, instead of presenting music in two or three general modes or scales, maybe five or six, what I’m doing is to develop a system of modes and extensions of synthetic scales.

“In addition to the normal major scales, of which there are seven modes, you have the harmonic minor — seven scales there; melodic minor — seven scales there.

“Blues scale — seven scales there or, depending on whether it’s a septatonic or heptatonic system you might have eight scales there. Then you have maybe seventeen or eighteen reasonably well-known synthetic scales, some of which are seven and some are eight-note systems. All the modes there. Quite apart from becoming involved in at least four generally accepted pentatonic scales, with modes on those.

“And you find you have something like a hundred and seventy, hundred and eighty scales. Quite apart from all the different ways one can deal and work within scales. Whether, for example, you proceed in thirds or in fourth; whether you examine the harmonic structure and some of the chords within these modified scales. Quite beautiful, you’d never discover them in any other way than by getting into synthetic scale formation.

“So instead of showing a few words, it’s a question of: Here is the dictionary. Now pick words for yourself that you like. Or, since we’ve been using the metaphors of walking and talking: Here’s the map of the world. Walk where you like.”

SUTHERLAND BROTHERS...

Quiverless
Gavin and Iain
take pot-shots
at
quivering
Tom Stock



Whoever coined the phrase 'It's the singer not the song' which Mick Jagger, amongst others, plaintively crooned through the sixties, could well have coined it about the Sutherland Brothers. If ever a performing artist's work has been lifted, packaged, and used to sell a superstar, then the brothers fit the bill. Rod Stewart probably owes more to the two songwriters than he does to anyone else (except Britt, of course, and his lawyers are said to be sorting that one out!) and even now includes 'Sailing' as his anthem in live performance. Yet how many people knew the Sutherlands wrote that particular song, recorded, and even released it as a single for themselves? Certainly not the audience at a gig in north Germany where the brothers played support to Wishbone Ash, for the Sutherlands found themselves at the wrong end of a barrage of tin cans, bottles and other assorted missiles. It must have been strange to have been accused of ripping off their own song! The Sutherland Brothers have long been respected as two of the finest songwriters around at

present, even if one doesn't particularly go overboard for their music. Now there's a new album, 'When the Night Comes Down', recorded totally without any members of the now-defunct Quiver. We figured a couple of hours with the boys wouldn't go astray ...

Gavin: The standard questions for us are, 'how do you go about writing?' and 'do you work together?' — but it's not the sort of thing that you can actually pin down. We didn't have a system or anything; I don't think anybody does.

Iain: I think I'd qualify that. I think there are people who have a system — there still are staff writers, a la Tin Pan Alley, who seem to be able to write to order, asking themselves what is in the charts and then deciding how close to that successful formula they can go without actually directly ripping off the song. It's such a weird and personal thing though; talking about writing songs though is always difficult without sounding pretentious, because you get down to discussing inspiration: and that's a grey void area. It's like trying to

discover what it is that makes people paint pictures, or create sculptures; it's beyond classification, in some sense.

B.I.: Do you consciously settle down to write?

Iain: That's what I'm saying: I think it just does happen: it comes from the unconscious.

Gavin: I think the longest lasting songs are usually — at least in the experience that we've had — are the ones that weren't hard work to write.

Some of the other stuff is like genuine inspiration: you get involved with the lyrics, and word games, and then find that you get stuck: then it becomes hard work and the chances are less that it will become a quote 'good' song. The stronger songs usually sort of 'appear'.

B.I.: Do you concern yourselves more with lyrics than melody, vice versa, or don't you think about it?

Gavin: Well, whatever's necessary to suit the song.

Iain: In the past I've written songs in which the lyrics have had more emphasis because I've written them

first, or have had the idea for them first, and that way they tend to be stronger as they have to stand up by themselves and for themselves in the first place; usually, though, it's a combination of things. A lot of songs sound great, but if you strip them right down to the lyrics alone, they end up saying very little indeed. A good tune can give banal lyrics a much deeper meaning. I mean, you can say 'oooh oooh aaaah aaaah' — many different ways and it depends on how you say it in that case, rather than what it is you're saying.

Gavin: Some tunes are lyrically catchy rather than melodically memorable. Take the current Supertramp single: that's basically a word game song, and that's where it scores, that's where the attraction is in that; but they do others where the melody is the reason that the song is successful.

Iain: Ultimately, though, it is a combination of the words and tune together.

B.I.: Moving on to your current album now; it is very, very 'American' isn't it?

Gavin: Well, it goes back a long time, you see. When we first started (about 1920!) — people always used to say we sounded and wrote 'American' when we did our very first album for Island; our argument, for the sake of an argument, was that a lot of American country stuff and the roots of their music comes from the same sort of roots that we're from — the north of Scotland, and all the traditions of Scottish folk culture which I suppose gives you a certain sort of background. I'm not saying you use that in any particular sort of way as I'm not particularly interested in that stuff, but it must have some sort of influence.

B.I.: But in the case of 'When the Night Comes Down' you did make a positive decision to record in America on the West Coast with established Los Angeles session musicians.

Gavin: Sure, I take your point — but we were mainly looking for the musicians who suit the music that we write, and that's where they are. I'm not saying that wasn't the case with Quiver, but it was a case of us wanting something fresh to do.

Iain: It's not that there are no great British players; we could have done the album here and it could have been just as good ...

Gavin: But we just wanted to do something different. The band had just split up, and we just thought 'now the band's finished and we're off the road for a while, we'll get another album together in LA simply because it's something we've always fancied

doing.' We enjoyed working with those guys: really good musicians, and nice people as well.

B.I.: How different did you find the working environment?

Gavin: Well, it was automatically different for us because, apart from when we first started out, it was the first time we'd ever approached an album without actually having a band together — and the fact that we had so-called session musicians coming in to do things did create a different atmosphere. Obviously, very little was pre-planned, and the guys in question had no idea of what we were going to ask them to do.

Iain: For want of a better word, it's not as 'clinical' over there as it can be in England. The attitude towards session players is different as well. The guys that we used worked together as a band on a number of projects so it turned out like playing with a band: it's not like playing with five separate guys, and having to go around explaining each different part all the time.

B.I.: Did you have to score the music this time then, working with people who weren't necessarily conversant with your music?

Gavin: No, no, we've never scored our stuff: from our point of view it was like working with an established band.

Iain: A lot of people have still got this concept of session musicians being like old guys with glasses sitting there waiting for you to put a sheet of music in front of them so they can just plonk away, read their lines, and leave without having put any sort of soul into what they've been doing. In LA it was totally unlike that. They'd all played in bands — Boz Scaggs, Jackson Browne: we found that if we gave them a good tune they'd be able to work it up immediately, and we'd work the arrangements between us.

Gavin: We just came in with a couple of acoustic guitars and sit and sing a song through a few times, and they'd know roughly what was going on by the end of the second run through. We'd then play together for half an hour and record it!

Iain: Some things were more precisely constructed than that implies: some things had definite ideas, definite licks that we wanted put in. In that case we'd just sing the riff, or play it out on the piano — but basically we let them play. We've always worked like that — I mean with Quiver the guitar was basically Tim (Renwick)'s department. There were definite lines for him, but fundamentally that was his bag. You see, if you're working with good musicians, it's basically insulting to their own creativity and

taste if you try and impose on it. The reason why you're working with that guy in the first place is because you like what's going on in his head — so you're not trying to force your opinions on him all the time. A lot of the tunes did definitely turn out differently to the way we heard them when they were written. There was a different feel to the way we had expected.

B.I.: So you didn't take the opportunity for freedom presented to you by the split up of Quiver to stamp your own personalities firmly on the new record?

Gavin: Well, it's fifty-fifty. Like Iain said, the basics and arrangements we'd work out between us, but there was a lot of it that the other guys came up with for us. Basically we tried to keep some freedom in the studio which made it a lot better for everybody: if you go into things too deeply and break them down into so much bloody detail that everybody, by the time you've finished it, is bored to death with the song the end result cannot be anything like as good as if it does happen in a freer fashion. I you're working with people of that calibre then there's no problem at all.

B.I.: Did you sort of fly to LA, book the studio and then start looking around for someone to play on the album with you?

Gavin: No: what happened was we went and did a single there early last year plus a couple of other songs for the American version of the last album (Down to Earth) and worked there with this producer Glen Spreen, and he put this band of freelance studio players together whom he had used on albums before, so they were used to working together: ... so it was like a trailer for this album.

B.I.: What are your plans now?

Iain: Well, we're discussing the groundwork for a tour here in September time ...

Gavin: There's nothing we'd like more than to be part of a permanent band — you know when I look at bands like Status Quo I feel really envious that they could have kept together for such an incredible length of time. I sort of regret that the very first band we had together never kept together. It would have been great. But we've earmarked a few mates of ours for the tour but it depends simply if the people we want to work with will be available at the time that we're ready to play ourselves.

B.I.: But how do you fill in the time between now and then?

Gavin: Well, the album's out so I expect the promotional circus will get

Continued □□□

under way — but at Iain's house we've got a small studio . . .

Iain: We've got a Teac and Revoxes and other stuff which we've acquired over the years — we do find we're doing something all the time. If we're not writing we're laying down ideas and demoes.

Gavin: We've got some good play back stuff as well, JBL's and all that, and I've recently bought an organ, one of those play in a day things with autochords.

B.I.: (incredulously): Really? Like a la Woolworths?

Gavin: No, not one of those battery ones! It's a two manual one with a rhythm box, and everything seems to come out sounding like the

Tornadoes! You see, I'm not a keyboard player, so I can play around with the right hand, but I can't get the left hand together on a keyboard at all: I tend to get too muddled up, playing with both hands, and singing as well, I find it rather a strain on the brain, you know!/? But, the songs that I've written on that - for me a completely different instrument — have turned out so different to when I've sat down, as normal, in the past with an acoustic guitar. I find that different instruments do lead me in varying directions: like my wife has just bought me a harmonium for £40 in auction! . . . that'll be interesting, getting into that: the next few songs I write may well turn out to be very sort of churchy . . .

Iain: I find that if I've been away from a piano for a while and I've just had a guitar — I find coming back to the piano to tinkle around I usually come up with something. It works the other way round too if I haven't touched a guitar for a while: different instruments tend to lead to different kinds of songs. Like if I go round to Gav's place and pick up one of his guitars, just something about it being a different instrument — i.e.

somebody's else's instrument, makes me think differently somehow.

B.I.: Do you collect instruments?

Iain: Not deliberately, but we have accumulated some over the years we've been playing. We've got quite a good range of gear. I've got an Ovation and an old Gibson acoustic, a Hummingbird, which I like very much.

Gavin: I've got an old Les Paul, a black one, and a Telecaster — we're not really enthusiasts as such, not as much as a lot of other people are, but I do appreciate good instruments, obviously. We haven't got walls full of guitars.

Iain: Tim Renwick, he's the kinda guy: when we toured the States . . .

“ A lot of people still have this concept of session musicians being old guys with glasses sitting waiting for you to put a sheet of music in front of them so they can just plonk away. ”

(laughter here as Gavin exhorts his brother not to publicise Tim: 'he's got his own fucking album to promote!) . . . he'd come in with some bit of gear and say 'It only cost me twenty five dollars' and we'd simply sit there and say 'nice one Tim'. Some little old amp that doesn't work. 1953! . . . Nice one.

B.I.: Pianos?

Gavin: Iain was lucky — he bought a house and there was a grand piano as part of the deal — a Bluthner . . .

Iain: It's a beautiful piano: I think it was just so enormous, needed nine men to lift it, they just couldn't get it out of the place!

B.I.: You did spend some time without a keyboard player didn't you?

Gavin: Sometimes you find if you've got a keyboard player in the band they want to play anything and you have to spend so much money keeping them supplied with gear.

Iain: It's the same with recording all those overdubs! Bit of piano here, bit of organ there, synthesizer, harpsichord. . .

Gavin: . . . and they want everything in fucking stereo as well! Everything's

“If you go into things too deeply and break them down into so much bloody detail that everybody . . . is bored to death . . . the end result cannot be as good as if it does happen in a freer fashion. ”

got two tracks and the next thing you know is you're left with like three tracks for four part vocal harmonies!

B.I.: How much do you regret writing Sailing?

Gavin: Not at all.

Iain: Not really . . . I know what you mean though; it's a funny thing to live with.

Gavin: It's a drag when you get introduced to people as the 'guys that wrote Sailing,' because we have done other things along the line.

Iain: It's a good song, it's a song to be proud of: it's a good tune . . .

Gavin: And I thought Rod sang it really well, it was a really good version and of course it was unbelievably successful, way beyond anything we could have realistically hoped for it when we knew Rod was going to record it. We still get a buzz when we hear football crowds singing it, and the Navy adopted it: I think that's when it became a little more than just a pop song that had been successful. It's strange that some song in particular out of all the things we've written should have stood out so far.

Iain: It's not really a rock song, or a pop song, or anything: it's a simple tune, or it could have been written a hundred years ago: it's timeless; there's nothing that dates it to this era at all . . .

Gavin: There're other sides to it as well in the way that other artists approach it: it's open to so many different treatments like the way Robin Trower has done it that's a great version with Jimmy Dewar singing it, and then of course the other end is the Vince Hill, James Last, Val Doonicans of the world doing it as well . . .

Raucous laughter, as you may suspect, ensued at this point and the conversation swept off on a steep tangent away from the discussions of songwriting and success to politics for this was the day of the last General Fiasco. Aspects of rock musicians' responsibility towards their public when being seen involved like their American counterparts in establishing their allegiance to particular political affiliations: all very interesting, and a welcome alternative to the pompous drivel emanating from the television sets of that day.

So, we left. The Sutherlands expressed their desire to remain musicians knowing exactly where they stood in the rock world strata, and to continue their songwriting process. Check it out on 'When the Night Comes Down' — West Coast influenced, but then have the brothers launched the big question of rock: Is Scotland the Source of Neil Young?

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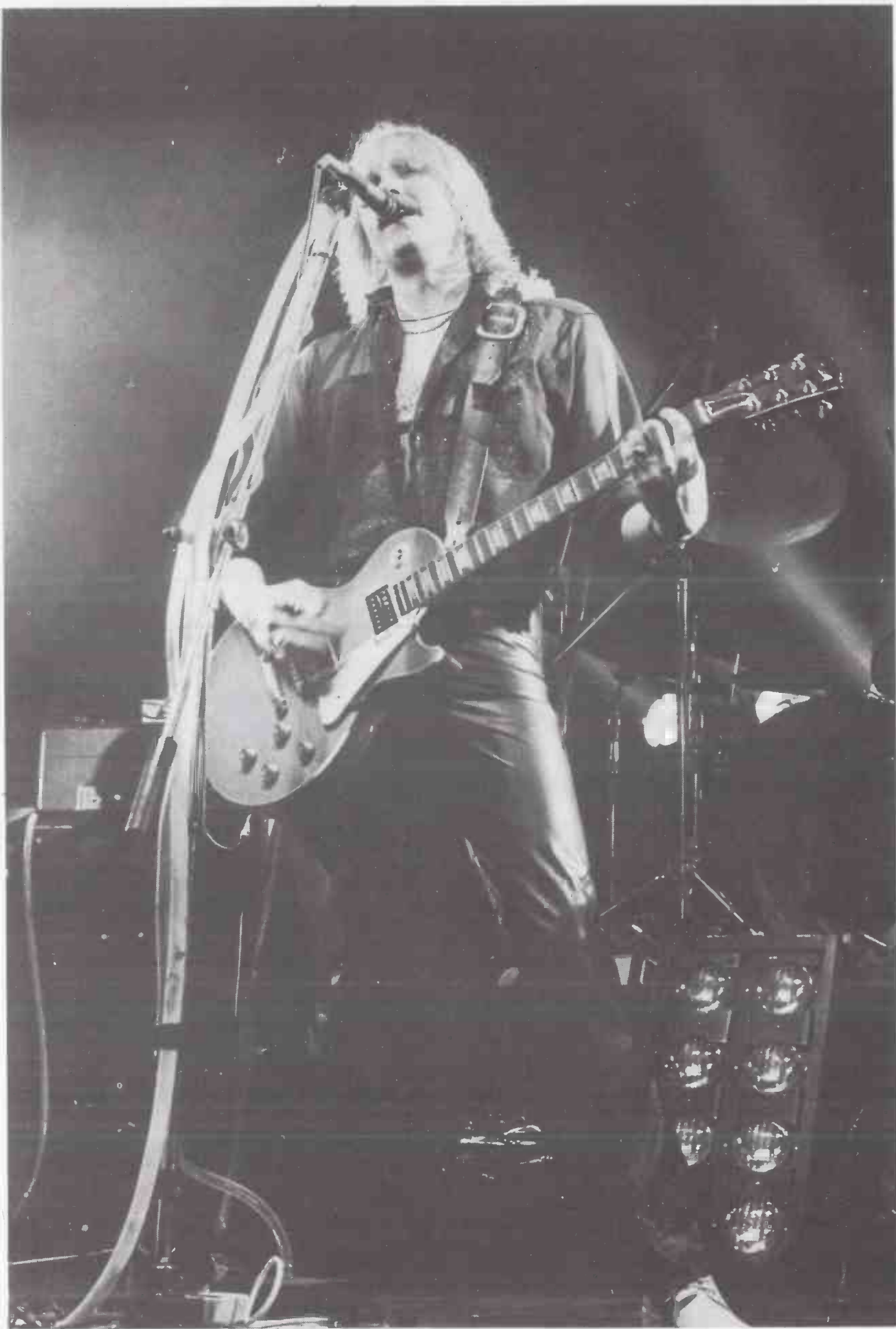
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Stage shows are often pretty fair indication of the mentality of the musician whose work is being illustrated by it. So, those who associate John Miles with his monster hit single of a few years ago, titled simply, 'My Music' would probably get a strange buzz from seeing the opening of his current production. Touring the country promoting his latest album, 'More Miles Per Hour' (a pretty gruesome pun I suppose), Miles travels in company with a rather large Concorde silhouette complete with green cockpit lights and revolving flying insignia. Add to that swirling flashes of clouds and rapidly disappearing stars as the thing gets going and you have all the necessary ingredients of a pretentious, sympho-league boro-concert. Right? Wrong again!

Miles has come a long way since the probably sincere but relatively non-event single 'Music', and now parades his music in the context of a hard-bitten rock band, pared down from the last time I saw him when he travelled with brass and backing singers to boot. Now the formula is pared down, and he comes through it with flying colours.

I caught up with the tour at the Odeon in Birmingham and settled down to watch the soundcheck before nipping backstage for a chat. But, things are different here, too. Miles uses the Schaeffer Vega radio pick up system which, apart from other advantages we discussed later, allows him to come down from the stage and across to the monitoring area where he can hear his own guitar sound from out front — as well as that of the rest of his band. The system is fitted to his current favourite guitar, a '59 sunburst Les Paul.

"This is the first tour I've used it on," he told me later. "We had some hassles with it in the beginning, including blowing the thing up when we first plugged it in. (Due, I was able to ascertain later from the mixing engineer, to the fact that someone forgot to check the voltage rating and promptly stuck in into the good old British line of 240 volts. The American 110 volt rated piece of equipment obviously committed a rapid hari kari.) The system actually seems to increase the Les Paul's output, and adds to its sound; there's certainly more power, and especially more top end treble and the whole thing sounds so much cleaner than it used to with conventional jack leads.

"It's got two outputs — one of them is just too high powered and produces an ultra-clean sound but with no sustain at all. It just fires the note and dies away almost instantly; even the

second output turned out to be over-powered, so we've had to add a resistor network to cut it down to a more controllable level . . ." another advantage is the total eradication of any possible chance of an electric shock from the guitar: I know it's unlikely anyway, but all the same there's a certain amount of reassurance in knowing that you're not going to get zapped to oblivion!"

Moving on from here to the latest album — Miles oficionados may find the new record a little quieter and more finely constructed. "I think the change of producer contributed largely to the more melodic sound we have now on record — as well as the decision to use an orchestra on four of the tracks. It's selling well as well, especially when you consider that we haven't really done all that much for 12 months or so: I'm determined to get another album out this year, as I feel I've left it rather too long between them."

Elsewhere in this issue you'll be able to find the Sutherland Brothers discussing their feelings towards writing one of the classic anthem songs of the seventies, 'Sailing'. Although the song became famous more because Rod Stewart sang it than because the two brothers wrote it, it has considerable similarities in some contexts with Miles' own career: 'My Music' was a monster hit single for Miles, and yet it would be fair to say that musically it's pretty unrepresentative of his style: consider, especially, that it's piano song, and then take a couple of minutes to listen to the man's rock guitar technique; on stage now the show is very guitar four piece orientated and the piano is only used in show piece numbers, 'Music' included. Did, then, Miles regret that song, or if not, then perhaps its timing?

He considered the question. "Yes — I suppose I do. I wish I had written Music yesterday, or this morning. It's not that I regret it — no, that would be too strong. It's been a marvellous song for me, tremendously successful and has helped in so very many different ways: but it seems ironic that I should be required to fall straight away into the classic, 'how do I follow that' syndrome which seems to afflict many artists at some stage of their career. For me, it happened rather too early, as people associated me with a particular sound, a particular approach before I'd been able to establish one for myself. It's all right say, for Wings to thunder through their present set as there'll always be a space in their act for Paul McCartney to take his acoustic guitar alone to the stool and sing Yesterday. Now I'm not equating 'Music' with 'Yesterday' —

that would be unfair, but you see what I mean?

"Maybe I am responsible for misleading some people to my live shows: people who may not go to gigs very often and who aren't necessarily in touch with what I'm into now; but hopefully they'll get into what I am playing anyway and I still include Music in the set: it is a good song, definitely, but like I say, how do I follow that? Fortunately, there's a strong grass roots following that isn't surprised, so it'll get along all right."

And then there's the freedom of movement, of course. Miles still plays piano on stage, and the radio mic on his guitar allows him to move from his central guitar playing system to the raised piano platform where, incidentally, a Yamaha CP70 takes pride of place, without trailing miles of vulnerable lead behind him; and then there's the ability to listen to the soundcheck.

"I don't suppose I considered that important when I went for the system," he continued, "as it just didn't spring to mind: but it is, definitely, a very important factor. I'm particularly concerned over my guitar sound, and no matter how much you trust the engineer you do ultimately have to depend on his dealing with the sound. Now I can come down to the desk and hear it for myself, as well as the overall sound of the band too."

Beat readers should remember a series of colour advertisements which have been run in the magazine featuring John Miles playing a hitherto unknown guitar of unusual appearance — the Packleader, manufactured in the north west of England by one Terry Pack. I asked John if he still used the guitar, and what also had happened to his previous trade-mark, that jet black three pick up Gibson.

"Well, that Packleader stuff came about by accident — I'm not connected with the company or anything. Someone just asked if I'd like to try one out and I was reasonably impressed with it — it seemed to be well made and the sound was good, but I had hassles with the action, never quite getting it low enough for my style of playing: I guess it only needed more time for me to play the thing, but somehow I never got round to it; I've got another one now and that needs some time spending on it to get the action sorted out as well: I do like the guitar, it seems to suit me in a way, but at the moment I'm playing mainly my sunburst Les Paul . . .

"And the black one? That's a Switchmaster. I've played it for years, but somehow I've gotten more into the Les Paul now. The sound is not that

different, and the Paul does allow me much greater plectrum freedom, I'd had the central p/u on the Switchmaster lowered further into the body, but I still suffered from plectrum noise when I hit the thing: it's still a good guitar and I do use it for some numbers, but — well you know, sometimes you just go for something else without really meaning to take anything away from the axe you'd been using up until that moment."

On the amplification side John uses just a couple of pieces: a small new Orange combo which links to the Switchmaster, and he's just acquired a Marshall top: "Yeah — I'm really pleased. It's an old 50 watt top, second-hand. I'd asked a couple of friends to keep a look out for this particular model, and then it turns up. I only had to pay £90 for it, and it's as reliable as anything."

Miles is one of those refreshingly honest guitar/singer/keyboard playing songwriters who have few pretensions about where they are in rock music, and who can take an objective view of their position; John's north-east humour is capable of sustaining him through bad patches, and he continues to write and play for it is in these areas that he's most at ease. Does he take time out to consider whether he is any one in particular of those four descriptions? Singer, songwriter, guitarist or keyboard player?

"Not really: I consider it all part and parcel of the same package: each is an integral part of what I am and what I'm doing. I suppose if you push me then I'd have to say that I enjoy singing and playing guitar the most. I guess I'm a rock 'n roller in that sense, but each has its part to play in the music that I write and perform. I started my career as a kid learning classical piano — probably in the same way as a score of other current artists; it's the most well trodden path into the rock business, simply because that was the only way one could get near a piano — to learn the classics. Hopefully the next generation won't be so tightly subjected to that sort of thinking and will be allowed more freedom.

"I'd been playing the classics for a while and then I heard the likes of Jerry Lee Lewis — Christ, I wasn't allowed to even think like that, let alone play like it! It just wasn't allowed to come within a million miles of the mentality of the classical piano teacher. I suppose that some teachers could even have tried to convince me that Lewis wasn't actually playing piano — it was something else. It was at that stage that I took up guitar lessons: they weren't 'rock' guitar lessons per se, but the teachers were certainly more broad-minded in their

approach to teaching and playing and there was a definite atmosphere of freedom which could never have existed in the classical piano world. They didn't appear to regret the change that had come over and was still coming over their instrument, whereas there was a distinct feeling of bitterness in the classical piano side: the very idea that the piano could be involved in contemporary rock music had to be defended — a sort of last ditch battle."

Fortunately, then, Miles' guitar teacher's broad-mindedness influenced him back towards the piano as well with the freedom that he'd acquired on the guitar. Hence, 'Music', which was written a year before it eventually hit the top of the singles charts.

Writing still takes up a considerable amount of Miles' time; "I tend to get a load of ideas while we're working on the road which I have to keep with me until we come off tour: I like to actually lay aside a couple of months in the year simply to get down to working on those ideas and coming up with

definite songs and arrangements. I'm working closer now with Bob Marshall (the Miles Band's bass player) — but the collaboration thing varies with each song — there's no distinct pattern at all, other than Bob writes the lyrics and I write the music: apart from that it can happen in any order, and we just fling ideas at one another. We also tend to work pretty well under pressure when an album's due to be recorded and there's not much in the bag!"

So, into my bag went the latest album — a much more satisfying collection of songs, in my opinion, than John's managed in the past: I've felt that each of his previous albums has been an agglomeration of different numbers on which a couple have stood out from the crowd. More Miles Per Hour is a much more cohesive record, more melodic, more thoughtful: as he's planning another one this year, it's to be hoped that he continues developing this theme. Perhaps it might provide the answer to 'How do I follow 'My Music' for him after all.





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GIBSON PAUL

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Reviewed by: Tom Stock

There are probably two assumptions held by a significant proportion of musicians concerning the Gibson Paul which I shall have to deal with before going on to review this guitar. Firstly, it's widely assumed that Gibson have introduced the Paul to establish their name in a price bracket which has been almost exclusively Japanese territory in this country for the past eighteen months: in other words, a Gibson copy for the grand old firm itself. Secondly, it's popularly held that The Paul is the first really new guitar from Gibson for a great many years. In fact, both assumptions are incorrect.

On the question of price, it's too easy, because of the prestige associated with the Gibson name, to forget that in their native America Gibsons are not really expensive guitars. They may well, and in fact do, command the same sort of attention and worship, but the young American has easier access to them over the years than his equivalent in the UK, and The Paul has come in at the bottom of the price range without the comparative furore it created when introduced over here. The second belief, that it's a new guitar, must also be laid to rest in that a great many of the parts and switches and electronics are established Gibson bits and pieces with not a lot in the way of innovation. There, sorry about that!

So, what do we have? Well, first off, it's one of the most attractive Gibsons I've ever come across — apart from the L6's which will remain my favourite Gibson's of all time. It is, of course, a Les Paul shape, but what makes it stand out from the crowd is a combination of the chosen wood and the decision to leave it with an almost entirely natural finish — tantamount to coming straight off the tree in fact. Gibson have made an unusual decision in their wood choice: the Paul is constructed, head, neck and body, from Walnut, a timber not normally associated with electric guitars and more normally found sitting somewhere in the laminates of cheaper acoustics. It's a strange choice, but on the evidence of the review sample, a good one. Walnut has a lovely straight grain with a number of varying shades of colour which combine to give the Paul a furniture like appearance: Arthur Negus's great

grandson may well be foaming at the mouth over one of these guitars in a hundred years time! But therein lies an indeterminate: is anyone sure how the walnut will wear as a guitar rather than a dining room chair? From a musical point of view, however, walnut adds weight to its own choice by having very high natural sustaining properties — something which becomes only too evident when you plug the thing in ... but, true to form, more about that in a little while!

The rest of the guitar is a la Les Paul, apart from a decision to move the p/u selector switch from its familiar place down to work end of the body where it now sits very close to the bridge: in fact, too close, as it becomes damn near invisible when you strap the guitar on. It seems to me to be a rather unnecessary decision, and one which spoils the naturally good ergonomics of the basic design. The aforementioned 'bits and pieces' are all of high quality — Grover machine heads, Schaller bridge and fittings, Switchcraft pots as per usual. The neck carries an attractive Ebony fingerboard with tastefully restrained position markers.

The p/us are something of a mystery as Norlin UK haven't been inundated with information from the Gibson headquarters, but an educated guess from the service department points to them as being standard Gibson humbuckers without their covers. Some schools claim they're the

newer 'Dirty Finger' design but it seems unlikely.

So there's the guitar: basically an LP55 shape, naturally finished, constructed to Gibsons well known high-standards, and marketed at a refreshingly low price in comparison to some of their more esteemed products. Part of this price cut has obviously been achieved by some clever buying in the wood department, plus the use of established circuitry as well as the moving of that p/u selector switch which has negated the need for cutting expensive channels through solid blocks of wood!

The proof, however, is always in the pudding, so strap the thing on and plug in is the next move. So what about the sound? It's pure Gibson — which I suppose could hardly be said to come as any sort of a surprise being as it is a Gibson, and uses Gibson machinery! Playability, however, is a different kettle of fish, and given that the sound is OK, the biggest and most pleasant surprise of all comes with the neck and that ebony fingerboard. I must confess to preferring well-honed ebony for a fingerboard against more popular choices including Rosewood, mainly because it seems to be harder, giving a solid base to raise vibrato against. The neck is quite wide, but somewhat thinner than one might expect and the combination is far more reminiscent of top Japanese guitars which seem to aim for this playability, this intangible extra which makes playing an instrument a joy in itself, for its own sake, as well as for the sounds that you're producing while actually playing. Frets were a little too high for my liking, and were it my guitar I'd probably go to the expense and bother of having them filed down a couple of thou.

Unfortunately, this delight is tempered by the positioning of that p/u selector. It seems quite beyond me, and I do not understand why the decision was made to place it down there, even when cost is taken into consideration. If it does have to sit around the control pots, then above them would be an easier place. Still, one gets used to everything, and the guitar's many other virtues more than overcome that particular little vice. The p/us, as stated, provide that customary Gibson sound — fat, middley, bluesey, chord-orientated, or slow, bulbous lead runs, even though some exponents of the Gibson art manage to do better than I.

The pots do appear to have a slightly lower value than in the past which means (to you ignorantscenti!) that the change through volume and tone is less than you might be used to — a good thing, by 1066 and All That standards as it results in more accurate tone and volume positioning. So a fine guitar: I was fortunate enough in Frankfurt at the recent fair to get along to a Norlin reception to see Les Paul himself playing one of these guitars, and if it's good enough for him? ...

So overall, a very welcome addition indeed to the mighty Gibson range, providing a genuine alternative to some of the better known and respected Japanese imports of recent years, providing Gibson's name at a more reachable price. Certainly worth my endorsement, and your time checking one out.



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INSTRUMENT REVIEW

Amplifiers



ROLAND GA-60

Combo

Price: £360

Reviewed by: Tom Stock

It's been quite a time since we last looked at an amplifier from the Roland Corporation and therefore were well-pleased when the large (and heavy) cardboard box arrived containing the subject of this month's review: a GA-60 combo. On my own personal and business travels around the country visiting various music stores I've found it more and more difficult to come across harsh words about Roland equipment (not, I hasten to add, that I was specifically looking for them) — both amplifiers and keyboards. I've long been a personal devotee of the advances Roland have made with their keyboard electronic design, but have been more reticent of praising their amplifiers — probably, quite simple, because I prefer valves. It seems strange that professional musicians are allowed their preferences, but reviewers should subjugate them to the matter in hand. I cannot hold with this argument. As an ex-pro musician myself, it is impossible for me to have experimented with various methods of amplification and not have arrived at a particular conclusion.

So, it came as a very pleasant surprise indeed for me to conclude that the GA-60 mainly because of its incredible versatility in sound rather than the sound itself, is among the very best amplifiers I have become acquainted with — valve or transistor. It's basically no use liking a valve sound in itself if there is little or no provision for changing it to suit the axe being used: equally, it would be foolish and dogmatic to claim to dislike transistor sound per se, when faced with so many possibilities of tailoring it to fit any instrument's personality.

Right, on with the review. The Roland GA-60 combo is a 60 watt amp fitted with an ultra-high efficiency 30cm speaker (approx 12"), with two inputs. In addition to the more normal and to-be-expected functions, there's a 6 element graphic equaliser, plus controls for compressor and overdrive, equaliser and compressor, and



function. Also provided are input sockets for remote control of the reverb, overdrive, equaliser and compressor, and a nice little touch on the back (wouldn't we all like one?) is a headphone socket: unusual indeed on an amplifier of this power.

The control panel lies along the top of the front — obviously. Reading from left to right: high and low input jacks enabling varying output guitars to be accommodated happily; overdrive which is basically a distortion control — clockwise turning gives a greater overdrive sound, and counter-clockwise reduces the effect; volume — the volume switch also doubles as a brightness control simply by pulling the switch outwards; then comes normal treble, middle and bass rotaries; reverb; and then to the graphic equaliser, described here on the panel as being 'band level control'. Each of the six sliders controls by plus or minus 12dB the level of 6 approximate octave bands (100Hz, 300Hz, 600Hz, 2.5KHz, and 5KHz). Each slider has a central 'click' position.

At the far right of the equaliser is a slider which compensates for the difference in levels between normal and equaliser settings: further to the right is a simple on/off toggle switch which controls the use of the entire equaliser section. The final section of the control panel incorporates a master volume control, and the compressor control, followed by a power light indicator, and the on/off/on switch.

And that's not all either! Four jack input sockets are located immediately below this final section to which foot controls for reverb, overdrive, equalisation and compressor can be attached, (unfortunately, we were not provided with these remote controls for review purposes.)

Moving around now to the back of the amp we find a very simple layout — merely the power outlet, fuse holder, and four jack sockets: one line in, one line out, a headphone connection, and an external speaker facility too. The line out jack, by the way, allows for Di-ing into a mixer or recorder — yet another example of the Roland's versatility.

The proof, though, as always lies in the pudding — and as it turned out there's plenty of that. I know I've been going on about this amplifier's versatility, but it really does come to the fore when you find that

you can make such a wide range of tonal variations from just one single guitar: in fact, the choice is so varied that it would take considerably longer to get to know this beast than I had time available.

"Normal sound" (as Roland call it!) is exceptionally clean (and very loud proving the claim that their speaker may indeed be twice as efficient as 'conventional' speakers) and while I'm not particularly fond of this clean-ness it should go down well with a great many guitarists.

The thing changes dramatically, however, when you switch in the graphic equaliser — judicious sliding of the knobs will cause you to re-examine your axe in disbelief! Gibson's sound like Fenders, and Fenders like Guilds, and Guilds like Gretsches and so on. The provision of a six band allows you not only to drastically alter your guitar's natural characteristics, but can with practice help you to tailor the amp's sound to the acoustics of the venue you're playing. Ace stuff.

The Roland then went on to surprise me with its range of distortion effects: so called soft distortion is on hand by simply balancing volume and master volume, as with any other master volume equipped amplifier. The soft distortion was OK, but the hard distortion came out a real screaming winner — switch in the 'overdrive' and indeed did the Roland sit up and take notice, feedback however, needs to be carefully controlled.

The reverb also pleasantly surprised me in view of my own doubts about the famous Roland Chorus effect: perhaps I'm just mellowing with age, but this amp continued to please and delight me throughout the review. So onto the power compressor — I didn't quite come to terms with its operation, but it's evident from the short time available that there's sustain a plenty here.

So, overall, a terrific amplifier: virtually at any price. There are obvious competitors, both valve and transistorised, but I would heartily recommend potential purchasers in this price bracket should include this particular model on their short list. Don't be put off by the 60 watt rating — many more are available elsewhere in this price bracket — because the speaker's efficiency is such to believe the true output of the combo. Loud and luxurious may well be the best way to describe it.

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SAKURA GUITARS KST 30 and LP 620

Prices: £80 and £185
Reviewed by: Tom Stock

In answer to the clamouring calls for us to review cheaper instruments than perhaps is the norm for Beat, we scurried down to Ivor Maraints to see what he could offer us and returned clutching not one, but two guitars from the lower end of the market. We chose 'copies' of the ubiquitous Les Paul and the equally so Strat because, despite the growing number of respectable cheap originals from Japan, there is still an insatiable demand for guitars 'wot look like them of the stars.' And, in all honesty, the stars still seem to be stuck in some kind of a time warp which blinkers them from the extraordinary advances made by companies such as Yamaha and Ibanez in Japan, Music Man and Peavey in the States, and our very own Jack Shergold here in the UK. So, for as long as these 'trend-setters' continue setting trends which are arguably in some quarters, twenty years or more out of date, so there will be those who require to follow that trend.

Which brings me neatly (?) to the two guitars in question. There is, as you'd have noticed at the head of the page, a marked difference in price between the two — one which reflects the difference between the two guitars' ancestors. However, it is the KST30's price which is most immediately attractive, and I will therefore start with this one. What therefore, can be said of a guitar which costs less than the average weekly income of the British working man (or so the Department of Industry tell us)? Have you a right to expect anything more than a couple of pieces of wood screwed together with a selection of low grade ship's hausers stretching from one end to the other, with a few bits of scrap metal thrown in for good measure? Well, obviously the answer is yes. Eighty pounds is still eighty pounds, no matter what the average wage is, and the customer does have a right to expect something better than a child's toy for that kind of money. With the Sakura, he does and will get it; with certain reservations, but ultimately, in a value for money context, he'll most definitely win.

The KST30 is, therefore, a three pick-up 'Strat-like' axe, in this case with a brown sunburst finish, complete with tremelo arm and hard-case. The body has a sharply

curved bottom edge where it fits against the body. The neck is bolted on with the customary four Phillips headed screws, and there's a finger board of roughly the same colour as the parent neck. Head is Fender shaped with two double-sided string guides for the top four strings, and machine heads are of an individual kind, of a nameless make.

Controls are pretty standard: there's a single volume control operating all three p/us, and two tone controls. The three-position p/u selector switch sits above them, and the jackplug socket is deeply recessed and surrounded by a rather unattractive chrome plate, somewhat oversized for the job it is doing — presumably stopping the user scratching the finish as he searches for the hole (as the actress may well have said to the bishop sometime). The bridge is reasonably simple and unfortunately is covered by a large chrome guard — the very first thing to be chucked away as it prevents playing close to the bridge where all the best picked sounds lie lurking. Equally, it's impossible to fit the supplied tremelo arm without first removing this cover!

Strap on and plug in, and on with the amp... well, it's fair to say that the Sakura doesn't exactly stun the eagerly waiting audience with its wide range of available sounds — far from it in fact — but a little more of that just a little later on. First thing that strikes the player is the action — very low on this particular model, as there was some fret buzz.

Strings supplied bent a lot, and helped with the available treble bite, but I found them personally too light and would have preferred something a good deal chunkier. String spacing seems even enough, and the axe stayed in tune all the way through the octaves. The fingerboard itself is pleasant enough, but somehow the shape of the neck annoyed me — probably because it's excessively flat. The frets are rather bulky but they didn't interfere at all with the playing so I suppose that can be let go.

The sound, and the variation, however, is not such a good story. Firstly, the two tone controls don't do very much at all. I couldn't find any variation at all in tone from the treble pick up in the treble position and what variation there was from the bass pick up was limited simply to sharp and flat. The rotary control moves from one to three without anything happening, and then suddenly it goes sharp: from three up to ten nothing discernable happens to the sound at all. With the p/u selector in the middle position, the same thing happens with the second tone control — from 1-3, dull, and from 3 to 10 sharp, and very little (no, stick yer neck out, nothing) happens at all. Thus I can only comment on the few different tones I could find. The sharp treble end is Fender-like, no mistake, and the pick-ups seemed relatively powerful for so cheap a guitar.

Fortunately, considering the lack of variation, the duller sound is also very acceptable and it doesn't come across as a muddy blurr as may have been expected by the more cynical among you!

The p/u selector switch can be jammed between the bass and middle position a la Fender, and produces a thin out of phase



effect which needs much thumping up of the volume on the amp, but at least provides another sound. The switch will not jam itself in the middle/treble position.

The tremelo arm, supplied, screws in but seems to turn an inordinate number of times and ends up facing down from the body of the guitar. The tremelo moves the bridge so you can wow down the scale, but it will hardly pull back at all — just a fraction of a semi-tone tremelo upwards is about all the sane user will dare for fear of breaking either the arm, the strings, or the entire guitar!

So, that's it — £80 for the Sakura is the asking price, and I'm afraid I doubt if I could recommend it unless £80 is literally all the money that is available without starvation. It's the oldest adage in the world that you pay yer money, and it's right, therefore, that if you're only paying £80 for an electric guitar you're not going to get a Strat. If this guitar does have a market, then it would certainly be for a first-time buyer, because it has all the attributes of the real thing without quite delivering the goods. The action will be a joy to youngsters making the change from acoustic to electric, and at least it feels and looks like its inspiration. Value for money? If you twisted my arm I'd be forced to say yes because there's not an awful lot else available at this price, but if you twisted any harder I'd admit that I'd save for a couple more months and go for something

a little more substantial, or, alternatively, keep a sharp lookout in the second hand columns.

So, moving on from the KST30, to the LP620. I assume that the LP stands for Like Paul (or something similar) — because indeed, it is very like the bog-standard Les Paul — nothing special, in other words.

The particular example on loan has a cherry red finish, 'gold' plated fittings, rectangular mother of pearl like position markers, and a rather ugly inlay on the head which is meant, I understand, to represent the sharp sign. Perhaps musical scores look different in Japan! Like the cheaper ST30, there's some evidence of poor finish — in this case a dent across the back and some deepish marks around the p/u selector switch — but basically it seems well put together without traces of glue or fingerprints under the varnish which used at one time to be trade marks of cheaper guitars. Talking of 'cheaper' in this instance, however, may be a mistake. The LP620 sells at £185 which puts it firmly in competition with a whole host of other Japanese guitars — notably makes like Columbus, Avon, Antoria — even the low end of Yamaha and Ibanez, not to mention one or two Arias as well! In other words, where the KST30 can happily sit and say the real thing costs four times as much and there's not a lot else around to compete with, the LP620 has a harder time altogether.

The bridge and saddle and the machine heads are gold plated and look somewhat gaudy, although the wine red finish is beautifully rich. The wood grain on the body is very attractive but I felt it would have looked more suitable on the top of a modern dining room table — the grains are all over the place, and it looks as if the back is constructed from two trees of completely different temperament. It would be true, therefore, to say that my first impressions were not particularly favourable. But — yes, wait for it — first impressions are not necessarily the ones that matter if you're patient enough. Unfortunately for Sakura, though, had I been shopping around and spent just a couple of minutes with it in a music store the chances are that I would have discarded it in favour of one of the aforementioned alternatives. There is an intangible atmosphere of cheapness about it — probably due entirely to the gaudy gold trim.

Playing the guitar though is the acid test, and surprising perhaps the LP came through this half of the scrutiny considerably better. The guitar is a little on the heavy side, and the body seems too chunky for the perfectly proportioned neck — but why, oh why, is the top E string so damn close to the edge of the neck? From the third fret down to open string it lies over the edge binding — very similar to the same fault I found on the recently reviewed Hohner MG300M which is a direct competitor to this — plus the extra p/u of course. Apart from that annoying hassle, the LP is extremely playable. The fingerboard is delightfully smooth and easy, and the strings (again too light) bent

gracefully on demand. Fretting seems accurate and in this instance they're recessed smoothly into the neck.

Sound? Well, a la Les Paul I suppose, but only very loosely. The pick ups certainly are powerful — more than enough to send my review amps into ecstasy, but there's power for power's sake and I've a feeling that the Sakura falls into this category. It's more brute force than anything else, and while I found I could get the windows rattling, they weren't rattling in sympathy like they do with my own Gibson, for example. Then comes the problem — the same as on the Strat copy: the tone controls may just as well be two switches, because again, there is a definite on/off between sharp and falt, and no amount of tiny twiddling will do anything to find any tone in between. So, it's nought to three for dull, and ever onwards it's sharp, sharp, sharp — but, unfortunately, not sharp, sharper and sharpest!

Strangely, and again fortuitously, the limited variations available are respectable

— there's no feeling of being cheated on those noises the guitar will make: rather a sadness that it can't cope with more.

So, overall, a contender in the just under £200 stakes, but there's no way I could make it a favourite. The competition is just too fierce in this price bracket, as it was in the just under one hundred pounds only a few years ago. There's a feeling that if only the manufacturers had spent less time and money on producing gold plated thats and others and deep glossy varnish finishes, and rather more on the tone circuitry and pick ups then there'd be a considerably nicer guitar under review at this moment.

Conclusions, therefore, are simple. Both guitars have a limited appeal, and both have problems. Equally, both set out to achieve very little, and in that respect they have surpassed their design spec as they do offer more than just a basic electric axe. I feel the KST30 to be far better value for far less money. The LP620 is an ordinary contender in a very full market.





INSTRUMENT REVIEW Keyboards

KORG M-500SP SYNTHESIZER

Price: £315

Reviewed by: Tom Stock

A couple of months ago a reader innocently enquired how Beat would advise him to spend a maximum of £300 on a synthesizer. Our letters page editor dutifully recommended the man should nip round the corner to his local friendly music store and acquaint himself with either the Wasp or the Yamaha CS10. All's well and all that? Not on your life? Shortly after we received a note from Rose-Morris, the distributors of Korg synthesizers among many other reputable musical instruments, pointing out that the RRP on a Korg Micro-Pre set is £315 including VAT, and obviously a typical selling price on the streets would bring this particular model into the under £300 bracket. So, obviously, sincere apologies to Rose-Morris. In fact, not content to leave it at that, we contacted R-M and the little beast in question was dispatched with haste to our offices at Beat — where it now sits (literally) on my desk sharing space with the typewriter!

The Korg is as different from the recently reviewed Wasp as chalk is from cheese. While the Wasp makes no pretence about being an extremely cheap instrument (plastic case, no 'proper' keyboard etc the Korg presents itself very attractively indeed. Admittedly it is 50% more expensive, but all the same most people would agree that the £300 mark for a

synthesizer would be pretty fair value if the thing worked at all — let alone worked reasonably well.

So, what d'yer get fer yer money? Answer: a small, versatile pre-set monophonic synthesizer with built-in amplifier and speaker which weighs a measly 5lb which would sit quite happily on top of any upright piano in any upright suburban home, or equally, stashed on top of a stack of keyboards, stage left.

It's undeniably a split-purpose instrument. Its wooden case, chrome music stand, and easy-to-read ergonomically laid out control panel would seem to aim it not at the professional musician but rather towards the adventurous home organist or piano player who's heard rumours about 'synthesized sounds.' This initial impression is given weight by the provision of a small speaker (underneath the instrument) and built-in amplifier (delivering 1 watt according to the information received but it's the loudest one watt I've ever heard!) as well as a headphone socket on the back. Alternatively, however, despite its rather home-like appearance, it's well capable of producing a whole range of sounds which would be much more 'at home' in a multi-keyboard set-up.

So, I'll just try and review it as a synth in its own right. The Korg has a three and half octave keyboard, and the control panel is raised and angled towards the player on his left hand side. The control panel is finished in two shades of green — almost army camouflage colours.

The panel incorporates six rotary controls, two sliders, six push buttons, three three-position switches, plus a large selector control. The whole panel is an exercise successfully completed in ergonomics: the function controls are logically laid out with the three that are most likely to be used during performance (traveller, modulation depth and portamento) closest to hand at the bottom of the panel itself.

Still with the layout, the controls are set within lined areas: reading from top left: Power/Volume, Pitch, Modulation rate; attack, sustain, vibrato, repeat, portamento. The middle section controls the voices, of which there are rather too many to list here! The five position selector controls the voice footage: 2, 4, 8, 16, and 32. The six voice switches are labelled

'Synthe 1, Synthe 2, Brass, String, Wood and Voice'. Amongst the sounds available are listed, trumpets, trombone, violin, viola, cello, double bass, oboe, clarinet, bassoon, flute, recorder etc. The last section of the panel contains the traveller, modulation depth, and portamento controls.

So, it's all there, but the next question is — does it all work? Well, the answer is a virtually unqualified yes. Everything about the Korg exudes a quality which is pleasing and reassuring. The keyboard response is half-way between an organ and the more tinny lighter keys to be found on many other mono synths: all the knobs and switches click and rotate firmly leaving the player in no doubt as to which function he has set his instrument to work on. Details like these may not appear to be that important — especially if the thing were to sound dreadful — but in the overall picture of an instrument they're vital.

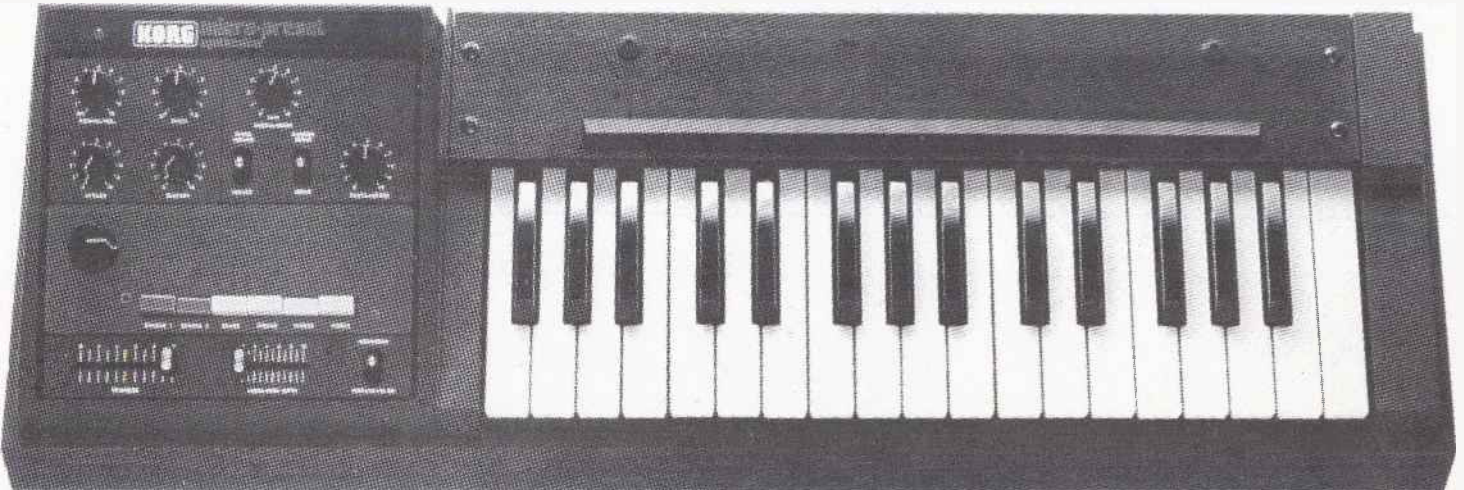
The voices range from average to excellent. Those labelled 'Voice' have continuous portamento on them which is a bit of a drag and I cannot fathom out the reason. With a portamento control for all the other voices available, it strikes me that the permanent use of it with these five voices detracts from the versatility of the instrument. At the other end of the scale is one of the best (and at this price, the best) set of woodwind voices I've heard for many a long year — flute especially.

Violins are good, as are the other strings, but I felt the brass section could have been beefed up a bit — and maybe an attempt at a saxophone sound could have been made?

The attack delay — probably about half a second on maximum — proved to perform its function admirably. Synthe 2 has the obligatory it seems white and pink noise variations. Synthe 1 produced some excellent bass sounds especially well.

Vibrato, used selectively with the modulation depth slider offered a great many variations in sound, and the portamento (please only to be used on minimum otherwise it becomes just about the most tedious whine available in modern music) also did its job well.

Conclusions? As I started really, — it's definitely a split dual purpose machine for home or live use. It's well made, well laid out, cheap, competitive, looks good and sounds good.



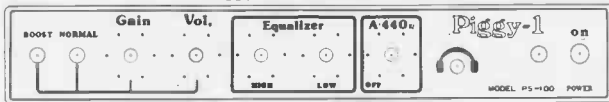


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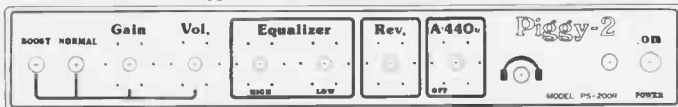
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INSTRUMENT REVIEW

Amplifiers



PIGGY AMPS

Prices: Piggy 1 £69.50

Piggy 2 £99.50

Reviewed by: Tom Stock

Oink, oink may well be the first thing that was said to these two strange looking amplifiers as they trotted into the office shortly before press day. Trouble was, no-one knew how to sound like a pig in Japanese! We managed to pen them into one corner of the office while I got on the phone to ABC Music, Addlestone and Esher, from whence they had been despatched. As it turned out, ABC didn't seem to know an awful lot about them themselves, even though they are the sole importers of the porked-named ones! Basically, all I was able to ascertain was that they're made in Japan, available only through ABC, and carry a 2 year guarantee, and the prices include VAT and delivery charges as well.

Armed, then, with such scant information, I viewed my charges cautiously. The caution turned out to be unnecessary. They sat in the corner like any other amp and required feeding only with normal amounts of electricity rather than swill. A little disappointing perhaps? Well, as you can see, the two amps are very similar — the only differences between them are 1) the Piggy 2 is bigger, it has reverb, a larger speaker, and pushes out 20 watts as opposed to the piglet's 10. so, the description is common in the main, to both.

The Piggy is a small, presumably intended for practise, amplifier/combo with a single speaker (6" in the 1, and 8" in the 2). The cabinet is normal construction with the carrying handle on the top, but there is no protection offered for the corners on either model. The front panel is particularly garish, a semi copper plate colour with enormous black writing: a couple of people in the office reckoned it looked OK, so I suppose that's all down to personal attention. Controls are pretty standard to both: reading from left to right, there are two jack socket inputs labelled Boost, and Normal. Two over-sized rotary controls follow, marked Gain and Volume. In the next 'box' along are two more rotary controls under a heading reading

'Equaliser', and underneath each control, 'high' and 'low.'

The Piggy 2 has next a reverb control, and both follow with a strange, and quite useful addition, A equals 440 Hz. There's provision for headphone listening which automatically cuts the speaker, but I wonder why the designer chose to illustrate the function of this jack socket rather than continue with written explanation. Lastly, there's a yellow operational light, and a large protruding, but still chunky toggle on/off switch.

The front is covered in a webbed brown and black cloth with a massive Piggy logo in silver on black, also bearing the legend 'by Prince Amplifier'. The back panel is a model of simplicity! There is only one function on this back panel and this comes as a complete surprise — it's a small cross-headed screw which adjusts the A equals 440Hz on the front — a little of that in a minute.

So, turn them on (after first decapitating the Japanese two pin plug and unravelling a rather short grey lead) and switch on. They're both reasonably quiet with no input and the volume turned up, and with input they both sound the same, so comments are applicable to both. The Piggy 2 is obviously more powerful, but the sound characteristic — distinctly clean and transistorised is common to both. The provision of a gain control allows this sound to be distorted when used in conjunction with liberal amounts of volume, but the distortion available is particularly hard and violent, and will not begin to approach the warmth of the glorious overdriven valve. I don't expect, however, that the designer had any intention of this happening. The lack of bass and treble controls is in part made up for by the provision of the 'equaliser' controls for high and low. Equaliser is certainly a misnomer, as they appear to operate as a partially restricted normal bass

and treble set-up, but there is sufficient alteration of the sound to let that pass. The Piggy 1, is after all, a very cheap instrument.

The A equals 440Hz is a very interesting addition, confirming the belief that these are practise amplifiers. The rotary control as a click switch, and the further clockwise you turn the louder becomes the tone of A — a neat tuning device. However, this explains my surprise: why then allow this tone to be changed by playing around with the screw on the back? Answers, please, on a postcard!

The Piggy 2 has an elementary reverb — it comes on half way through the turn available and rapidly reaches maximum. It's one of those 'distant' reverbs, making the guitar disappear to the back of a hall — pleasant, and unusual on a practise instrument.

WHAT MORE CAN I say? They would appear to represent reasonable value for money — I would question the Piggy 2 as 20 watts is a bit over the top for practise, and quite a long way under for the real thing — although one must never forget the presence of the superb Intermusic Imp which is considerably cheaper than both of these amplifiers. The 2 year guarantee, however, would make one think the Piggys (or is it Piggies?) have been built to last and may well represent a good investment.



Beat's Joe Wenborne's hands restrain the pig.



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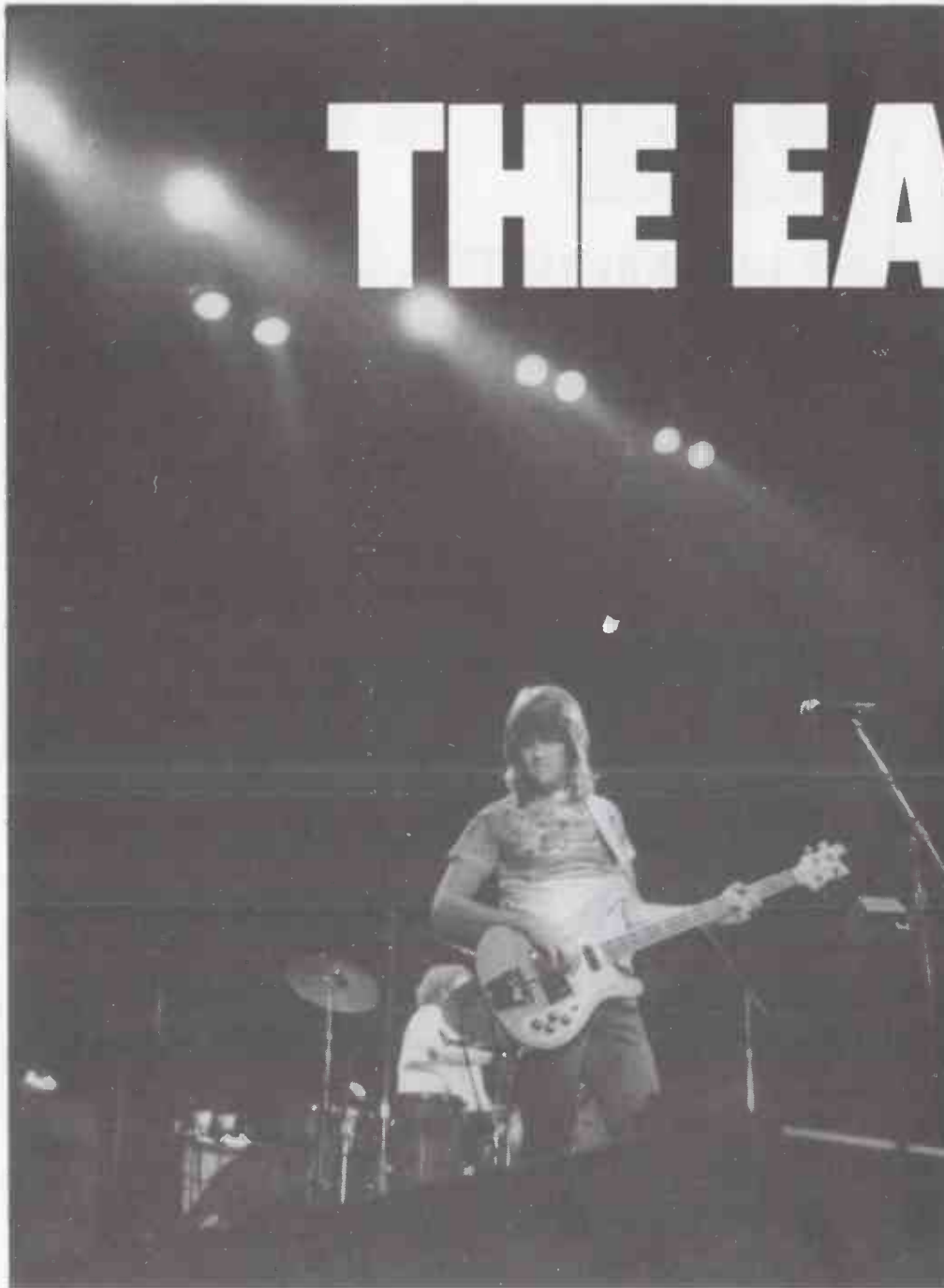
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Some things appeal to some people regardless of fashion. Some folk'll go bananas over vintage cars, the 1948 Sussex women's cricket team, the House of Lords, or, in its most extreme manifestation, the new Prime Minister: the list could be endless, but it won't be. Basically, in the phraseology of the sixties, whatever turns you on. Some music, too, crosses the fashion frontier, and more particularly, some people's music does: if it didn't, then this whole business would be even more transitory than it already is, even more pointless than some believe it to be. In rock's constant pursuit of the new, the innovatory, it has long been in danger of making itself obsolete almost before it has arrived. It demands attention, yet decries long-term affection; it requires subservience, yet eschews anything more lasting than passing interest; it establishes fashion deliberately to be destroyed. It appears to have no aspirations towards maintaining itself for posterity, taking an attitude of arrogant disregard for the future; it bleeds the present, and gives back only to the present.

My own life-time's conscious interest in contemporary music has seen whole generations of rock roots come and go, and now yet another one emerging from the morass of mediocrity currently attracting the attention of the music press in general. But the whole movement is so incestuously circular, that even now Dylan is recording with Dire Straits. I can remember the roots of the 60's artists — the great innovators who crossed from the restricting confines of the way jazz had developed, the Charlie Parkers and Floyd Kramers; or the blues performers of even earlier days whose music gave birth to R&B.

For myself, however, my interest in rock music developed along finely defined parallel lines: English and American. Brought up on a complementary diet of John, Paul, George and Ringo (Bert hadn't been conceived then), liberally coated with the Who, Stones, Move etc., I would take as a sweet the produce of the musical sons of Guthrie and Seeger, and eventually the Byrds — the fathers of the present West Coast country rock scene. I had contemplated writing this article about the Byrds themselves — but eventually decided to concentrate on perhaps their most successful distant relations: The Eagles. Successful certainly in terms of money, but I also believe in terms of music, in continuing a folk/rock



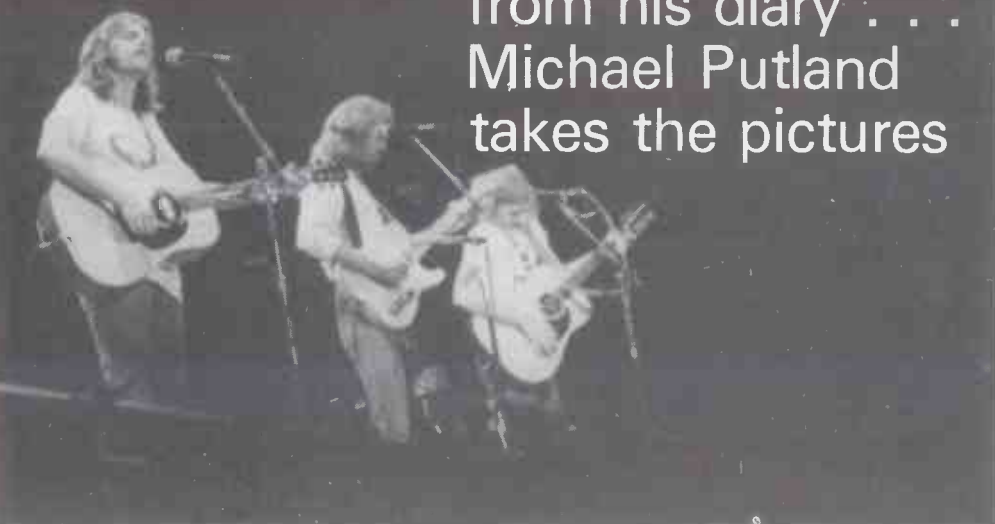
culture which spread from California throughout the rest of the world.

I guess the seeds of the article were sown after the concert reviews the band received following their last set of gigs in this country — already measurable in 'years ago' terms. Accusations of 'cardboard cutouts' rippled through the weeklies and eventually found their prickly way under my well-tanned collar. Everybody becomes incensed from time to time at professional reviewers' comments, how many stop and examine why and how these opinions should differ so drastically from those of the man sent along by the weekly rag? How fashionable was

it to slag off the band in those days? Did the editor request it to keep in line with the editorial policy of the paper? Had an interview offer been rejected out of hand? Did the man in question actually go to the gig? In the Eagles' case the majority of the reviews completely missed the point, and compounded this fundamental error by justifying their opinions totally out of the context of west coast thinking. Had the band invited its audience to an exciting rock'n roll show and then failed to deliver the goods, things may have been different. They didn't. They'd invited their fans to a concert — not a gig — and they gave one.

EAGLES...

The West Coast's most influential rock band examined under Beat's microscope. Tom Stock takes a small extract from his diary . . . Michael Putland takes the pictures



So, back to the subject matter in hand — an appreciation of the Eagles. There's a fundamental difference between the development of that side of American music and the majority of rock music: it has a closer relation in the manner in which the British folk/rock culture emerged from solo folk singers to give birth to incestuous outfits like Pentangle, Steeleye Span, Fairport Convention, The Albion Band and so on. In both American country rock and British folk rock it has always been the culture which has been the common dominator in the establishment of bands — not the individuals. While there has been very little crossover

from band to band in rock — we are only recently beginning to see a realisation amongst major rock artists that there is something more to the 'rock' world than perpetuance of their own individual philosophies — in British folk rock and American Country rock the crossover has been quite the most startling and obvious demonstration of the fact that it's been the music and not the statement of philosophy of individuals that counts for most.

The current line up of the Eagles is as follows: Joe Walsh, lead guitar, vocals; Don Felder, guitar and vocals; Timothy Schmidt, bass and vocals; Glen Frey guitar and vocals, and Don

Henley, drums and vocals. The band has only had two changes in personnel since it first came together in the spring of 1971: Bernie Leadon left in the autumn of '75 to be replaced — to many's surprise by Walsh, and Randy Meisner left last year to be replaced by Poco's Tim Schmidt. (The introduction of Schmidt incidentally, continued the Eagles direct association with one of the most influential bands in the development of West Coast: Meisner himself had been the original bass player in the first Poco format back in November '68.)

All of the band have been associated with this long development of their musical style which can be traced directly back to the granddaddy of them all, the Byrds. In one case, Bernie Leadon, the association goes back even further to a little known band, the Scotsville Squirrel Barkers, a San Diego bluegrass band which recorded one album in their four years of playing between '58 and '62, and featured Chris Hillman on mandolin. Chris, of course, became a founder member of the Byrds.

So, how did it all start? The band's members, strangely enough, are not native Californians — Glen Frey hails from Detroit where he had the distinction of seeing the Beatles twice, playing acoustic guitar on one track of a very early Bob Seegar album and reading an awful lot of stuff about what was going down on the West Coast. He claims to have been the victim of the media, pressurised by the extraordinary antics that were being reported in San Francisco and Los Angeles: The Beach Boys, for example, Greatful Dead and others, although Glen didn't actually make the journey west until considerably later; he eventually got to L.A. following the first Buffalo Springfield album to bump straight into David Crosby. Glen's girlfriend's sister was reportedly being dated by J. D. Souther (later Souther, Hillman Furay) and Glen and Souther formed a duo known quaintly as Longbranch Pennywhistle! Having tried to change the name to Doolin-Dalton, Glen was offered a gig with Linda Rondstadt's band, where he met two future Eagles — Randy Meisner and Don Henley.

Don Henley's roots are in the deep south of Texas, a town called Linden — apparently a nowhere place: "All you can do in a place like that is dream; there wasn't anything to do but sit and watch the sun sink in the west. I used to watch it and say, 'boy, the sun's goin' down in California — some day I'm gonna go there.'" Because Don came from Texas it was inevitable that his roots



Left to right: Don Henley, Joe Walsh, Randy Meisner, Glen Frey, Don Fielder.

music would be distinctly different from Glen Frey's. Glen, was brought up on a hard diet of Eastern rock as performed especially by the long-lasting Bob Seeger; in contrast, Don Henley was influenced not so much by the negro traditions of the south with its soul and gospel, but more by dixieland jazz which had infiltrated the state. Henley was a constant member of a dixieland band called Felicity which played around Texas for seven years before Don eventually decided it was the right time to 'go watch the sun goin' down in California.' In August 1970 the band, renamed Shiloh, recorded one album with Don as drummer and lead vocalist (as he had been since '63) and immediately afterwards he found himself sitting in the Troubadour where he was picked up by Frey who reckoned there might be a gig with yet another permutation of the Linda Rondstadt band.

Randy Meisner started out from yet another part of America which yet again different traditions and cultures. He comes from Nebraska and got his first band together in '62 — The Dynamic — when he was only fifteen. Shortly after that he moved down to Colorado to form another band — aptly named The Poor — which then moved en-bloc to Los Angeles with hopes of becoming an ultra-original folk group. Ironically, perhaps for a boy to come to LA as a folkie, he almost immediately found himself playing bass in the first incarnation of Poco — the band that Richie Furay put together following the break up of one of the most singularly influential

and attractive rock bands of the day — Buffalo Springfield. Unfortunately none of them could stand the pace — and Randy was the first to leave after only one year and one album (the superlative *Picking up the Pieces* released in the summer of '69 when Randy decided to leave.)

Randy rejoined two members of 'The Poor' who had got themselves gigs in Rick Nelson's Stone Canyon Band. Randy recorded two albums with this outfit, before blowing out music altogether and returning to his native Nebraska where he took a job in a tractor factory, of all things, for the best part of a year. He couldn't, however, stay away from it for too long, and he found himself back on the West Coast getting himself co-opted into that same version of the Linda Rondstadt band which now housed Glen Frey and Don Henley. Three Eagles in one nest already. It seems we have more to thank Linda Rondstadt for than a pretty voice, legs, and extraordinarily entertaining romantic associations with the leaders of America's establishment, viz Jerry Brown and President Carter's son!

Bernie Leadon's career through the annals of West Coast history is probably the longest and most interesting. His career started, as I stated earlier, in the Scotsville Squirrel Barkers in San Diego. Bernie had previously been playing in a commercial folk band, but San Diego was a centre for bluegrass, traditional roots folk music, and he joined the band on the departure of Kenny Wertz in '62, playing, at that time, the traditional instrument of bluegrass, the banjo. Not long

afterwards, however, he quit the scene and moved to Florida where he stayed for three or four years before the call of the Pacific reached him again. He literally packed everything he owned into a car and drove the 3000 miles west. Arriving back in California he slotted straight into a band called Hearts and Flowers alongside an old mate from the Barkers' days, and took over guitar and banjo from Rick Cunha. The band toured Southern California and as it split up, Bernie fell into Dillard and Clark, another band committed exclusively to playing the southern California circuit. Bernie played on most of their first album and as the band made the decision to revert to a totally acoustic outfit he left and for a time — as it turned out measurable in months only — he joined up with Linda Rondstadt in her Corvettes — an incarnation prior to that which eventually united the embryonic Eagles a couple of years later.

Michael Clarke, drummer in Dillard and Clarke, had meantime moved sideways to help form yet another of the really influential bands of the period and area — the Flying Burrito Brothers. The Burritos comprised Sneaky Pete — now a legendary steel guitar session player — Chris Hillman with whom Bernie had played six years before, Chris Ethridge, and Gram Parsons who had just left the fifth version of the Byrds along with Hillman. The Burritos were probably one of the very first bands to suffer from media hype and overkill, one of the very original super-groups. Their first album, 'Gilded Palace of Sin' was one of the very best examples of the whole west coast music scene (and remains one of my very favourite records of all time) but unfortunately, they simply couldn't get gigs: their history had associated them with a particular style and they had decided to try things differently and the public just wouldn't wear it: and already, Gram Parsons' drug excesses were causing problems.

Towards the end of '69 Bernie Leadon left Linda Rondstadt and joined the Burritos as an additional member just in time to add a few bits to the second album which did precisely nothing. The band had the name but seemed unable to deliver the goods live. The took the decision then to get rid of Gram Parsons who subsequently released two sensational albums before becoming yet another of the many rock fatalities of the period. Leadon stayed with the Burritos for a while longer. The third album again received incredible critical acclaim, but yet again the

public refused to buy it and the seeds of discontent were sown within the band as its members became disillusioned with their lack of commercial success. Al Perkins replaced Sneaky Pete who left for session work, and as Al joined his previous band finally split up — Don Henley's Shiloh! This last incarnation of the Flying Burritos did very little and eventually Bernie was persuaded to move across to Linda Rondstadt's now Eagle-full band. The original Eagles were finally playing together.

The history lesson, as such, does however serve to illustrate a number of interesting and important features of the Californian music scene. Firstly, not all of it is perpetrated by Californians! (For that matter, listen to British artists of the current day like Chris Rea, Sutherland Brothers etc. to see how far the seeds of American rock have spread). Secondly, the roots of Californian music are not Californian either — they're essential trans-American, drawing on a far wider cultural experience than the other music centres of the 60's and 70's — Nashville, Memphis, Chicago, Detroit and New York. (New York's horizons weren't widened beyond the infiltration of outsiders like Dylan until much later when British rock and tax exiles began to use it as a recording base. Nashville drew exclusively on country culture and has since developed into a mecca for the purists.)

It is this wide sea of roots, traditions and cultures which has enabled the west coast tradition itself to grow and develop. While lyrically California is still about human emotion and quite a lot about cowboys — which might seem soft over here but fer Chrissakes if your brought up in a country with cowboy culture what in hell are you most likely to sing about in folk music? — musically it has drawn hard from all over the states: from even within itself, for there was a distinct dividing line at times between the surfers of San Francisco and the harder, more metal sub-cultures of Los Angeles.

A third factor is the almost football-transfer market of the bands of the period. Each band grew out of another, spawning itself across the whole scene, lending and borrowing at will, bringing still yet wider influences to bear. British contemporary bands appeared insanely jealous of their privacy, intent primarily on survival within a given niche, even now crowing about 17 years of boring and unrelieved togetherness in the case of Status

Quo; has anyone noticed the Stones getting younger since they started drawing on outside talent? While this closed society operated in England, things were patently extremely less narrow minded in the States. It was because of this spread of influence that the music developed so rapidly.

At this point it would be worth mentioning that the people involved in this spread of influence, the diversification of talent were, at the time, unaware of the future implications of their actions. In no way am I trying to imply that the individual personnel moved from one band to another in a conscious way with the purpose of furthering the spread of their kind of music. That would be fatuous. In the same way that there are out of work musicians in this country there are the same in the States. Musos need, above all, to work, and if a band's in the process of folding then it's only obvious for the departing people to be looking around for the next gig. Indeed, despite the Eagles' reputed present day fortunes, it would be foolish to suppose that they have always been successful, have always been involved in the big time.

For example, the Flying Burrito Brothers, the very name, is household usage in most thinking rock people's terminology. Even if there isn't a hint of west coast music in the record collection, the chances are that the name, on its own, would at least bring some spark of recognition: yet the band made only three albums in their highly creative stage, and they made nothing in the way of money. Prestige and posterity are the only rewards for the Burritos, yet the motivating factor behind the band is far more likely to have been money than it was either for the aforementioned intangibles. However, whatever the reasons that this transfer market's situation evolved, the fact remains that it established a pedigree of evolution that can be very accurately traced through the sixties and early seventies. Indeed, in some cases, there are examples of the full-circle syndrome, viz. the reformation of Gene Clark, Chris Hillman and Roger McGuinn, into the Byrds *Mark God Knows What*.

In fact, it could well be McGuinn himself who is most responsible for the proliferation of talent, and again for the diversification. That the man is a monster in terms of size in the contemporary music scene is not in dispute: the fact that he's one of the most difficult men in the business is important. The Byrds, massively innovatory and influential as they were and are, were doomed to hassle



by the very nature of the man whose brainchild they were. McGuinn the everlasting genius of west coast music, can be a problem geezer: no doubt: people weren't prepared to play with him for long periods of time because of his personality, not his music. Thus McGuinn's ideas and techniques were spread throughout the whole vista of Californian music more by accident than by design. Consider if the Byrds had been a tightly knit, welded unit: a la Status Quo. Without the Byrd's bust up it's unlikely that many of the giants of the period would have attained any status at all. The Byrds are directly responsible for the formation of Buffalo Springfield, for example, which spawned the whole Crosby, Stills, Nash and Young phenomenon . . . but that is starting to move



outside the brief of this feature. The C, S, N, Y saga is even lengthier than the Eagles!

So, back a bit, to the formation of the band. Linda Rondstadt's manager, John Boylan, was the first to suggest that there could be something in Meisner, Frey, Henley and Leadon forming a band of their own, and so the boys agreed and the Eagles mark one appeared on the music scene in August 1971. They gigged around and recorded the first album, 'Eagles' in October '72. At that time I was hosting a 'progressive' music show on BBC Radio Merseyside (well, we all have to work, don't we?), and I clearly remember the postman arriving with his usual arm full of platters, and amongst them the first indication that here was a new monster West Coast outfit. I pity the inhabitants of Liverpool for that Saturday night I played the entire album, side after side. Perhaps someone may have wanted to hear something different? The Eagles were already well-packaged. The double sleeve had the name across the wings of a soaring eagle, high in the blue sky over silhouetted cacti and the sun just gone beyond the horizon leaving red and yellow lines on the skyline. All good Californian imagery I thought. Inside, the inner sleeve is covered in flowering cacti — all good Californian imagery again. I remember thinking the name was pretty pathetic, and had it not been for a casual glance down the incredibly short credit list I'd probably have thrown the darn thing away and reverted back to the Moodies (yea, they were big once as well!)



However, a couple of names made me interested. Jackson Browne had been credited with co writing one song, and solo writing another, and he figured in the special thanks section as well. Gene Clark, the Byrds original, also featured as co-writing a

song with Bernie Leadon. Bernie Leadon himself rung the Berritos bell anyway, and the album was recorded and engineered by Glyn John — in London — while the mastering had been completed in L.A. (Sleeve notes can sometimes make the difference between playing and not playing an album, you know?)

So here was the first Eagles album — a concentrated mix of their own histories, an amalgam of everything they'd been through. Of course, some things were constant. Vocals were painstakingly recorded, re-recorded, overdubbed, harmonised, mixed — you name it, one of the most instantly recognisable trademarks of this kind of music. Not so much what you're saying rather the meticulous way in which it is said. Secondly there's the usual mix of acoustic/electric guitars — a hallmark yet again: but there was definitely something different: from the opening of 'Take It Easy', with its delightful bluegrass banjo, I knew that here was not just another west coast band — in this case one made up of the back-stage players of the hierarchy for in no way were or could the Eagles' individual members ever have been considered leading lights within their own backgrounds — but a band with some indefinable spark.

Here, of course, one is almost forced to bend over backwards to withstand the rush of criticism, the barrage of abuse that is inevitable. The Eagles? Joke! Maybe, but as I said at the very beginning, some things appeal to some people, regardless of fashion: at this point, at the time that this first Eagles album was released, it wasn't that unfashionable to be into West Coast. CSN&Y were making big noises with big albums, and there wasn't a hell of a lot of interest going on in this country. It was still the domain of the Floyd, hangovers from the acid period, the Moodies, hangovers from the hippies, plus a load of dog in the singles market. The Eagles may since have been accused of deliberately pioneering soft country rock with a firm knowledge that the formula would be commercially successful. That sort of conclusion is easy to arrive at now, in hindsight. It's always simple to apply knowledge learned after the event to the existing factors of the time. It is of course, again, fatuous to suppose that. I grant that the band's manager Irv Azoff was an astute judge of the market: but who could have supposed that four geezers who had been in and out, in the main, of fringe bands could put it all together and come out six years later with more bread than the

national income of half the countries in the world?

The Eagles' first album, then, was something of a milestone. Prior to this the Americans had made inroads into the British culture, but not on a popular level. Although this particular platter may not have been an absolute monster in sales terms it paved the way for Desperado — more of which later.

Why? It's probably one of the most difficult aspects of a music journalists' life to quantify why some bands appeal and others do not. Personal opinion almsot certainly plays a large part: it's evident from the rise of the new wave that it required considerable pressure from the media to convince the public that there might be something worth hearing within the wave. So what was there about the Eagles music that demanded attention, and eventually great affection — in this country? Part of the dilemma is the sheer Americanism of the band. It may seem a relatively naive factor to point out, but it is important. The British, confined as they are in their green



Randy Meisner — bass

island surrounded by a sceptred sea and all that, are amazingly insular, and yet long for the wide open spaces: that of course may seem like a load of old bull, but aren't you a sucker for Westerns? Don't you like epic films of gargantuan proportions for entertainments' sake? Doesn't the prospect of living in a state three times the size of this country have a certain appeal? The English have longed after the States ever since the War of Independence: before then it was a natural national characteristic to believe that GB was in fact one hell of a lot bigger than it geographically was, and that was just before California had been discovered.

The Eagles — successful in the States anyway as they reiterated old folk thoughts and dreams — became successful here partially because of the adept manner in which they presented American culture in musical form. Soft loping lines (there's a train leaves here this morning) get to you: no one in this country would sing a line like that with anything other than hatred! But trains in the American dream are bright red, stuff steam of wildly sculptured chimneys, pull brightly coloured carriages through thousands of square miles of open prairie: this was an easily identifiable America, an almost close-enough-to-touch America, an America that suddenly could come through the hi-fi at home, through to the British consciousness.

So — what happened next? Desperado was what happened next, and from the opening harmonica line of Doolin-Dalton it was apparent that what Linda Rondstadt's manager had hoped for, what Irv Azoff had probably dreamed about on his weekly visits to the bank, and what the band themselves maybe in a very rash moment of wild dreaming may have just considered. Not only was Desperado an incredibly successful album financially, it was, more importantly, a good record. That may sound pretty pathetic: what is a good album? Well, it's a record you can put on the office turntable (while Black Echoes are out liggering in Jamaica or Watford) and get everyone else knowing the songs by heart six years later; not only that, but it brings out what is commonly known around here as the old hippy in a person. Despite the fashion of today to slag them off as monster money makers, as boring old this and that and the other, as cardboard cutout imaginations of a bank manager with small musical pretensions, despite all that people are prepared to admit they really like

it. Like it. Not think it's the best West Coast album of all time; not that its musical content is particularly interesting; not that its lyrically say something of meaning to man in the midst of his twentieth century predicament: just that it's good to here again — a natural emotional instinct.

As it happens, however, Desperado was a very important album of peculiar aspirations: to produce a concept cowboy album could almost be considered a laughable idea. The Eagles, however, took the idea and developed it and eventually produced an exceptional album. In retrospect it is the Eagles' Dark Side of the Moon, a virtually impossible album to follow; the climax, yet so early on, of their career. It was also the last Eagles album to be recorded in London and produced by Glyn Johns. Glyn has gone on to subsequent fame as an engineer and producer in his own right, but the Eagles have since been produced by Bill Szymczyk and recorded primarily at the Record Plant in Los Angeles, with a trip out to Miami to record somewhere along the line. The now recognisable fact that the English produced albums sound considerably better is a strange consideration and worthy of some attention. Why was it the band performed better in England, six thousand miles from their base, and their accumulated common roots? Why was Glyn Johns able to extract more from them, both in terms of musical quality and production, than his illustrious successor? I'm not prepared to try and find answers to these questions: the fact does remain, though, on file till someone's prepared to venture a reason.



Desperado told the story of the Doolin-Dalton gang (remember Glen Frey earlier had wanted to re-name Longbranch Pennywhistle) with a haunting accuracy, and it also told it in the best lyrics they've written. The

memorable, catch hook tune was in many places surrendered for catchy hook lyrics, lines which had an uncanny knack of saying precisely what needed to be said in as very, very few words as possible, with complex rhyming schemes, with clever sonance.

It's widely forgotten now, or ignored deliberately, but the Eagles weren't a put-together band in the modern sense. It wasn't as if they were just kids who had HAD managed to put a couple of tunes in shape and had been looking around for some recording contract or other. They had been professional musicians for many years before: real professionals, moving from one band to another as each one folded because that was their trade, their only means of support. Had that failed then, as Randy did by choice when becoming tired of the business, the openings were few. Randy worked in a tractor factory, remember, not as a business executive. Yet now, the Eagles in fashionable circles were a manufactured band; were a bunch of manufactured musicians thrown together to produce unexciting rock of a distinctly American nature. More on this theme later.

Following Desperado things started to happen within the band. Already the Eagles had broken just about every longevity record there was around in California. The line up of Meisner, Frey, Henley and Leadon had remained the same for two and a half years — no change, no leavings, no arrivals. In the context of the otherwise volatile west coast music scene this was virtually unprecedented. It is also responsible in some respect for the comparative non progression of the band's music. While progress is upheld in many musical quarters as being the be-all and end-all, the raison d'être for being involved in rock music, the pursuance of an unwritten notion that every album should show a 'progression' in the music or musicianship, this concept has been less critical in American terms. However, what was critical to a band's survival was constantly changing line-up. New ideas didn't per se arrive within the limitations of a constant line up, but rather with the incoming personnel's contribution to the already established structure. As I will demonstrate a little later in this feature, the converse almost happened within the Eagles. Their songwriting structure was very well-defined by this stage, with collaboration between the individual members, an integral part, and it

has been this factor in the creative machinery which has partly restricted the group's development of its musical image. Thus, as I stated at the beginning of this section, Desperado signalled the end of one part of the band's development; it was tantamount to the passing of an era.

In January 1974 the strangest and least explicable development occurred: the arrival of a fifth member of the band, Don Felder. Don is a total enigma. The only really known fact about him is that he did play with David Blue at some time. Nothing else can be discovered. There was no statement from the band to explain the man's history, and unfortunately in a great many respects, manager Irv Azoff does not allow interviews with the band per se. No communication whatsoever is allowed. So suddenly there's a fifth member of the band, and no one has any idea what he's there for, where he's come from, or what he's been doing prior to this.



We therefore had to wait to see — and we had to wait until March 1974 when the third album, 'On The Border' appeared. On the Border turned out to be the most interesting Eagles album of the five they have produced so far. Firstly, the writing had spread out even further: on earlier records they had used outside talents, but on the third they brought in a host of people, working again and more closely with Jackson Browne in particular. Strangely, though, Don Felder hardly figures at all on the record. He's not credited with a single song, and only appears on the sleeve sparsely with an apology at the top of the back reading (Late Arrival, Don Felder, electric guitar.) 'On the Border' is altogether a less cohesive record — even allowing for the fact that Desperado was a concept album it switches dramatically from emotion to emotion, from laid-back to, for them at least almost heavy

metal. It's by far the most disparate of their records, and (again in retrospect) is the one which probably gives the most if you're prepared to listen to it for long enough. There's another interesting factor at play here as well: two Don Henley/JB Souther songs somehow slipped out of Los Angeles and got themselves recorded in London, again with Glyn Johns producing and engineering. These two tracks, slow, soulful, typical of the earlier Eagles remain the very last testimony to the best part of the career and development. Laid back in extremes, the very material that Saturday nights with a big one are made of, the very end of the week, the last moment of peace before sleep. This was essential Eagles, and



'The Best of My Love' could be the very essential Eagle song. I doubt if I could put it better than Glen Frey: "... you know what happens? You make a great record, right, and you go through all the moves — you snort the coke, you dring the beer — and it's all very 'in' and vogue ... and all of us did that ... but then, when you become a 'headliner', all of a sudden there's something expected of you, something other than the moves. It starts to ... it gets serious. 'Best of my Love' was what did it." 'Best of My Love' was indeed a serious track, with serious thought, with human touchable lyrics and the most sensitive production I've yet heard committed to vinyl. In contrast, 'On the Border' also contained traces of harshness and metal — almost an unheard of attribute in west coast material and I can't help wondering whether the seeds of the next personnel change weren't sown as far back as during

the planning and discussion of this particular record.

Fifteen or so months after 'On the Border' came the fourth album, this time recorded mainly as a five piece band of Felder, Henley, Frey, Meisner and Leadon. Recorded exclusively in the States and produced this time exclusively by Bill Szymczyk, it was an altogether different and more ambitious album. During it, during the recording of it rather, however, perhaps the most important personnel change came about. The news filtered through that Bernie Leadon has split the band. Right at the very Zenith of their career, Bernie just upped and left with no explanation. (His long awaited solo album eventually turned up last

year and there are no answers on it either. It's a rather wimpish apology of greater things that went before).

His leaving cannot be underestimated. He had been responsible for a particular part of the Eagles sound and roots. A fine, very fine banjo player he had helped the Eagles stay influenced by the early bluegrass blood that ran through his veins — the most taxing instrumentally that they'd attempted. His interest in this aspect of American folk music — I suppose the English counterpart would be the fiddle and the jig aspects of folk — had kept the Eagles' base rather broad; now they had jettisoned this link with the past. Bernie leaving the Eagles at this stage would be comparable with Stevie Nicks just walking out on Fleetwood Mac as Rumours sold its second millionth copy. The Eagles had become very big business indeed. It's reputed that Bernie literally walked out to the john in the middle of a

recording session and just never came back. It's virtually impossible to either substantiate or disprove this rumour, so it is well destined to go down in rock legend history. I'd love to know. His departure also severed the link, however thin, with the original Byrds, and this too may have been under-estimated at the time. How important was it to keep in touch directly from the place at which, arguably, it had all started?



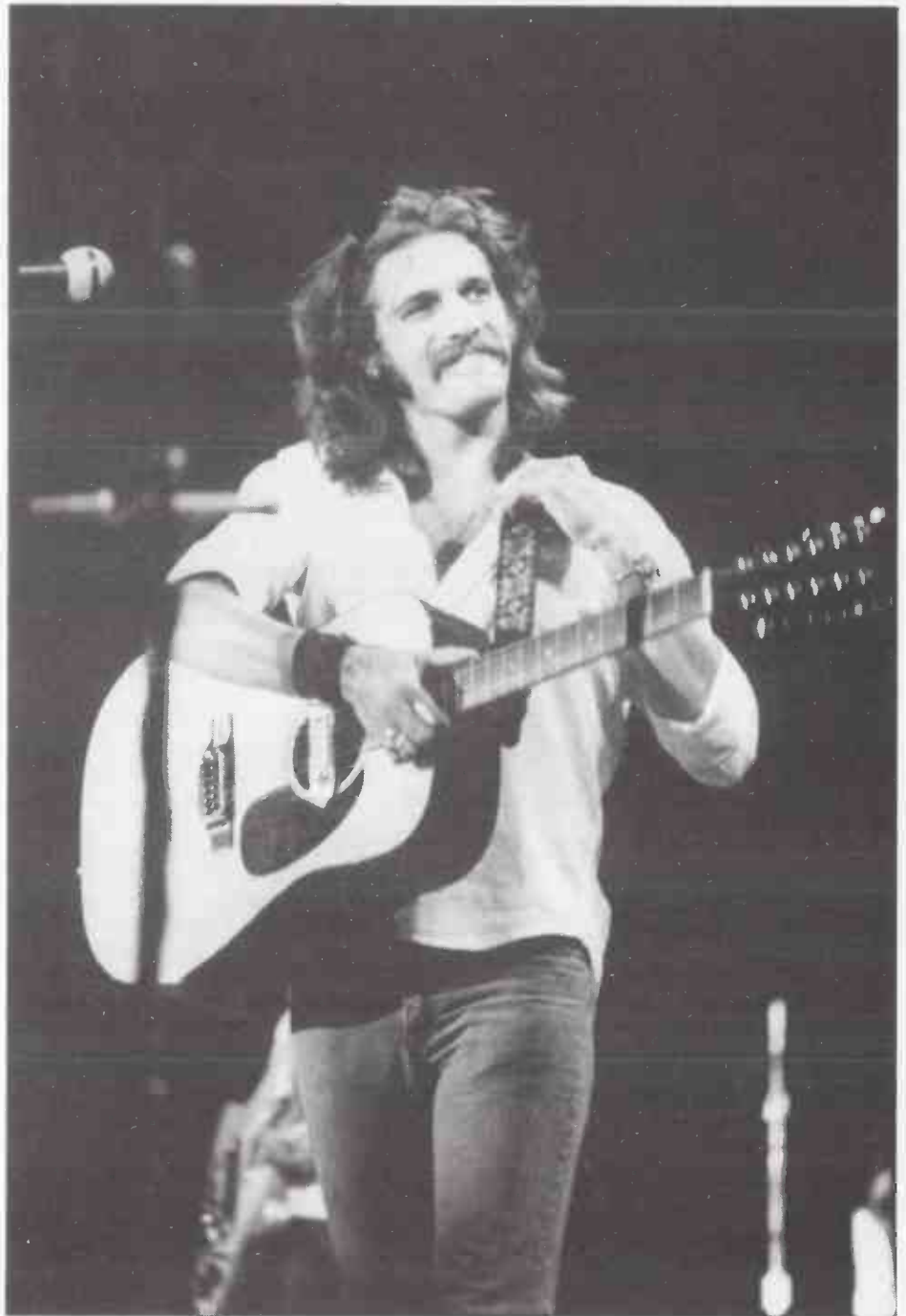
Anyway ... back to 'One of These Nights'. Again it was massively successful and it also gave the band a hit single in this country. The title track reached the upper echelons of the charts (I can't remember how far it got — apologies gentle reader) and this later paved the way for what, musically at least, was a disaster for the band — the subsequent release of one of those dreaded greatest hits compilations. 'One of These Nights' is basically as different from its predecessor as chalk is from the yellow edible stuff. It was written and conceived for a five piece and not a four piece band, now with more lead guitars than was considered decent in a good old southern boogie band. (Interestingly, and a sideline I haven't explored earlier in this feature, there seems to be very little evidence of any crossover or direct influence between any of the southern boogie bands and the Californian dynasty. The legends of the South are a different tale altogether — especially during the early mid seventies despite the legacy left by the original Allman Brothers which has since spawned Lynyrd Skynyrd, Outlaws, Marshall Tucker and many another outfit. The only crossover I can think of at this particular moment is one of anti-influence. Tom Petty reportedly left his native south having got sick to death of hours and hours of guitar licks and driving boogie riffs to go to California and establish himself there ... writing, indeed, songs for Roger McGuinn: I guess, therefore, there is

something of a tenuous link between the parallel developments.)

'One of These Nights' saw a return to the earlier writing days as well — in fact, there are only two non-Eagles names on the writing credits, and one of those, Tom Leadon, is obviously closely related. In other words, this was totally an in-house production, a self conceived and matured idea, and it's odd, therefore, that it shows the most change, the most ambitious of their recorded projects. The record swings from the almost single devised catchiness of its title track to the strangely included instrumental 'Journey of the Sorcerer'. Unfortunately it's now impossible,

and will remain so until such time as one of the band decided to write his own memoirs, to be certain about the reasons for Leadon leaving. Musical differences is an oft quoted cliché to explain internal hassles and friction between individual band members, but I believe that 'One of These Nights' is recorded evidence of this musical difference.

Leadon seemed to be wanting to get into heavily orchestrated, complex, slightly more demanding material, while the remainder of the band appear more concerned with continuing an already established and successful formula. Good hook tunes, nice lyrics about wide skies and



Glen Frey — guitar.

cowboys coming home off the range, clever instrumentation with constant attention to acoustic guitar sounds being compatible with their electric cousins, multiple harmonies with a singing top fifth, or an octave and a third between voices: this had been the stuff of success, this had been the accepted rule. Bernie, however, may have seen another way for the band. Journey of the Sorcerer may be a pretentious title, akin to Yes or Rick Wakeman. In some ways the music too was pretentious, but we're not discussing that aspect of it here and now. It's a very curious mix of a sad sounding banjo and a full orchestra in full swing — no lyrics, no explanation, and in some ways, hardly relevant to the rest of the album. The last track on side 2, however, is vintage and will become, in time, a classic love song, a classic goodbye. I doubt if it's true, but there's mileage in wishing that it was also the last song recorded on the album as it turns out to be a rather beautiful farewell to the Eagles from Bernie: 'I Wish You Peace'.

So the stage was set: the Eagles had been a four piece band and now were presented with the opportunity of becoming a four piece band all over again. There were many candidates on the Californian scene who would have been able to fit in, to fill the boots of the departing Leadon, and maybe it seemed for a time as if that was the most likely solution: pick up a stray Byrd, or a stray Burrito, or maybe Poco man who was becoming disillusioned after ten years of trying (and perhaps succeeding) in becoming the best exponents of the west coast art. But not even JD Souther who may have been looking for a gig and was certainly a potential replacement and to boot, a personal friend of the band, was offered the chance. It fell to a complete — in west coast terms — stranger, and not until after the massive gig at the Wembley stadium in June '75 (neatly coinciding with the release of 'One of These Nights', despite the fact that it was Elton John's gig or so we were told on the tickets!). The Joe Walsh Band were also appearing on that gig. By some not so strange coincidence Irv Azoff was also managing Joe Walsh's career so there was something of a remote connection between the two outfits.

Joe jammed with the Eagles a couple of times in the States before eventually being asked to, and accepting, the gig of replacing Bernie. So what the hell/did this do to the Eagles? I mean who in the hell was Joe Walsh? He had absolutely no west coast pedigree at all, having come from the East, via a stopover in

Colorado, and eventually to Los Angeles. He had brought different influences, an altogether harder approach. One thing was important about him, however. He had influence and prestige in the rock world. A fine guitarist by anybody's standards, he had musical and instrumental fame which, one supposes, the Eagles felt maybe they were in need of. They were by this time selling literally millions of albums around the world — the dreaded 'Greatest Hits' taking up most of the moolah — but while they had succeeded beyond their wildest dreams by this time, they had still failed to convince the so-called cognescenti of their musical pedigree, their fitness to take on the mantle of the biggest rock band in the world.

Joe Walsh was born in New York, three thousand miles away from the Eagles' stomping ground, and then raised in Ohio. He was aware of the Beach Boys and the late rock 'n roll layovers from the fifties, and started his guitar playing on bass while at school at the Kent State. (Incidentally, he started on bass, partially because the school band needed a bass player, and partly because: "It was easier — it only had four strings!") While in college he took up the six string and threw off his earlier influences on hearing British guitarists Eric Clapton and Jeff Beck: he listened to their records for hours on end, and they have formed the basis of his six string playing. He was also studying electronics at the time, along with music theory, and he's a well known guitar 'fiddler' — rewiring p/us and generally hotting up his standard axe armoury.

In the spring of 1969 Glenn Schwartz left the James Gang, and Joe was invited to fill his place. The following year, after the '69 release of 'Yer Album', the James Gang became extremely big news indeed, releasing three terrific albums ('James Gang Rides Again', 'Thirds', and 'Live in Concert' between January 1970 and the end of 1971) all of which went gold. Walsh had become a star — in fact, the archetypical guitar hero, long blonde hair flailing in the wind complete with distorted face, closed eyes, and that look of pain which seems to belong to all guitar solos. He's consistently been involved with guitar sounds, and effects pioneering the use of the Voice Box amongst other things, and although the most popular image of him is leaning over the top frets of a Les Paul (in his case an immaculate '59 Sunburst) he is also a Fender man as well, using a 54 Strat and a



“Joe Walsh... the archetypical guitar hero, long blonde hair flailing in the wind, complete with distorted face, closed eyes, and that distinctive look of pain...”



relatively new Telecaster as well.

But then Joe had had enough, became tired and decided to go it alone — and with the cult status he'd attained at this time he had no trouble in putting together a very hot little three piece outfit, Barnstorm. He recruited Kenny Passarelli - a bass session man who had played with Jan Hammer, and who later went on to play with Elton John and Steve Stills

and Joe Vitale. (He had, it has been reported, earlier refused a gig replacing Frampton in Humble Pie). Barnstorm were head quartered in Colorado, and this the line to the West was beginning to be drawn. Barnstorm released one album in '72, but hardly played live as Joe was said to be pissed off with the road after the hassles of the James Gang. Adding a keyboard player in '73, they released probably the best example of Walsh's work; 'The Smoker You Drink, The Player You Get' and with a sudden new lease of life the band hit the road in a very big way — something over 300 dates in the year — before it fizzled out. Walsh then made the move to California, to get himself on the LA session circuit where he subsequently worked with BB King, Rod Stewart, Steve Stills, The Eagles, produced Dan Fogelberg's second album, 'Souvenirs', and somehow managed to release his first solo album, 'So What'.

Tiring of session work he formed his own band, this time with his own name, simply, Joe Walsh Band, which cut one album, and then the band set off to play the massive Elton John gig at the Wembley Stadium on which the Eagles were also playing. The

association with the Eagles had begun in the session work in LA, but there were other links: they had the same manager, and Bill Szymczyk had produced the early James Gang albums. As Bernie Leadon left, so Joe Walsh joined.



In December 1976 the band released 'Hotel California' (released a couple of months later in this country) which had been put together completely without Leadon. Hotel California — I suppose it can still be considered as being their 'current product' — came as a rather big surprise to many, and a

disappointment too. The Eagles had suffered accusations of 'softness', of losing some of the grit and guts of their earlier albums, of dissipating their country rock roots in favour of the well-packaged orchestrated formula which had made 'One Of These Nights' such a success. It was hoped that the inclusion of Walsh, and his completely — to them — alien set of influences which embraced both the early American blues, and its proteges in England might have a favourable effect on the music: it wasn't unreasonable, at the time, to have expected to hear considerably more — and rawer — guitar, added to the general overall picture. Surprisingly, it was not to be. 'Hotel California' included only one Joe Walsh/Joe Vitale song — 'Pretty Maids All In A Row' — and that too fell below his previous standards and slotted in to the Eagles sound without raising an eyebrow anywhere. He co-wrote one other with Don Henley and Glen Frey, 'Life In The Fast Lane', which is the only real rocker on the platter, and the only track which showed what just might happen if one day the band allow Joe's guts to get driving them.

Apart from that, Hotel California was the same successful formula all



over again: it did contain one classic Eagles song, 'The Last Resort', a beautiful combination of strings and guitars, a strong, repetitive melody which seemed to demand a chorus but always cheated the listener as the next verse picked up again, and the whole track — 7 and a half minutes of it — is a triumph of production as the Song builds up to its climax slowly all the way through to the end.

Perhaps, though, as the months roll by into years, the most significant thing about Hotel California is whether or not it will turn out to be the band's last. There is strong talk about another album, and I expect one will show up somewhere along the line, but at the moment The Eagles are resting on laurels which must fast be turning yellow with age!

Following the release of Hotel California, some months later, The Eagles came to England to play the Wembley Arena — or Empire Pool as it was then. It was these gigs, right in the middle of the punk boom, which caused the British rock press to vilify the band's live act. I admit it could have seemed pretentious to some to see five 'hippies' complete with backdrop of Californian sunset, plus a full forty piece orchestra going through rock'n roll motions: but as I stated earlier, they missed the point. The point of those gigs was 'simply' to play their music, and if one writes music for forty piece orchestras, then one needs to take them on the road, doesn't one.

In the intervening years since Hotel California, the Eagles went through another, and at this point in time, their last change in personnel. Founder member Randy Meisner decided to up a leave to pursue a solo career. Randy's contribution to the Eagles was massive: his bass playing had always been heavily on the follow the drummer style — he could never be described as an innovator — but he as a prolific writer, and, especially, a great vocalist. While drummer Don Henley handles the majority of the singing, Randy took care of the top harmonies where the Eagles have always soared (and scored) and for proof take the dying bars of 'Take It To The Limit'.

Randy's replacement — yet to be heard on record — was a good and natural choice. Randy had left Richie Furay's Poco in 1969 and had been replaced by Timothy Schmidt. Schmidt had remained with Poco for the years that followed, and had contributed heavily to their musical prowess, writing some of their very finest songs ('From The Inside', 'Here We Go Again', etc.) but, like the rest of the band, had never had the



commercial success that the potential talent seemed to demand. His bass playing there was different again to Randy's, being far more inventive. He plays bass with his first two fingers which allows him a lot of freedom in fast bass licks (which aren't incidentally a feature of Poco's music) as well as giving him room to fill the spaces that always permeate harmony orientated bands. What contribution he will be allowed to make to the Eagles is as yet uncertain: it could be that he will have to subjugate himself to the corporate identity of the Eagles in much the same way as Joe Walsh has appeared to have gone; conversely, however, there is certainly room now for improvement in the band's musical direction, and a combination of Walsh and Schmidt as the newcomers may be powerful enough to swing the balance within the band. (Schmidt, also, brings roots with him — he's the only member of the band now to have been brought up in the state of California!)

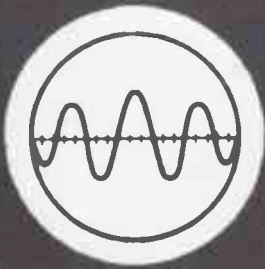
Which brings me up to date — The Eagles. The Eagles have turned out to be the west coast band which brought the music of California out of its native state and country and into the 'pop' thinking of the rock world. Almost as much as the Byrds, they stylised folk rock — and they are probably the natural successors to the legendary Byrds themselves. It's difficult to point exactly how their success came about, considering that the four original members of the band had no personal charisma or following of their own to take to the newly formed Eagles. Unlike many of the bands which came of this period, they had no cult leader: could this have been significant? Impeccable pedigrees they most certainly did possess, but they hadn't the personal following of the likes of Young,

Stills, McGuinn, Hillman, Furay, Jim Messina, et al.

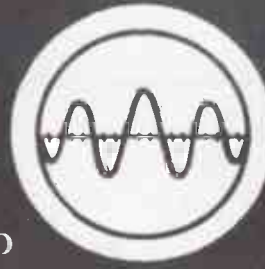
Careful (some would say restrictive, including me) management has also had its part to play. It seems that the Eagles set out to become successful deliberately, rather than to play the music and hope that it would score. They didn't and haven't operated the freer system from which they, as individuals, came. The Eagles will never head their own family tree, for movement into and out of the band has always been severely restricted. This restriction, however, most certainly has harmed their own musical progression. While other bands of their ilk have spent nearly two decades forming and reforming, borrowing and lending, the Eagles have somehow managed to retain their corporate identity; they may have won here, but they've lost some of the spontaneity which is prevalent in many of their distant cousins.

Now we simply have to wait for the next produce to ascertain whether they will be able to maintain their success story. I personally doubt it: there's never been a tradition of long-standing success in this field — legends are easily made in a short time, especially when you consider the impact the first incarnation of the Byrds made in their very short years together. The Eagles may well be suffering from the 'how do you follow that?' syndrome in one of its weirder forms. Fleetwood Mac's silence in the past two years, for example, is easily attributable to that syndrome. Rumours was a particular album. The Eagles, rather, are suffering from a whole number of years of having four 'that albums'. It would be a pity if this is the case.

Thanks for factual information in this feature must go to Pete Frame, Asylum Records & Guitar Player Magazine ...



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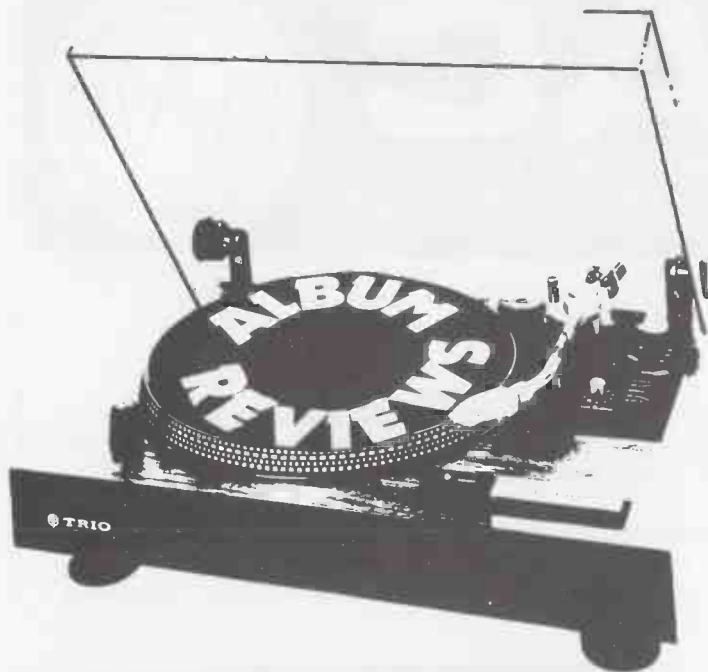
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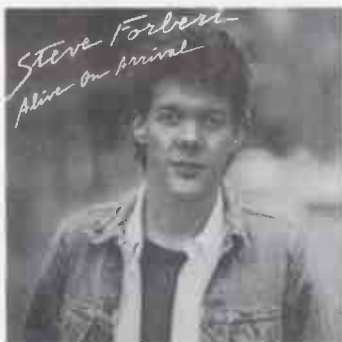
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ALBUM OF THE MONTH



STEVE FORBERT ALIVE ON ARRIVAL CBS EPIC EPC 83308

I've been aware of contemporary music for more than twenty years. Over that period a few singers, writers and performers have made indelible marks on my personality, have given me that little extra enjoyment out of life, and have made me examine why I am basically a musically orientated character. In that span many a life hero — for other people — has come, arrived, been adored, respected, copied, and died — in some cases literally. Elvis Presley knocked on my consciousness; Buddy Holly had my elder brother speechless; the Beatles loved me; the Stones frightened me in the ABC Northampton in '63; my own son's second name is

derived from Bob Dylan; the Byrds flew through me, while the Moodies took me to the threshold of their dream; Neil Young cared for me after the Goldrush; prior to that, Frank Zappa freaked me out and Hendrix took me along the watchtower in a purple haze; David Bowie's chameleonism confused me, the Floyd kept me stoned, and Tom Petty woke me up again ... *yes, gentle Beat Reader, you've found yourself in the birthpangs of a very personal Ed's review!*

Very, very occasionally, I'm tempted to throw away the embracing cloak of a 'record reviewer' and become for a precious moment, a genuine punter again. This then, will be an over-the-top review, a pure, unadulterated object of fun to the objective professional, or even my colleagues on Black Echoes who derive fun from my enjoyment of a record. In this instance, it doesn't matter. I'm on my way from Beat, and feel particularly happy that the very last platter I should take away after two years and 9 months should unequivocally be by a long way, the very best album I've reviewed — in my opinion anyway, and, I'm happy to say, in this in-

stance, a subjective, personal review is going to be the only kind I can manage.

There are stars and stars: the big bands in the world at this present moment, those that, through album sales figures aline, cut through the classification of likes and dislikes, may well be great musicians, great commercialists, successful manipulators of public taste. Fleetwood Mac, Abba, Wings, ELO and others, have large bank accounts in common, if you want to get down to the very basics. They produce goods for the masses, and the masses buy them without questioning what music is really about.

But then, how often do you question the music that you really like? Does Johnny Winter say anything to you blues freaks? I mean, say something important, something new, something that genuinely no one else can say? Perhaps he does; if he does, then you're lucky. You might understand Steve Forbert. Continuing on the theme, though, becomes more and more a quick sand saturated occupation. Undoubtedly there are some to whom the Osmonds will remain the genuinely creative geni of the early seventies. And these too, no matter how misguided within the context of the vast majority of so-called rock music enthusiasts, may well understand Steve Forbert. No matter — because as I said earlier — this is a subjective review, an over the top exclamation of genius.

Contemporary music is forced to wear many hats, to don varying disguises, to withstand constant examination and to re-examination; statements of the sixties have too rapidly become the cliches of the seventies; axiomatic morality too quickly evolves into puritanistic opinion; fashion, inevitably becomes 'old-fashion'. Through all this constants remain. Life continues, and people talk about it, sing it, live it, relate it, enjoy, hate, and tolerate it. Occasionally someone puts it down in black and white, or in some cases in colour. They paint it;

they sculpture it; they build it; they write it, act it, or even sing it. Without these observers there'd be no da Vinci or Salvador Dali; no Michaelangelo or Barbara Hepworth; no Wren nor L'Epicier; no Shakespeare or Solzenitsyn, Garrick or Tom Courtney, and no Richard Tauber or Bob Dylan. Occasionally, then, there's a Steve Forbert.

But, naturally, that kind of statement begs a great many questions. What is not in doubt is the excellence of this album: what is questionable is whether he can do it again, and therefore join the elite company mentioned above. In some respects, however, that sort of relationship thought is irrelevant. Is Leonadas less a hero because he could only die once in one battle that has made his name last two thousand years? Is Attila less a bastard because he only destroyed Western Civilisation once? Is Harold less blind because only one arrow hit him? And would Isaac Newton have discovered gravity twice had two apples fallen from the tree, or would he simply have a doubly bruised head? (The longer this goes on the less chance there is of Pseud Corner repeating it!)

To sum up then, Steve Forbert has released a debut work of art — one of my very favourite albums, without doubt the most significant debut of the present decade — bar, possibly, the Sex Pistols album — one which, no matter what happens to him next, should be looked upon as a flash, a spark of creativity. A first record, a statement of factors unrelated to the business of records, without concern for commercial consideration from the artist's point of view, a genuine breath of fresh air. So, on to the review.

What do you want to know about Steve Forbert? (One of the most annoying facts inherent working for a monthly magazine, is the relative timing of things: by the time you've read this review, written three days before the interview and

three and a half days before the lone live gig in this country, three issues or maybe even four of the weeklies will have come and gone.) Nothing much else will be left to be said about Fobert as he'll have suffered the sort of overkill which sent Springsteen packing back Stateside into involved legal wrangles and creative obscurity for three years. There's an even chance that the very industry which needs the likes of Fobert most will be responsible for needing him so much that it'll strangle the very attributes it demands so much right out of him!

Doubtless many of you will have heard of reports of the new 'Dylan'. In fact early on in my possession of this record I described him as such to a friend of mine who two weeks later rejoined, 'if he's the new Dylan I prefer him to the old one.' In fact, he's as much the new Dylan as Bob was the new Presley. The fact that Forbert uses clever, realistic rhymes, long metres, harmonicas, esoteric subjects mixed directly with personalisms, has no regard for the status quo between lyric and melody, and generally puts over what he wants to play as opposed to what he or others may believe is what should be heard, still doesn't make him Dylan's successor. Does Dylan's rule require an heir apparent? Hopefully not, but were it too, then perhaps Forbert would be named Crown Prince.

Ignoring that ghastly concept, Steve Forbert's *Live on Arrival* is a sensationally powerful debut album from a young American singer songwriter who having endured a mixture of dead end jobs in the south west made the journey to New York to play the Dylan land of subway stations and Greenwich Village wine bars before being whisked to the Epic studio land of pro production and expensive arrangers. On this platter he has recorded a couple of classics, observations of the current state of man as he really is as opposed to how the majority of us live him, and worse, believe he ought to be lived.

For my generation he's a breath of memory sounding refreshingly familiarly contemporary; for those knocking twenty he's the Guardian reader's elitist cynic until you get to know when he starts saying precisely what you want to say but just that little bit more articulately. He's written the classic buskers' song — a blast from the liberal sixties you might say, until you've done the rounds of the underground stations of 1979's London: 'all ears may listen for free.'

More than this, he's arrived at an important time: the new wave, successful as it was, has not achieved the potential promise of overthrowing current music's direction; rather, it's vacant nihilism is directly responsible for the over-packaged domination of disco now, a complete contrast. Forbert follows paths successfully trodden by Dylan in music, Warhol in pictures, Bach in contemporary analgous writing, Ginsberg in poetry, and so on: all pioneers in their field, but who's to say that their proteges have not meant more to those that missed the debut: Joni Mitchell or Joan Baez; Oxtoby, Dean, or Kim Poor; Tim Rice, Andrew Lloyd Webber, or Pete Townsend; McGough, John Lennon etc ... are they any less valid because they were not the pioneers themselves?

So Steve Forbert: a Dylan protege, undoubtedly, but none the smaller for that. His songs perpetuate the experience he has had: proof that despite technology people live roughly the same; they still travel, still love, still work in dead end jobs, still cry, laugh, dream and hope. *Alive on Arrival* is a monster debut album. It would be tempting fate to even hope that the boy will develop as far as Dylan has travelled since '63. That would be icing on an already extremely well decorated cake.

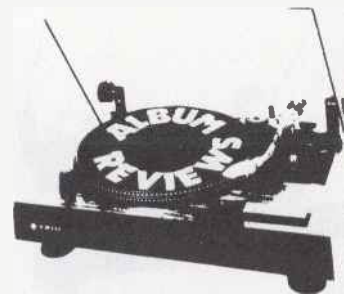
T.S.

**TIM HART
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CHRYSALIS CHR 1218**

Well, well, well — Steeleye Span co founder Tim Hart



tries to escape boring and persistent folkie categorisation but somehow doesn't quite manage it, yet still ends up producing an interesting and entertaining first solo album. It's this sort of record that makes me wish dearly that the writers of press releases should be exposed to the real public and not just the record reviewer who know it's their job! Anyway, I do agree with the perpetrator of this particular release that there will be some to whom this album may become something of a shock ... but really claim there are 'several potential hit singles' on this platter is just totally and utterly ridiculous. Consider yourself lucky — you only have to listen to the music: we have to read the platitudes that go with it.



Tim has gathered together a standard group of people — Steeleye's Nigel Pegrum sits behind his familiar drum kit, and Steeleye's Rick Kemp stands with his familiar bass guitar, and Steeleye's Maddy Prior handles vocals — Sad Cafe provide Bic Emerson on synths and other keyboards and Ashley Mulford on guitars, and basically the musicianship is high but uninspiring and not surprising either.

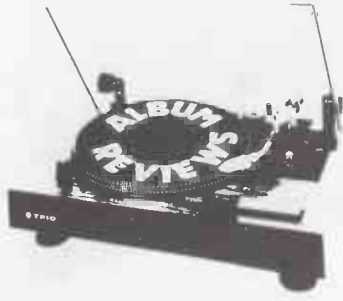
Sadly, according to the promotional guff anyway, Tim is, 'quote', wanting to 'be a pop singer' and comes out with a totally indefensible pile of clap trap with the line, 'there is no folk-rock market ... it just faded away and it failed to achieve the success it promised. For us, (Steeleye), 'All Around My Hat' went gold, 'Rocket Cottage' went silver, and that was that. We were an album orientated band, and these days singles are taking over, and the power of albums is diminishing.'

Jeez Tim, if I'd have known it was money you were after I'd have insisted my wife gave back the pound notes she scored at your Christmas Show in '76!

So, after all that, to the record in question. It's good, very English, not quite as predictable as perhaps one might imagine as it does have some interestingly alien rhythms thrown in around the basically secure format, but with the amazingly typical British folk rock voices (Tim's nasal 'folk' voice) it is securely folk-rock and whether or not he considers that there is no folk rock market he's lumped himself in there, by his own name now.

Given all that, it's worth listening to if you're into the folkie rocky circuit, but

Continued □□□



feeling particularly senseless (some would say that's about 95% of my waking existence) and there's a reasonable chance that I'm feeling senseless at the moment of this review! I think it's great but I'll probably hate it in the morning. You get the picture: bit out of order, old lady feeding the baby, record turned up louder than the neighbours across the other side of the village like, back from the pub, Sunday night, couple too many pints of Ruddles, let's put on some banality: well, that's this band through and through.

there's no way that I could say it could convert the doubtful. That record has already been made, Rise Up Like The Sun, by the Albion Band. No amount of rock orientated guitar leads like on the interestingly arranged tradition 'Come to my Window (track 1 side 2) could lead to any other conclusion. All the same, nice one Tim.

T.S.

MOLLY HATCHET MOLLY HATCHET EPIC/CBS JE 35347

Somewhere else on these pages I've gone heavily for Crazy Horse for not supplying sufficient information on their sleeve. Now it's the opposite. Molly Hatchet supply a whole book full of the stuff: reading the sleeve and inner sleeve will supply the following information: their names, instruments, which amplifiers they use, the lyrics to the songs, engineer, his assistant, recording location, plus all the other usual gubbins about management and all that, plus indeed, several flowery paragraphs about the band — where they came from, where they're going, who they might be like, and so on: come on lads, this is a record not a library!

Anyway, to sum up the info available on the sleeve, Molly Hatchet are a bunch of Southern States boogie players who listened to Lynyrd Skynyrd and others of that ilk reckoned they could do better, tried it, get promoted by their management and record company as having managed it, and unfortunately turn out to be so similar that it don't really matter at all. I'm a sucker for this kind of music when I'm



There are three lead guitarists, all of them a darn sight hotter than the vast majority of acclaimed axe heroes of the freer thinking Western would, bass drums and a lead singer who must get pretty bored during what I imagine the live show must look like. Still, the press release which accompanied my copy said something about them being Lynyrd's successors... well, have to take issue I'm afraid. OK, so the three of them can put riffs together, make their Les Pauls scream (but why not try a classic Marshall set-up?) but then there's a whole bunch of bands that can do that. The late, highly lamented Lynyrd however did manage to write a couple of really, genuinely classic songs: Sweet Home Alabama, and Free Bird: both of them despicably confederate, fascist, and nasty in concept, but musically, classic all the same. Molly Hatchet don't sound to me as if they have that kind of inspiration in them.

It's all good wailing, screaming guitar stuff, get-

ting it on for the very sake of getting it on, but it's not amazing, in caps, if you know what I mean. If you don't think of Lynyrd, think of the Allmans, think of Grinderswitch, think of .38 Special, and think of the Outlaws. If you're into that sort of stuff, this is an ace debut album for you. You'll love it. For the rest, save your money for well, hell, Steve Forbert! (Am I going on too much about that platter?)

T.S.

JAY FERGUSON REAL LIFE AINT THIS WAY ASYLUM K 53086

I've not heard Jay since 'Thunder Island' and 'cos of lack of reliable information, I don't know if this is the follow up to that album, or whether I've missed out somewhere in between. As it happens that should hardly be significant. One shouldn't continually be required to judge a man's performance relative to his last effort. The songwriter/performer isn't in competition with himself, or his past efforts. If he were, then McCartney would have stopped writing after penning Yesterday (ironically, incidentally, one of the very first tunes the man ever wrote, before the Beatles had actually formed). Neil Young after writing After the Goldrush, etc. — the list could go on.



So, Jay Ferguson has released an album called 'Real Life Aint This Way' — and exceptionally American it is too, and disappointing it is too — one of the most eyebrow raising facts about it

is that the producer, Bill Szymczyk (honest, that's how he spells his name!) was responsible for both this and Thunder Island. (On the other hand it could have been the uprating of the hi-fi cartridge which leads me to this conclusion!)

I just get the feeling that the production on this latest offering is rather over-lazy and disinterested. Jay's got a voice which needs care producing it unless it's going to end up sounding hard and flat despite it's naturally soft characteristics. And, to name it after the most boring song on the record is a bit unfair. The catch title vocal disintegrates — hasn't the producer heard that a judicious twist of the echo facility will help to support a voice required to go from its natural range into the grey area of falsetto/alto? That twitch of the echo button may well have turned Real Life Aint That Way into an ace song. Unfortunately it didn't happen.

So — what is it — overall relatively bland, unmemorable songs and particularly unmemorable lyrics, stereotyped rhythms and arrangements: very the other side of the big wet one that separates us from the States, and overall I recokon it's been a waste of time importing this platter. There's enough ordinariness knocking about from our own artists at the present time without having to have this thrust upon us. It's not as bad as maybe you reckon, from this review — but shit, why the hell don't anybody let Jay play his keyboards, and sing his gear without wrapping it all up in such an ordinary package. Come on Jay I've heard you do better — try a real, solo, album, huh?

T.S.

SUTHERLAND BROTHERS WHEN THE NIGHT COMES DOWN CBS 83427

One of the hassles with monthlies is that what was a preview, white label album could well be old hat by the

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- New Cloud £120
- Professional 2 x 15 £120
- New Laney 2 x 15 cab £120
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A.P.R.S. PREVIEW

A RUN-DOWN
ON SOME
OF THE MORE
IMPORTANT
EXHIBITORS
AT THIS
YEAR'S
SHOW



AGFA-GEVAERT

Friends and customers, old and new, will be most welcome to visit Agfa on stand 66 to discuss the latest and best in our comprehensive range of 3.81mm bulk cassette tape, professional and amateur recording tapes and our prestige range of compact cassettes.

AKG ACOUSTICS

For many years AKG have exhibited at this major exhibition in the studio equipment field — 1979 is no exception. Products to be shown include the following:—

The C535EB, a new condenser microphone with a cardioid polar response. This microphone was developed for professional use in recording studios and on stage. It has an integral pre-attenuator and filter switch (bass cut, bass roll-off). The C535EB may be used even in areas where, as a rule, dynamic microphones are used (eg high sound levels). The microphone housing is of

robust solid metal with a dull black chrome plated finish; thus unwanted light reflections are reduced. The capsule is elastically suspended, thereby minimising handling noise and has a built-in pop filter.

The D222EB microphone is an updated design evolved from our well known D202. The two way cardioid dynamic system, which almost completely eliminates proximity effect, is mounted in a matt black housing, approximately two thirds of the size of the D202.

Two new capsules for our successful CMS range are the CK22 and the CK4. With the CK22, AKG introduce an omni-directional capsule with built-in windscreen which is the same diameter as the C451 pre-amp, and therefore particularly useful for vocalists. The CK4 has a figure of eight response and incorporates the same large double diaphragm system found in the C414EB. Both these capsules are compatible with the C451/2 range of pre-amplifiers.

Two new FET stereo condenser microphones for studio use will shortly be available from us. The C34 features two pairs of capsules of which the upper one is rotatable through 180°. These capsules are based on the popular CK1. The C422 is a similar design but uses larger diaphragms. Both models can be phantom powered with 9-52 volts and come complete with the S42E remote control unit, enabling each channel's polar response to be adjusted from omni-directional through cardioid, hyper cardioid to figure of eight.

The C424 is a quadrophonic cardioid microphone with 2 elastically suspended twin diaphragm transducers, one positioned above the other on the upper part of the housing. Each has a cardioid polar pattern and the channels are marked with coloured dots on the microphone head. The C424 should be phantom fed from 9-52 volts.

The BX10 a portable Reverberation Unit — The BX10 offers professional

specification with two independent channels at a lower price than the well established BX20 and BX15. Ideal for adding ambience in an acoustically dead environment.

Our wide range of Dynamic and Condenser microphones with specialist accessories for these products will also be exhibited, together with our headphone and stereo pick-up cartridge ranges.

A discrete op-amp which is used throughout SYNCON gives a headroom of 22 dB at all outputs and insertion points of which there are three per channel.

AHB will also demonstrate their 8 track package system which is now almost a standard amongst smaller privately operated studios. Featuring NAB 25mm tape format and 0 or +4 dBm operating levels throughout, the

Dual Fifteen Band offering an equivalent input noise of -95 dBm and the 31 Band Graphic Equaliser which as a T.H.D. level of less than .01% at 0 dBm. Both units are 19" rack mounting and have a 40K ohms balanced input as standard. Maximum input and output levels are +20 dBm thus minimising any possibilities of overloading, and with a maximum slew rate of 7 V/microsecond, the units are ideal for the most exacting uses that studios can put them to. With retail prices of only £275.67 (Dual Fifteen Band) and £293.73 (Thirty One Band) the units give exceptional performance with a substantial saving over ordinary units.

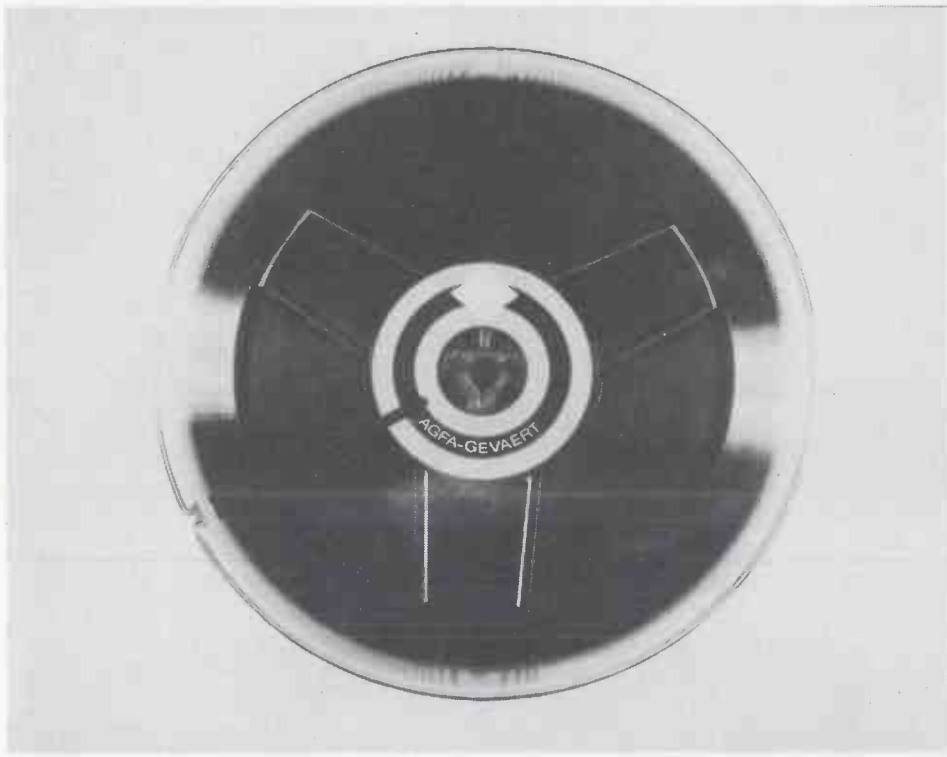
The Flanger-Double was first introduced in Britain during April this year and is an incredibly versatile device which produces a wide variety of delay effects. The unit is switchable between flanging and doubling at the push of a button, and provides additional controls for creative exploration within each mode. The time delay for flanging ranges from .25 to 5 milliseconds and the time delay in the doubling mode ranges from 17.5 to 70 milliseconds, giving full bandwidth even on the longest delay.

The Flanger-Doubler has an equivalent input noise of -90 dBm in the flanging mode and -85 dBm in the doubling mode. Voltage control terminals on the rear panel provide external delay control, and the opportunity to gang two or more units together. An infinite variety of flanging, hard reverberation, vibrato and numerous doubling effects including subtle chorus effect can be produced. The flexibility of the controls allows for unbelievable creative control expression. Retailing at only £450 this unit offers total creativity and reliability at an extremely competitive cost.

The MXR Digital Delay now probably the most popular Delay Line available will be shown. This unit can give up to 1280 milliseconds delay with full memory and the basic unit cost is only £783.16. The MCR Stereo Phasing-Flanging rack will also be on display, along with the ever popular Mini-Limiters.

On show for the first time anywhere will be the brand new MXR Harmoniser which will undoubtedly be one of the star attractions of the show. Full demonstration facilities of all the MXR Products including the Harmoniser will be available throughout the A.R.P.S. Show.

ATLANTEX MUSIC LTD will also be showing for the first time this year, the world famous SESCOM



ALLEN AND HEATH

AHB have their largest stand ever at this year's APRS Exhibition which reflects their increasing presence in the recording world.

Pride of place will be given to SYNCON, an 'in line' mixing console designed for medium budget 16 and 24 track studios. Over 30 SYNCONS have been commissioned since last year's show and the unit is gaining worldwide acceptance as a truly professional console. Each SYNCON mainframe contains up to 28 input/output modules, quad master modules and a comprehensive communications module. A unique system of routing control enables any of the channel or monitor faders to be designated as a group or subgroup master allowing in a remix situation a maximum of thirty line inputs, including echo returns, to be assigned to 28 subgroups which may be quad or stereo panned to the mixdown master faders.

All channel and master faders are Penny and Giles and the bipolar 24v power supply gives a maximum output of +26 dBu.

package is compatible with all commercial studio equipment enabling a basic backing tape to be transferred to a more sophisticated studio for further overdubs and remixing.

Sound reinforcement applications will be covered by the new SR Series of mixers which are designed specifically for theatre and concert work. Fully modular construction offers many options with a maximum capability of 40 inputs, 8 groups and 10 effect returns.

Additional features include talkback system, sweep frequency Eq, multicores and heavy duty flight cases.

ATLANTEX

MXR Studio Products and the SESCOM range of Audio Interfacing Units will be featured on the ATLANTEX MUSIC LTD stand for the first time at the A.R.P.S. Show.

The products being shown for the first time at any show in Britain from the MXR stable include those, which have proved to be the most popular Graphic Equalisers in Britain. The

range of professional Audio Interfacing components.

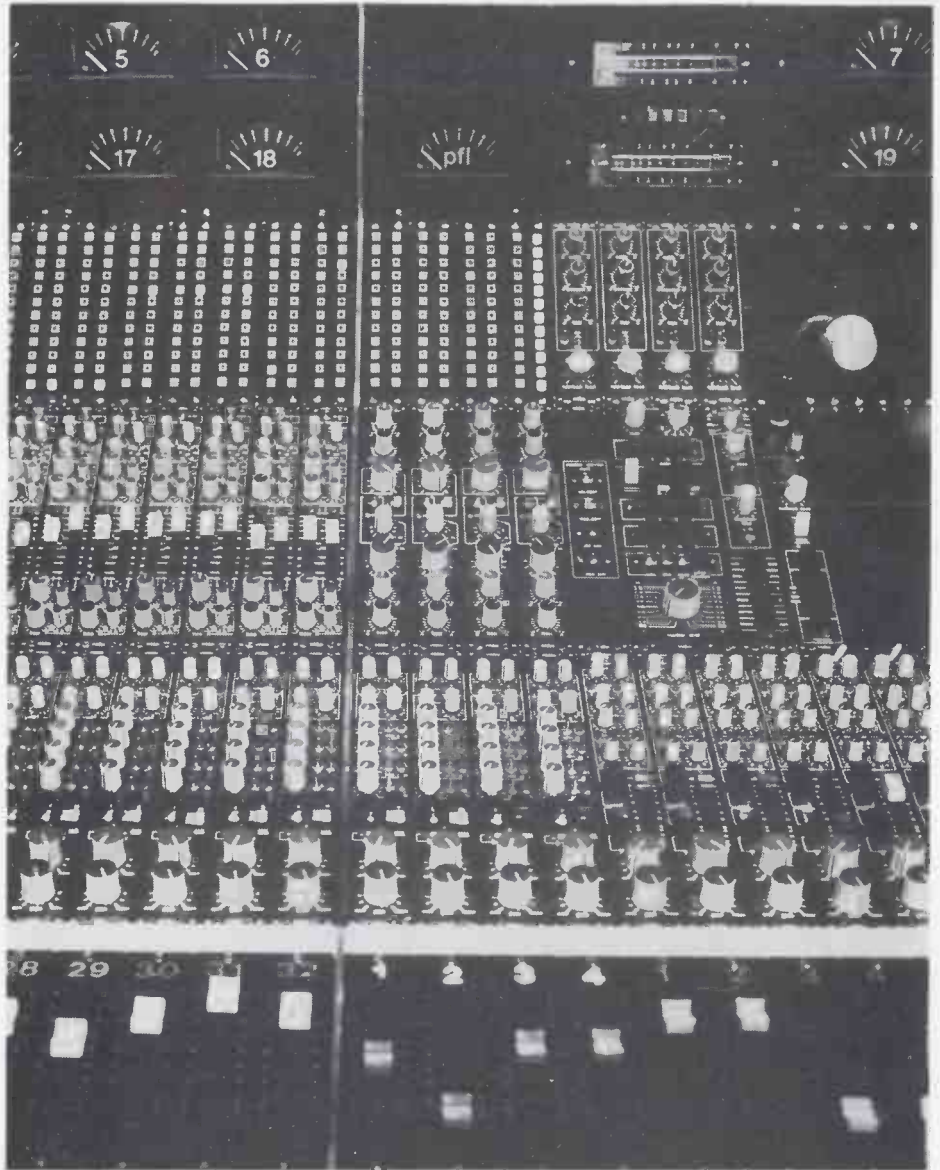
These 'no frills, drop on the floor, stand on, drive over' products which include the world's largest selling SM1A direct injection (D.I.) box will be complimented by a number of new additions under a Music Products heading.

The complete range of SESCOM D.I. boxes, In Lane Transformers, MIC Splitters, MIC Combiners, Audio Modules, Cable Testers, MIC Line Drives and MIC Attenuators will be shown.

These products designed for the most exacting demands of hard pressed live and studio engineers give optimum reliability; thus, when time is money, 'it won't work' is never heard.

Hundreds of thousands of units have been sold throughout the world and with an ever expanding range quantity and quality remain the envy of professional and amateur manufacturers. Unlike competitors SESCOM prices make it one of the most economical ranges available.

ATLANTEX MUSIC LTD are one of the newest distributors in the professional audio field, and are proving by the enormous growth of the company that, offering a wide range of products, a full after sales service and extremely competitive prices; it is easy to make friends and equally important, offer an efficient service that has become the envy of others.



AUDIO KINETICS

For the first time Audio Kinetics will be demonstrating their new QLOCK 210 SMPTE Synchroniser designed for easy operation of audio/audio or audio/video machine combinations. Forty-eight track recording is made particularly easy by the splitting of the master and slave record functions. SMPTE frame accurate record drop in and out memories are provided together with a comprehensive EBU/SMPTE time code generator. Other features include full Audio Kinetics locate programmes, instant replay, single frame trim of all memories, pre-roll, etc.

The established XT-24 Intelocator will be demonstrated. By popular demand an obscene message entry is now available for illegal depression of control buttons.

An example of the QUAD-EIGHT console range will be shown featuring COMPUMIX 111 automation. The console will appeal to people who are quality conscious and who require a clear lay-out of the efficient input output module principal.

An example of the Audio Kinetics

range of acoustic screens will be shown. Roof sections are now available for these screens allowing mobile rooms to be created. Additionally small roof sections to fit on the Model S type screen allow amplifier boxes to be created.

B & K LABORATORIES

The display will consist of examples from the range of both portable and laboratory instrumentation for electrical and acoustical measurements on turntables, tape recorders, amplifiers, loudspeakers and microphones.

Operating Demonstrations will include:—

A distortion measuring combination for automatic swept measurements of individual components of harmonic intermodulation and difference frequency distortion.

A gating systems for measurements on loudspeakers in ordinary rooms using a simulated free field response.

A phase meter and delay unit for automatic swept phase measurements on for example loudspeakers.

A system for the investigation of spurious resonances in loudspeakers and turntables, and for the frequency response of loudspeakers in the piston area using a miniature accelerometer.

Of special interest is the DIGITAL ANALYSER used for flutter and rumble analysis and, in conjunction with a desk top calculator and 1/3 octave bands of pink noise, the TIME ENERGY CURVE and SOUND POWER RESPONSE of loudspeakers, can be obtained.

Technical application engineers will be available to advise visitors to the stand.

BASF

BASF are showing for the first time at APRS, their latest formulation professional tape, SPR50 LHL and their new Ferro LH range of 1/4in tapes, which are replacing the LH Hi-Fi and Ferro Super LH Hi-Fi tapes.

On stand 38/39 in the Balmoral Room of the Connaught Rooms for the APRS exhibition from June 20 to 22, 1979 BASF will be showing their extensive range of professional audio products.

Open reel tapes on show include SPR50 LHL, a tape developed for studio mastering with exceptional print through characteristics, signal to noise ratio and dynamic range. It has a conductive matt backing to resist the build up to static and ensure excellent winding properties. It is available in 2in, 1in and ½in widths on 10½in NAB reels and ¼in wide on 5in, 7in and 10½in reels.

Ferro LH Hi-Fi, a ¼in tape in long play, double play, and triple play lengths on 5in, 5½in and 7in reels. This tape is replacing the LH Hi-Fi and Ferro Super LH Hi-Fi range of tapes.

Other reel to reel tapes on display are Ferro Super-LH professional Hi-Fi LPR35 and Ferro Super LH professional Hi-Fi DPR 26 available on 5in, 7in and 10½in reels. This is a matt backed tape of the highest quality for use by the professional and the discerning amateur recorder.

Other products on show include 3.81mm pads for Musicassette production; TP18 LH and QP12 LH,

as used by Decca and other leading musicassette manufacturers, TP18 Ferro Super LH and QP12 Ferro Super LH specially developed for compact cassettes with an extremely wide dynamic range, Magnetic film — 16mm and 35mm polyester film coated over the whole width for synchronised sound recording in film and television studios; available in 1000-3100ft lengths.

BASF cassettes including LHSM, Ferro Super LH, Ferro Super LH1, Chromdioxid, Ferrochrom and Chromdioxid Super.

Also on show will be the full range of over 40 BASF calibration tapes, cassettes, film and test tapes, cassettes, film including tapes for wow and flutter, bias, asimuth and speed adjustments.

In attendance will be R. M. Hine — Manager, Professional Products and members of the BASF sales and technical staff.

CANFORD AUDIO

Canford Audio, exhibiting for the first time at the APRS, intends to have the following of its products on display.

1. Automatic Cable Tester:

A device for testing XLR and PO

cables in the field or workshop.

The unit is operated simply by plugging in the cable and pressing one button, which initiates an automatic sequence of tests. If the cable is in full working order and correctly wired, a green indication is given. If there is a fault condition, one of a series of red indications is given, against a legend detailing exactly the nature of the fault. The battery is switched off automatically after each test, and the whole unit is housed in a rugged distintively painted metal box. Unlike other units on the market, it is not necessary to bring both ends of the cable to the unit for test — a significant advantage both in workshop and especially field conditions. We recommend this unit to outside broadcast units, studios, engineering departments, manufacturers of audio equipment, bands and PA firms, and all audio engineers.

2. Studio "Acoustic" Tables:

Tables designed specifically for radio studios, having an absorbent top surface of special design. Made as standard to the popular hexagonal shape in solid mahogany, and with a choice of fabrics for the top surface. Legs are detachable for transit, and PO jack sockets can be fitted and wired to each face. We also refurbish customers existing studio tables. Other studio furniture built to order.

3. Speaker range:

Canford Audio has recently been appointed sole UK distributor for the french "Rondson" range of speakers, many of which are particularly suited to use in broadcast editing cubicles, newsrooms etc, and also in office "ring-main" distribution systems.

DOLBY LABS

Dolby Laboratories are showing their complete range of professional audio noise reduction equipment. Over 45,000 Dolby A circuits are now in use world-wide, ensuring that high-quality, low-noise masters and multi-track tapes can be exchanged between studios, and from country to country. The standard Dolby multi-track M series is now also sold in 32 and 46 track versions.

Also on show will be Dolby cinema sound equipment. Well over 1,500 of these cinema units have been delivered, and 300 cinema technicians and engineers have been trained by Dolby Laboratories to install this



equipment to Dolby standards. Currently, five film studios in London are producing Dolby film soundtracks. So far, over 60 films have been made with Dolby Stereo sound.

Dolby Laboratories' dedication to improved sound in different fields is further illustrated by the latest Dolby product on show at the APRS, the NRU 10. This unit is mainly aimed at VTR soundtrack applications, as part of the overall effort to improve television sound quality. The NRU 10 is a two channel Dolby A unit with easily accessible record and play controls (with calibrated and un-calibrated positions) and also with large meters. The unit is therefore convenient to use with recorders (such as most VTR's), whose built-in audio gain controls and meters are regularly used for level setting.

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AMERICAN HIGH TECHNOLOGY COMPONENTS

An interesting display from our associated company — G. E. Electronics (London) Limited.

On the stand:

Peter Cameron—Managing Director

Dennis Ellis—Sales Director

Robert Latter—Technical Sales Engineer

professional specification. The S19GA incorporates this equaliser with a real-time analyser in one unit. Since its introduction at APRS '78 considerable interest has been shown throughout our industry as the S19GA provides analyser facilities at a fraction of the cost of conventional audio spectrum analysers. It takes no more rack space than a normal graphic equaliser and is fast and simple to use.

Formula Sound has gained a reputation for producing high quality custom-built equipment, photographic examples of which will also be on display.

HARMAN UK

JBL

JBL will be exhibiting a selection of models from their internationally acclaimed range of loudspeakers. Of particular interest is the 4301E broadcast monitor identical to the 4301 but with the addition of an inbuilt 10 watt amplifier.

TEAC/TASCAM

There are several new products

FORMULA SOUND

Formula Sound, stand No. 121. will be showing their S19G ½ octave graphic equaliser and S19GA ½ octave equaliser/analyser. The S19G is a 2 channel 19 band equaliser with full



MUSIC MOTOR

CN 35-530

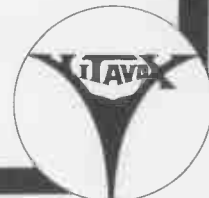
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Rainford, Essex. | tel: 70 25919 |
| WHITE SOUND, 3 Albion Place,
Sunderland, Tyne and Wear. | tel: 0783 78058 |

VITAVOX LIMITED
Westmorland Road
London NW9 9RJ
Telephone: 01-204 4234



from the Teac/Tascam range to be shown for the first time at the A.P.R.S. Exhibition. The A3440 four channel simul-sync machine is a worthy successor to the well established A3340S. The A3440 boasts an overall improved specification with the additional benefits of:

+ 5% pitch control, fully flexible headphone monitoring which includes the facility to select any combination of tracks for monitoring whilst overdubbing.

The RX9 is a custom built Dbx unit tailored precisely to the requirements of the A3440 for noise reduction and dynamic range expansion.

The Tascam 35-2 is a new two track mastering machine with inbuilt Dbx unit for the ultimate in 1/4 inch two track mastering.

All of the above will be exhibited together with the well established 80-8 and selected mixers.

HH ELECTRONICS

HH Electronic has provided the professional user with reliable advanced technology for a decade. From the TPA range of single channel power amplifiers to the powerful S500 D power amplifier to be found in most major recording studios from The Manor to the new £1 1/2 M Sony Corporation Studio in Tokyo. Today this British firm is Europe's major professional audio equipment manufacturer.

Once again at Frankfurt '79 HH have led the way forward. This time it was the MOS FET power amplifiers which, claim HH, at a stroke, have consigned all bipolar transistor designs to obsolescence. This will be on show in the UK for the first time at the APRS '79.

With them will be the successful range of sound control mixers, the TPA and S500 D power amplifiers and the exciting range of magnesium chassis mounted speakers from HH Acoustics. The latter have been available to the open market as from March 1, 1979.

In attendance on behalf of HH Electronics and HH Acoustics will be Mike Wilson (Industrial and HH Acoustic Sales Manager) and Guy Boxall (UK Sales Administration Manager).

KLARK-TEKNIK

Klark-Teknik will again be in force at the A.P.R.S. '79 with an exciting demonstration of their 'new' DN 70 Digital Time

Processor, the DN 71 Controller and the DN 34 Analogue Time Processor.

Not to be forgotten, of course, is K.T.'s range of professional Graphic Equalisers which have now become an industry standard in many countries throughout the world. Models on show will be:-

DN 27 Graphic Equaliser: 1/3

Octave 27 Band Equaliser

DN 22 Graphic Equaliser: dual 11 band unit with low and high pass filters in each channel.

DN 15 Graphic Equaliser Pre-Amp: the same quality equaliser as the DN 22 with the addition of a Pre-Amp with multiple switching facilities.

DN 70 Digital Time Processor: This unit is a digital delay line with 3 outputs, each variable up to 653 mS. A high clocking speed of 50 KHz enabling frequency response to 15KHz on all delays. Released at the A.P.R.S. '78 and already a winner for K.T. worldwide.

NEW DN 71 Controller: This is a 'low-cost' add-on sound effects generator to compliment the DN

70.

DN 34 Analogue Time Processor: this is an extremely versatile sound effects unit which achieves all the effects expected of this type of product, but with significantly improved performance.

DN 36 Analogue Time Processor: a stereo version of the DN 34 .

MAGLINK

The Maglink system is the only fully programmable synchronisation system capable of being interfaced with any type of machine currently available to the audio industry. This includes multitracks, vtr's, sprocketed machines and, indeed, virtually any machine capable of recording an audio signal. The system is controlled by the already well-established Maglink code which can be made totally compatible with EBU/SMPTE code.

The system may be used as a very sophisticated two machine synchroniser or as a one master controlling four slaves complete dubbing system.

Also available is a wide range of



associated equipment i.e.

- Maglink Code Generator
- Maglink Code Reader
- Minimag Dual Code Reader
- Sprocket Code Generator
- SMPTE/EBU to Maglink Interface
- SMPTE/EBU Generator
- SMPTE/EBU Reader

MUSIC LABS

This year Music Laboratories are exhibiting their new range of studio equipment products designed to fill certain holes in the market giving top quality at competitive prices.

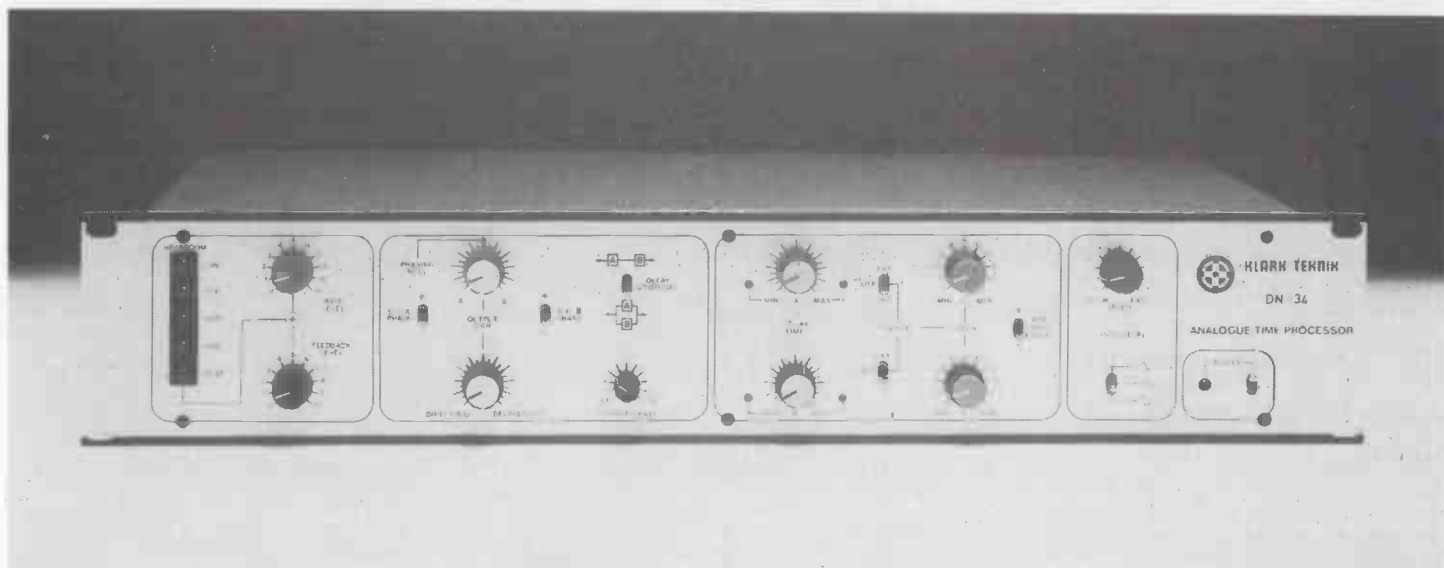
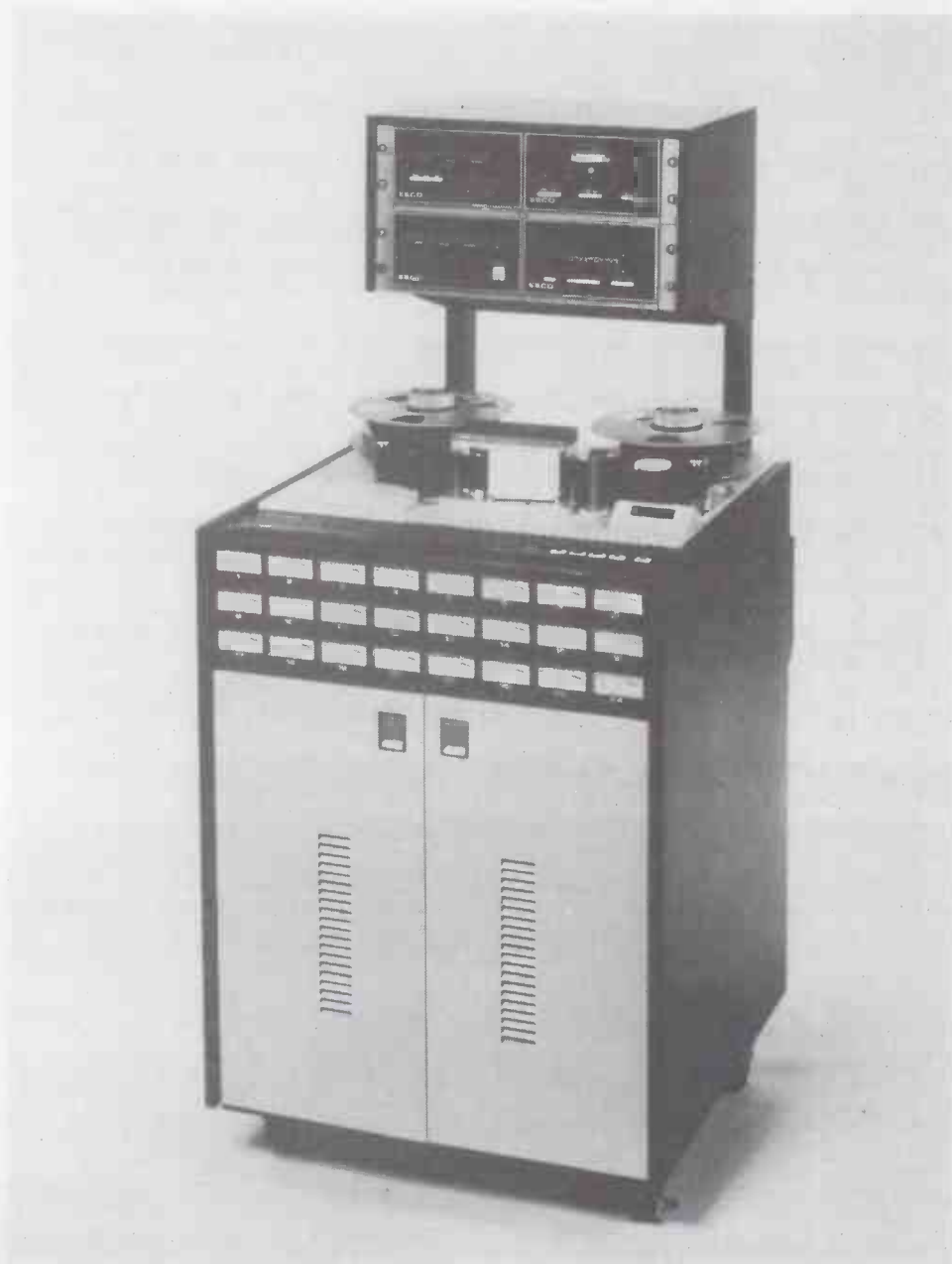
Their firmly established Direct Injection boxes have been further refined for both studio and stage use and feature -30db pad, ground lift and filter. Made from tough extruded aluminium these are available in mono, stereo or six way versions.

After long research three new Reverb units will be exhibited. These are each designed for slightly different application but all feature full equalisation controls. A stereo reverb plate at a reasonable price based on proven design will be available, plus a digital unit and a spring reverb with rack mounting or portable option.

Also just designed is a purpose built headphone amp featuring completely separate output channels each having gain, bass and treble controls, furthermore a small passive headphone splitter giving six stereo outputs is available.

Also on show are some phantom power supply units for condenser microphones.

Finally, Music Lab have secured the agency for Quatre amplifiers from America. The first time these amps have been available in Europe they feature new 'gain cell' technology and are available in both 250 and 500 watt versions.



NEVE

Neve Electronics International, the world's largest specialist supplier of audio mixing consoles for the recording industry are introducing a new design concept into their own unrivalled range of high quality production at the APRS Show.

In the 2 decades since Neve introduced their first audio equipment, many advances have been made. None, however, represent as great a step forward as the latest 8108 console being shown on Stands 47 and 48. Advanced developments in silicon technology have allowed the integration of latest components with microprocessor techniques to produce the world's foremost software controlled audio console. The freedom resulting from these new techniques have enabled conventional frame wiring to be practically eliminated by resorting to mother board construction technique which has produced a console embodying all that is best in circuitry performance, ergonomics and reliability.

The 8108 console as it is called, can be supplied with up to 56 input channels, each incorporating a new fully parametric comprehensive equaliser, filter, and up to 48 track outputs. The microprocessor controlled signal routing is via a touch sensitive central assignment panel which includes entry and recall facilities to any of 4 integral memory stores. Complex console assignment patterns can be transferred from memory to console at a touch of the button. The mixing engineer has also been freed from the restrictions usually associated with a centrally located control panel by a unique integration system giving him instant read out of channel and track configuration. High resolution (200 segments) dual linear bar-graph meters are used throughout and both VU and PPM characteristics may be selected.

Consoles can be supplied with a VCA sub-grouping system on the primary faders or Neve's NECAM system can be incorporated to offer the ultimate in computer aided mixdown facilities.

Neve are also providing full information on the rest of their range of consoles and sound systems.

PUBLISON AUDIO PROFESSIONAL DIGITAL DELAY LINE — HARMONIZER — MEMORY MODE — DHM 83

STEREO DIGITAL DELAY LINE
with continuous variation, 0 to 600
mS for option A and 0 to 1, 2
second for option B.

HARMONIZER: from -1 to +1
Octave — micro computer operates a sophisticated phase coincidence of joining points, taking into account both the instantaneous phase and the envelope phase, so that transition "glitches" are eliminated.

VARIOUS REMOTE CONTROLS include in particular two digital V.C.A. inputs allowing separate voltage control of the gain of the two outputs.

REVERSE POSSIBILITY, by setting crosspoint I, smaller than cross-point II, reading direction is inverted, which is the electronic equivalent of a magnetic tape running reversed.

MEMORY MODE with keyboard remote control, one can play any memorized sound — it is also possible to obtain rhythms with any existing sound.

TRUE DYNAMIC RANGE 100 dB by means of a quasi 16 bits flying comma A/D converter of prime quality.

COMPRESSION LIMITER PUBLISON C.L. 20 C

Stereo-Compressor Limiter with fast photocell — very low noise: 102 dB and low distortion when compression operates: 0,05% — one FET operational amplifier bandwidth 100 kHz even for + 20 dB — insertions in side-chains — stereo-coupling — display of compression 6 ratio 2 — 3 — 4 — 6 — 10 — by 11 led — special circuitry to suppress distortion on low frequencies — X.L.R. connectors.

E.C.L. 10.A — EXPANDER — COMPRESSOR — LIMITER — NOISE GATE

The heart of the system is an exclusive digital V.C.A., featuring: very low noise (1-96 dB), very low distortion (0,02%), fast response time (1 microsecond), logarithmic response.

Compressor Limiter: threshold from +20 — 30 dB — Attack time from 0,01 to 20 mS — Release time from 0,05 to 4 S. — Ratio (1 — 2 — 4 — 6 — 12 — 20).

Expander: Threshold from +10 to -40 — Attack time from 0,01 to 40 mS — Release time from 0,03 to 2 s. — Ratio (1 — 2 — 4 —

Expander: Threshold from +10 to -40 — Attack time from 0,01 to 40 mS — Release time from 0,03 to 2 s — Gain reduction from 0 to 30 dB — Ratio 2.

Noise gate: Uses previous setting but ratio is 20.

FULLMOST

FULLMOST Device is especially designed to increase the brightness of a music or speech program, by means of precise phase manipulation of some frequencies, without altering the level or frequency response. The result is a great reinforcement of intelligibility and deepness of the treated sound.

RAINDIRK

A Series III mixing console will be displayed in the format 18 inputs, 8 group outputs, 2 master remix group outputs and 16 track monitoring.



Since its introduction at last year's APRS the Series III system has been updated and two new modules added to the range.

The inputs have separate microphone and line inputs, comprehensive equalisation, 4 independent fold back/echo send lines, high and low pass filters, PFL and routing. A routing module allows each group output to be routed to any of the tape machine inputs. A remix module provides facilities for sub-mixing the group outputs into the master remix group outputs plus further features which include setting the input state of the console to microphone or line inputs, monitoring of the multitrack, remix or copy tape machines, monitor loudspeaker dim and mono controls and the master monitor line input line output switch. The stereo monitoring includes 2 cue sends, 1 echo send and uses Penny and Giles linear plastic conductive faders for the individual monitor level controls. Various

metering systems are available as are other standard or custom built formats.

A new low cost mixing console, The S2000, will be introduced at this exhibition. Designed for establishments with up to 16 track recording facilities, suitable for small studios, theatres, mobiles, audio visual, broadcasting etc. it is based on the combined input/output/monitor concept with central status switching plus a multitude of facilities not normally found with small compact consoles. Capacity of main frame — 20 inputs, 16 main groups, 16 monitors, with facilities for a remix stereo group. Size — 108 cms long, 73 cms deep, 16 cms high. A removable meter housing raises the height a further 15 cms at the rear.

Solid state switching is used throughout the console thus eliminating relays. Status of the console is selected via one of three master pushbuttons, record, tape and mix. Four local channel status

override pushbuttons allow 9 different usable states to be determined on each channel. A 'prom' programmable 'Read only memory' is employed to select this channel status. Facilities — 16 track routing, mic level, mic pad, high pass filter, 4 band EQ including 2 sweep constant Q mid frequencies, stereo cue sends plus 2 auxiliary sends, stereo monitoring, super action audiofad plastic conductive faders, oscillator and talkback.

Stand representatives:— C. E. Jones, R. L. Pender, G. Steele.

SCENIC SOUNDS

AMBER:- Audio test sets and distortion analysers.

ALLISON:- Package automation systems for mixing consoles featuring the Fadex module and 65K programmer.

APSE:- Modular equalisers.

DBX:- Noise reduction and compressor/limiters.

DELTALAB:- Digital delay and



effects unit including the DL2 acousticcomputer time Domain effects generator.

EDITALL:- Range of precision editing blocks from $\frac{1}{8}$ " to 2".

EMILAR:- SSE will announce their appointment as European master distributors for the Emilar range of professional loudspeaker components.

HARRISON SYSTEMS:-

Centrepiece of the exhibit will be a 48 channel 32 group console destined for Roundhouse Recording Studios.

MARSHALL ELECTRONIC:- The celebrated 5002 time modulator will be joined by a mini-modulator having push button programming.

MIC MIX:- The master room range of studio reverberation systems.

ORBAN:- The established de-esser, stereo synthesizer, graphic equaliser and spring reverb will be joined by the 672 performance equaliser.

REBIS:- Parametric equaliser, compressor/limiter and noise gates.

SCENIC SOUNDS:- Our top quality D.I. box and new prominence equaliser.

SCHOEPS:- The full range of capacitor microphones from this respected German manufacturer.

VALLEY PEOPLE:- The "Trans Amp" LZ preamplifier building brick.

WHITE INSTRUMENTS:-

Monitor equalisers and the new 200 series microprocessor controlled real-time analyser.

A.P.R.S. NEW PRODUCTS FROM SCENIC SOUNDS

AMBER:- The 3500, 4500, and 5500 distortion analysers. All featuring complete auto-nulling and 0.002% FSD range.

ALLISON:- The Fadex automated VCA fader module for retrofitting to most consoles.

DBX:- Two new compressor/limiters: The 163 super simple one control unit selling for £100.00. The 165 a new top of the range unit having full adjustment of all parameters.

DELTALAB:- The DL1 digital delay line and DL2 acousticcomputer effects unit.

MARSHALL:- The new push button time-modulator.

ORBAN:- 672 paragraphic performance equaliser.

WHITE INSTRUMENT:- the 200 series microprocessor controlled real time analyser with seven memories, RT60 capability and comprehensive add-on software.

BTX:- SMPTE code generators and tape synchronisers.

SHURE ELECTRONICS
SHURE ELECTRONICS LIMITED
will be showing on their stand the exciting, new SM81 Studio Cardioid

Condenser Microphone. This wide range, flat response microphone is rapidly becoming accepted as a standard in major recording and broadcasting studios throughout Britain where its rugged reliability make it popular with engineers and musicians alike. Among its many features are a switchable low frequency response of flat, 6 or 18 dB/octave roll-off and a switchable 10 dB capacitive attenuator. The microphone is simplex powered with voltages of 12 to 48V dc and a power supply and wide range of accessories are available.

Also on view will be the SM17 musical instrument microphone. A development of the SM11 miniature dynamic lavalier microphone, this model is now supplied with clips and accessories to enable it to be mounted directly on to a violin tail piece or acoustic guitar. The close proximity of the microphone to the instrument facilities balancing and improves separation during recording sessions. The microphone can be successfully used to mike most brass and woodwind instruments in a similar way.

The display will be completed with the SHURE range of Professional Studio Microphones, Monitor and Wedge-monitor Loudspeakers and the Shure range of Microphone Circuitry.

SOUNDCRAFT ELECTRONICS

Featuring three new major product ranges:

Series 400 — 4 group, 8 track monitoring fully modular consoles.

Series 3B — 24 group master studio consoles.

Soundcraft Magnetics SCM381-8 one inch 8-track.

Series 4000. This new fully modular

console series is available in three mainframe sizes for 12, 18 and 26 input channels with 4 output and stereo remix buses. The input channel features separate mic and line gain controls, phantom power, phase and line input switches, 4 band eq. with sweepable frequency lo and hi mid bands, 3 aux sends (1 pre, 1 post, 1 switchable pre/post fade), long travel fader.

The console includes 8 track monitoring, 6 LED bargraph meters and line-up oscillator as standard. High quality detent potentiometers are used throughout. (Series 400 from about £2500.)

Series 3B. The Series 3B is a completely revised version of the Series 3 exhibited at APRS 78. Series 3B consoles have already been installed in the UK, USA, Canada, Germany, Italy, Norway and Korea and further orders have been received



from Japan, Switzerland and Indonesia.

Routing is to 24 output groups plus stereo remix. Each input channel features independent mic and line gain, high and low pass filters, 4 band eq, each band sweep frequency, 8 aux buses.

24 or 32 track monitor mix is standard and metering is by a 24 segment LED bargraph display exclusive to Soundcraft. (24/24 — £13,245).

SCM381-8. This new 1" 8 track tape recorder is the first product of Soundcraft Magnetics division. The precision engineered tape transport and state-of-the-art electronics, with the standard remote control for all audio and tape functions make this machine the ideal choice for professional 8 track studios. (SCM381-8 — £5,250 excl.)

A 1" 16-track machine will also be available.

STATIK ACOUSTICS STAND 72

A.P.R.S. '79 sees the launching of an exciting range of products from this new Company, aimed at the studio, sound reinforcement and music markets. All products are the work of an experienced design team who have for many years been closely associated with both the music and recording industries.

On show will be the first four products of this new range.

SA 100

A uniquely versatile and extremely cost effective analogue delay line, featuring studio-quality performance, 'line' and instrument inputs and a choice of 'dynamic' or either of two repetitive sweep modes. Delay/bandwidth switching achieves delays up to 160 mS (320 mS on X 2 delay option), for echo and 'reverb' effects.

SA 30 Electronic Crossover

A stereo 3 way crossover system featuring isolated outputs with delayed turn-on, super-sharp subsonic filters, individual level control plus cut switch for each output, and four switchable frequencies per crossover point. This unit performs to the highest specification throughout.

SA 20 Dual Reverb System

Use of the latest generation of compact multi-spring design allows this dual channel device to provide the inexpensive solution to studio reverb requirements. Low noise circuitry and careful signal processing keep annoying side effects to an absolute minimum.

SA 10 Graphic Equaliser

This dual channel octave equaliser offers an extremely high specification at a budget price. Features include: delayed turn on, silent bypass switching and system bypass during supply interruption.

STELLAVOX

John Page Limited will be showing the established Stellavox range of portable recorders and mixers. The SP8 Stereo/mono recorder now features, as standard, powering for 12 volt AB microphones and 12 or 48 volt microphones, together with 10dB step attenuators. A stereo ganging accessory for the gain controls is now available.

3M

3M UK Company Ltd will be exhibiting the following equipment at the forthcoming APRS Exhibition in London.

*3M Mincom M79 24 Track and 16 Track Recorders.

*Audio Kinetics Intelocator XT24.

*A new Revolutionary SMPTE/EBU Synchroniser and Autolocator capable of synchronising any professional audio to audio or audio to video recorders together.

*3M Mincom 6110 Multi Function Test Set incorporating effectively 6 instruments in one housing.

*3M Wollensak 9666 solenoid operated Cassette Transport.

*3M Wollensak 2772 Stereo High Speed Cassette Duplicator.

*3M Wollensak 2790 Portable High Speed Cassette Duplicator.

*Scotch Professional Audio tapes; 206, 207, 256, 250, 262.

*Scotch Professional General Purpose Audio tapes; 212, 222, 223, 224.

*Scotch Professional Audio Cassettes; Master series, High Energy and Chrome compact.

*Scotch Accessories full range.

*Scotch High Energy Duplicator Cassette Cartridge tapes.

TURNKEY

Turnkey as the name implies is a sales

organisation concerned with the supply, installation and commissioning of studio equipment from basic 4 track set-ups to 16 track packages. A select range of equipment from leading manufacturers will be on show. These include RSD, MXR, Soundcraft, Teac, Quad and Allen & Heath.

Sales Director, Andrew Stirling will be available for full information.

Unique products from Bandive will also be demonstrated and shown.

ACCESSIT — Budget range of signal processors, including Compressor, Parametric Equalisers, Reverb, Booster Amplifier.

GREAT BRITISH SPRING — High quality stereo reverb.

RED LEADERS — Microphone cable assemblies.

PROKIT — 6 channel stereo mixer in kit form.

JACK WITH GAIN — Universal pre-amplifier.

EMO — Direct injection boxes and cable testers.

Plus other studio accessories.

Technical Director, Ivor Taylor will be available for full information.

JAMES YORKE

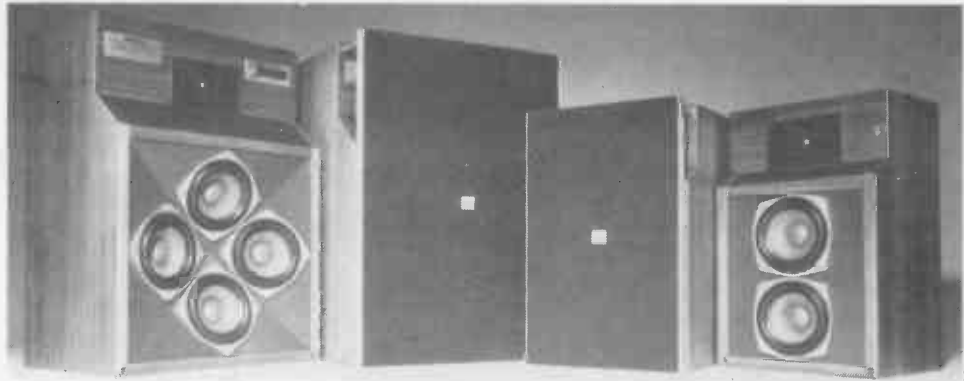
James Yorke Limited will be exhibiting again at the APRS Exhibition in 1979. Their products and services offered, and on display, will demonstrate the expansion of the business since last year. Exhibits will show:

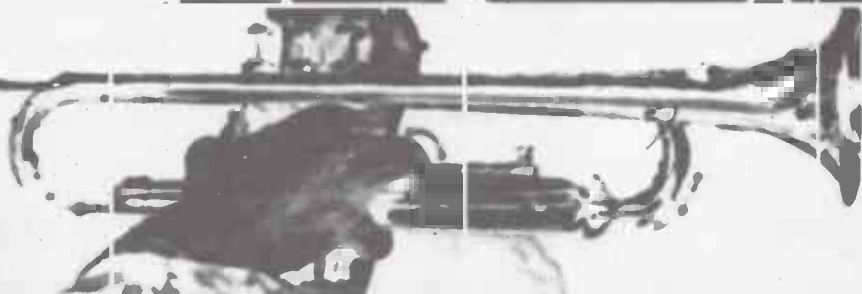
Cassettes: Samples of the products and the comprehensive service offered to the recording industry, covering any part of, or total support, from original recordings to finished, packaged product.

Recordings: Demonstration of Audio Visual facilities available and details of commentary studio with sound effects and background music library.

Electronics: Demonstration of studio equipment, Audio Visual production equipment, splicing blocks and measuring devices.

Your contacts at the show: James Scarlett, Peter Fanshawe and Peter Rinne.





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Ev Even among professionals,
Electro-Voice sets the standards

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Why not send in the coupon and get detailed particulars on Electro-Voice microphones, loudspeakers, loudspeaker systems and other individual components? You will soon realize that Electro-Voice does not compromise on acoustic and technical quality.

None but the best should be good enough for professionals.

Electro-Voice Division, Gulton Europe Ltd.
Maple Works, Old Shoreham Road, Hove BN3 7EY.
Telephone: (0273) 778401. Telex: 87680.

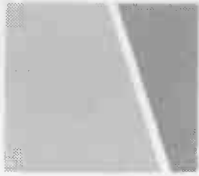
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fact: this condenser microphone sets a new standard of technical excellence.

The Shure SM81 cardioid condenser is a new breed of microphone. It is a truly high-performance studio instrument exceptionally well-suited to the critical requirements of professional recording, broadcast, motion picture recording, and highest quality sound reinforcement—and, in addition, is highly reliable for field use.

Shure engineers sought—and found—ingenious new solutions to common

problems which, up to now, have restricted the use of condenser microphones. Years of operational tests were conducted in an exceptionally broad range of studio applications and under a wide variety of field conditions.

As the following specifications indicate, the new SM81 offers unprecedented performance capability—making it a new standard in high quality professional condenser microphones.



SM81 puts it all together!

- WIDE RANGE, 20 Hz to 20 kHz FLAT FREQUENCY RESPONSE.
- PRECISE CARDIOID polar pattern, uniform with frequency and symmetrical about axis, to provide maximum rejection and minimum colouration of off-axis sounds.
- EXCEPTIONALLY LOW (16 dBA) NOISE LEVEL.
- 120 dB DYNAMIC RANGE.
- ULTRA-LOW DISTORTION (right up to the clipping point!) over the entire audio spectrum for a wide range of load impedances. MAXIMUM SPL BEFORE CLIPPING: 135 dB; 145 dB with attenuator.
- WIDE RANGE SIMPLEX POWERING includes DIN 45 596 voltages of 12 and 48 Vdc.
- EXTREMELY LOW RF SUSCEPTIBILITY.
- SELECTABLE LOW FREQUENCY RESPONSE: Flat, 6 or 18 dB/octave rolloff.
- 10 dB CAPACITIVE ATTENUATOR accessible without disassembly and lockable.

Outstanding Ruggedness

Conventional condenser microphones have gained the reputation of being high quality, but often at the expense of mechanical and environmental ruggedness. This no longer need be the case. The SM81 transducer and electronics housing is of heavy-wall steel construction, and all internal components are rigidly supported. (Production line SM81's must be capable of withstanding at least six random drops from six feet onto a hardwood floor without significant performance degradation or structural damage.) It is reliable over a temperature range of -20°F to 165°F at relative humidities of 0 to 95%!

Send for a complete brochure on this remarkable new condenser microphone!

SM81 Cardioid Condenser Microphone



Shure Electronics Limited, Eccleston Road, Maidstone ME15 6AU—Telephone: Maidstone (0622) 59881



MORE MUSIC Chelmsford

Any musicians living in the immediate vicinity of Chelmsford will be only too aware of the lack of Retail Music Instrument shops in the area, and many musicians have had to travel as far as Colchester, Southend or even London to find a "good" music store to cater for their needs.

With the onset of New Wave, as with anywhere else in the country, Chelmsford has seen a healthy rise in the number of new bands playing the pub/club circuit and this has directly increased the demand for a local music store.

Right, then enter More Music, the first More Music store opened in Colchester in the winter of 1977 managed by John

Hessenthaler, once established there Chelmsford was the obvious location for a sister branch, the two shops being close enough for stock shuffling but far enough apart to cover their own separate areas.

Living in the Chelmsford area I was obviously delighted to see someone take the plunge and cater for constant string and stick busters as myself who were by now weary of travelling far afield for musical equipment, so as soon as they opened I went down to check out Chelmsford's branch of More Music.

Tony Rupp the manager of the Chelmsford branch explained to me that they had only moved in 4 days before their opening date and considering that the shop had previously been a freezer centre the conversion was excellent, and although the floor space is rather limited it has been used wisely to house a maximum variety of equipment and a friendly atmosphere.

Terry's aims for the shop are to cater for everybody in the live band spectrum or the travelling disco scene, and if there should be anything you want which Tony hasn't got in stock he can get it for you almost immediately.

The large variety of gear and very competitive prices at More Music impressed me and their 12 month guarantee on all new and used stock speaks for itself, they can also arrange H.P. and apparently anything, including "oil shares", is negotiable for part exchange, although I wouldn't advise you take your cat!

Without a doubt John Hessenthaler and Tony Rupp at their respective branches of

More Music are trying hard to offer musicians a "good deal" and obviously make a profit for themselves. Both branches are open 9.30 a.m. to 5.30 p.m. Monday to Thursday and Fridays till 7.30 p.m., all day Saturday and 2.30 p.m. to 5.00 p.m. on Sundays. How many music shops in your area are open 7 days a week?

Plans for the Chelmsford branch include a drum studio which is nearing completion and a rehearsal studio which will be open 24 hours a day.

John and Tony also have a vast experience of the live band scene and have promoted such groups as Heat Wave, AC DC, The Real Thing, Frankie Miller and many more, and it is only by going through hard times as musicians themselves that they realise just how much a musician can get "ripped off" nowadays.

More Music seem to be kicking against the old image of music shops, their staff don't wear suits, but you can try out whatever gear you wish without the obligation of buying or the hassle of a stiff collared moron breathing down your neck as you bash out a couple of chords on a guitar which you might like to know a little more about.

Radio Caroline at present broadcast endless airplay for More Music advertisements and in return More's provide equipment for their road shows and through ventures such as this it is apparent just how much More Music wish to help the struggling live music scene.

As a future customer I wish them the best of luck in their ventures and hope to see even More Music!
N.E.

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Professional Dolby Noise Reduction For Your Professional Recordings.

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Marshall 100MV valve top	£199.00
Marshall 50MV valve top	£159.00
Marshall 100 L/B Trany amp	£110.00
Marshall 4 x 12 cabs	£145.00
Marshall MV50 combo	£219.00
Marshall MV100 cab	£289.00
+ full range of Marshall gear, ring for full details and free brochure.	
Peavey TK 40	£117.00
Peavey Pacer	£145.00
Peavey Deuce	£299.00
Peavey Artiste	£299.00
Peavey Black Combo	£299.00

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Buy through More Music and pay low interest rates and no deposit whenever you ring 0245-69117 for details.

Music Man 65 watt combo	£355.00
Music Man 100 watt combo	£386.00
Music Man 100 watt EV combo	£386.00
Music Man 130 watt combo	£433.00
Music Man 65 watt head	£245.00
Music Man 130 watt head	£389.00
Intermusic Imp	£59.00
Intermusic combo	£250.00
Intermusic/MM gear	
Redmere Soloist etc	P.O.A.
Fender Pro reverb combo	£255.00
Fender Twin reverb combo	£325.00
Fender Super reverb cab	£320.00
Vox AC 30s from	£155.00

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Yamaha CS 10	£299.00
Roland RS 202	£525.00

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Fender Rhodes Stage 88	£690.00
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Rhodes Suitcase 88	£1080.00
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CHASE MUSICIANS: MANCHESTER SYNTHESIZER CENTRE

A few months ago when *Beat* last visited Amrik Luther, top man in the Chase Musicians organisation, he told us of his plans to open a Manchester store within a very short space of time. It seems logical to him, and probably to most of his customers, to expand his business from its London base to a northern centre: and where is more ideally situated to pick up business than Manchester? It straddles more motorways than probably any other city in Britain, has a massive indigenous population of its own, is easily reached by rail, and generally seems the perfect place. Liverpool is only forty minutes drive away, and with it, the massive Merseyside population hungry for discount instruments.

It came as no surprise, therefore, to lift the phone to hear Amrik's dulcet tones inviting us up to Manchester to take a look around this latest development in the Chase Musicians' story. For those of you who don't know about Chase (actually if there are any Amrik's been wasting his advertising budget!) here's a brief recap. Amrik is a qualified accountant and some two years ago, while occupying a senior position in a multi-national corporation, he simply decided to up and start a music store: he's a musician himself and he figured that he could sell a couple of keyboards a month to keep the bank manager happy, and spend the rest of the time playing and developing his own music.

The calculations — strangely enough for

an accountant, — turned out pretty wrong. In a very short space of time his actual monthly turnover had exceeded his projected annual turnover! Amrik was very strongly on his way. The London Synthesizer Centre in Charlton Street just around the corner from St. Pancras Station in no time at all became just about the place to buy keyboards. Keyboards were chosen as the main line simply because there was hardly another shop in the country specialising in them, and those shops that did carry keyboards invariably held a pretty meagre stock. Simply packing a shop to the ceiling with keyboards wasn't the whole story: Amrik started to sell them cheaper than just about anybody else. He found that he could buy in bulk, sell in bulk, cut his own profit margins per unit, and still come out on top. The philosophy, coupled with a marvellous enjoyment of a challenge and the general rigours of business exchanges, remains with the organisation now. Not long after the LSC opened, Amrik moved down the road a few doors and set up the London Amplification Centre to continue his expansionist programme. Then came Manchester.

It surprised us, Manchester did! Readers who have visited the two London outlets of Chase Musicians may well have been surprised themselves at the size of the premises. By no stretch of the imagination can they be described as large! Strangely enough, the size of the store is a built-in belief in the mind of the potential customer relating the impression of size of advertising to a particular size shop! Manchester, however, is a different kettle of fish altogether. It's at least ten times the size of the two London stores put together, and rambles up and down stairs into back rooms, basements and attics. Based in Oldham Street, one of the main arteries leading to the central St. Peter's Square, the Manchester Synthesizer Centre lies only ten minutes walk from Piccadilly Station, as well as a number of NCP car parks. Good site, good positioning.

At the time of our visit the store had only been open a couple of weeks and things were understandably hectic: only the ground floor conversion had been completed, although work had already begun on the massive basement area as well. Amrik Luther had taken possession of a flat upstairs — literally living over the shop. The impression of size is quite overpowering. The front section of the ground floor is devoted entirely to keyboards — more of them than we've seen in one place at the same time with the natural exception of Trade Shows. The rear third of the store is presently allocated to amplification — again displaying as many wares as possible. The effect is terrific. There was always some sort of sub-conscious doubt lingering over the London stores — a sort of annoyance that so much business could be done from such ordinary premises. The Manchester base puts this impression to rights. Undoubtedly, when it's fully completed and all the space is put to use, the Manchester Synthesizer Centre will be the most impressive music shop in the country.

But, as we all know, size isn't everything. How's business? "Amazing," came the chorus from the staff: Derek

Simpson, Ian Jenkins, Paul Kilvington and Martin Ross — all without any prompting for the man himself, standing in the background. Amrik later confirmed this over an excellent Indian lunch. "We held an opening night and the shop was absolutely packed — we sold a lot of keyboards and immediately established the rapport with the locally based bands. It couldn't have gone better, and I couldn't have found four better guys to run it." We spent quite a long time in the shop simply talking to the boys who certainly appeared to know their stuff — all players, all ex-pro or semi-pro musicians with that intangible extra experience that working with equipment on the road, as opposed to only in the confines of the music shop. Technical knowledge is all very well, but it's pretty useless if it isn't tempered with practical experience. They were quick to point out various attributes of different equipment, and we watched one take painstaking care to go right through the functions of a Polymoog with a potential American purchaser: there was no hint of rushing, no questions were left unanswered, and we expect the guy'll have been back by now and have handed over his handful of notes.

As we said earlier, there's no shortage of keyboards: Roland, Yamaha, and Moog showed best amongst the synthesizers, but there were products from just about every conceivable source, rare and common, all at amazingly low prices, and all easily accessible. You don't have to ask if something's in stock, and if you can have a demonstration, because if you can't see it it probably don't exist anyway, and there's no hassle at all in trying anything out you like, and asking as many questions that spring to mind.

Plans for the rest of the building are relatively vague at the moment — or maybe it's more that Amrik Luther is being cagey about future developments. The basement area is the same size as the present store, so one may be permitted to speculate that other musical instruments will be making an appearance under the Chase Musicians banner before too long. Work was already in progress to build in a new staircase leading down from the main shop, and the guts had been ripped out and disposed over leaving it ready for final decoration. We were told of plans to have a synthesizer school in a magnificent room on the top floor which, if the plans do come to fruition, would be a major asset to Manchester, and yet another string to Chase's already well-strung bow!

Unfortunately, our cameraman needs shooting as he failed to return with any respectable pictures of the new store — he's been muttering something about technical problems ever since. We'll endeavour to make up for this omission in a pictorial display in a future issue of *Beat*: as it happens, it would have been a travesty to try and represent the enormous visual potential of this particular shop on one page. So, there you have it — a brand new store which brings the famous London prices of Chase Musicians within reach of a whole new pool of musicians who may have felt a little reticent at travelling down to the smoke. Call in, social or business, and you'll be sure of a welcome.

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 Standard	310.57
PE 180	299.90	Solid 2 p/u	353.43
PE 190 acoustic	228.50	S 100SC Hand-carved	235.62
PE 200 bass	172.65	S-90 Solid Double p/u	185.63
PE 800	269.95	S-50 Solid 1 p/u	
PE 1000	324.40	M-75CS Solid 2 p/u 1	392.66
PE 1500	399.95	c/away	424.82
PE 450	226.70	M75GS Gold hardware	
PE 460	239.80	M-80CS Solid 2 p/u 2	399.81
PE 500	239.80	c/away	314.15
PE 600	249.40	B302 Long scale	257.04
PB 1500	388.90	B301 As above 1 p/u	299.88
SB 1000	388.90	JSB2	342.71
SB 800	348.80	JSB2C Carved	
LS 600D	265.00	Acoustic:	

ARIA DIAMOND			
ET 240	100.50	D55-NT TV Rosewood	546.58
ES 175	102.00	Dreadnought	
LS 300	149.00	D50-NT Bluegrass	
EL 195	106.40	Special Rose Dread-	
EA 200	115.95	nought	449.47
ST 380	119.50	D44MBL Bluegrass	
EJ 230 bass	109.90	Jubilee Maple Dread-	
PB 260 bass	109.00	nought	
RE 550 bass	170.90	G-41 NT Jumbo 17"	417.09

ARIA ACOUSTICS			
7451	101.30	Body D/nought	413.51
7460	108.80	G875NT 1/2 Size 15"	377.56
9210	106.50	Body D/nought	348.78
9214 12 string	115.30	G-37BL Arched Back	
9230	123.90	D-40NT Bluegrass	348.78
9234 12 string	123.90	Jubilee Mahog.	
9250	138.95	D-35NT Bluegrass	348.78
9281	262.90	D/nought Nat.	302.05
9400	83.70	D55SB Spruce	546.58
9404 12 string	89.90	D44MNT Nat.	417.09
GR 30	123.00	D40SB Spruce	348.78
G254 12-string	166.60	D40CNT c/away	399.16
9450	129.90	D-40C NT Florentine	399.16
9454 12-string	139.80	c/away	399.16
9630	78.70	D-25M Bluegrass	258.90
9634 12-string	86.20	Mahogany D/nought	
930	137.30	Jumbo & Folk Acoustic:	
7451B	108.80	F-50RNT Navarre	683.16
7451 WR	108.80	Rosewood 17"	546.58
940	129.75	F-50SB Navarre Maple	395.50
9460	213.50	17" Jbo, S/burst	395.50
9290	133.00	F-40BL Bluegrass 16"	266.09
9295	141.50	Folk	485.43
9294	139.80	F-30NT Aragon 15 1/2"	212.16
9800C	105.50	Folk Nat	546.58
9800	105.50	F-30SB Aragon 15 1/2"	395.50
9810C	117.20	Folk S/burst	485.43
9810	117.20	F30 RNT Smaller	212.16
9260	108.80	F-20NT Troubadour	546.58
9264 12-string	118.00	13 1/2 Folk. Nat	395.50
960	110.00	F50BL Blonde	485.43
9270	141.50	F40NT Spruce Mahog	539.35
9280	201.00	F30RNT Small	
9271	141.50	B50NT Acoustic bs.	
9274 12-string	157.40	Twelve String:	
9275 12-string	157.40	F-512NT Custom	

ARIA PRO II ACOUSTICS			
PW 25	129.75	Rosewood 17" Jbo	715.56
PW 51	179.95	F-41 BL Custom	
PW 56	218.50	Flamed Maple 17" Jbc	643.64
PW 65	229.95	F-212XLNT Extra	
PW 70	267.90	Large Mah g 17" Jbo	471.06
PW 75	321.40	F212CNT c/away	456.68
PW65/12	243.00	F212NT Mahogany 16"	402.71
PW 75/12	333.00	Folk	312.82

ARIA CLASSICS			
A 560	232.70	F-112NT Standard	312.82
A 559	182.50	15 1/2 Folk	485.43
A 558	149.80	G-312NT Rosewood	
A 557	127.20	16" D/nought.	402.71
A 556	117.20	G-212NT Mahogany	
A 555	107.20	16" D/nought.	402.71
A 554	98.80	Acoustic Bass:	
A 553	98.80	B50NT	539.35
A 552	84.60	Class:	
A 551	70.30	Mk5 Rosewood	593.28
A 550	61.10	Mk4 Padouk	355.99
A 549	56.90	Mk3 Mahogany	269.67
A 543 F	132.30	Mk2 Mahogany	212.16
A 561	82.00		

G.M.S.			
PICATO STRINGS (sets)			
ES77 elec.	2.51		
UL77 Rock & Roll	2.69		
XL77 Super light.	2.69		
77 light	2.69		
F750 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 Marzio pick-ups	
731 Classic	27.75	HDL2PW	99.00
732 Classic	32.50	HDL2PW1	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		

CONCERTR			
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		

YAMAHA Classics			
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		
FG352	125.00		
FG350w	125.00		
FG365s	135.00		
FG375s	165.00		
FG336sb	84.00		
FG351sb	120.00		
FG312	93.00		
SG412sb	96.00		

Electric			
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		

KASUGA ELECTRICS			
SG360CH	160.00		
SE480S	185.00		
LG1000BS	275.00		
LG600B	205.00		
SE600N	210.00		
SA600C	220.00		
PB420S	179.00		

JHS ACOUSTIC ENCI			
JHS ELECTRICS	120.00		
X309	299.00		
ES375N	220.00		

HONDO ACOUSTICS			
H90N	22.00		
H308A	27.00		
H310A	34.00		
H316A	39.00		
H330A	44.00		
H130A	38.00		
H155A	40.00		
H155B	44.00		
H160A	54.00		
H160A	49.00		
H330C	46.00		
H340A	50.00		
H118A	32.00		
H119A	35.00		
H119A	69.00		
HJ200A	72.00		

HONDO ELECTRICS			
EG502	39.00		
HES5000	59.00		
HL2BS	72.00		
HL2B	72.00		
HL2N	79.00		
HRB2S	110.00		
HFS3N	66.00		
HL-J2	49.00		
HFP2N	79.00		
HRB2B	110.00		

ES-175D	613.00		
ES-345 TD, Cherry	673.00		
ES-345 TD, S/b	698.00		
ES-345TD, Walnut	673.00		
ES-355 TD-SV	875.00		
ES-335 TD, Cherry	529.00		
ES-335 TD, S/b	555.00		
ES-325 TD	446.00		

Les Paul Recording White			
612.00			
Les Paul Triumph Bs White			
590.00			
Les Paul Triumph Bs White			
598.00			
Les Paul Custom, Ebony			
622.00			
Les Paul Custom, White			
679.00			
Les Paul Custom, Cherry			
644.00			
Les Paul Custom, Wine			
622.00			
Les Paul De Luxe, Gold			
505.00			
Les Paul De Luxe, Cherry			
529.00			
Les Paul Signature, Gold			
546.00			
Les Paul Signature Bs, Gold			
529.00			
Citation outfit			
3789.00			

ROSE-MORRIS			
ELECTRICS SHAFTESBURY			
3414 Sunburst	199.95		
3419 (bass stereo)	199.95		
3399 2 p/u bass	175.00		
OVATION			
Bradwinner	425.00		
Deacon	515.00		
Deacon 12	599.95		
Viper	396.00		
Preacher	450.00		
Electric Artist	539.95		
Electric Country Artist	545.95		
Electric Folklore	650.00		
Electric Legend	635.00		
Electric Pacemaker	649.95		
Electric Classic	639.95		
Electric Glen Campbell	635.00		
Electric Custom	999.95		
Legend	337.00		
Electric Custom	402.00		
Balladeer	520.00		
Electric Glen Campbell	695.00		
12	775.00		
Electric Anniversary	535.00		
Magnum I bass	675.00		
Magnum II bass	550.00		
Preacher Deluxe 12	595.00		

TOP TWENTY			
1971 bs.	69.95		
1970 6-str	57.95		
AVON			
3403	99.95		
3404	82.00		
3405	79.95		
3407	99.95		
3430	99.95		
3431	89.95		
3427	129.95		
3428	129.95		

ACOUSTICS OVATION			
Balladeer 6-str	355.50		
Classic Balladeer	349.95		
Custom Balladeer	389.95		
Glen Campbell 6-str	449.95		
Glen Campbell 12-str	549.95		
Pacemaker 12-str	495.00		
Folklore	399.95		
Classic	439.99		
Concert Classic	380.00		
Legend	475.00		
Artist	389.95		
Country Artist	389.95		
Custom Legend	785.00		
Matrix	239.95		
Matrix Artist	239.95		
Anniversary	599.95		

EKO ACOUSTICS			
3131 Rio Bravo 6	79.00		
3132 Rio Bravo 12	84.00		
1780 Ranger 6	64.00		
1793 Ranger 12	77.65		
Dove Custom, Cherry	49.95		
Dove Custom, Nat	623.00		
Gospel, Nat Top	509.00		
Heritage Custom, Nat	78.65		
Top/Rose Back	529.00		
Hummingbird Custom	3152 Eldorado 6	108.00	
Cherry	3154 Eldorado 12	116.00	
Hummingbird Custom	3143 El Paso	95.00	
Nat	3142 El Guacho	129.00	
Ranger 6 with p/u	76.70		
Ranger 12 with p/u	89.95		</

Monitor 60/130	166.00	Amp.	100W 1 x 12 Horn Columns.	133.92
SPEAKER UNITS			100W/6 Channel P.A. Mixer Amp	147.58
2 x 12 Flare Bs 120W	150.00		100W Slave	187.49
4 x 12 Lead 240W	159.00		100W P.A. Bin	151.20
1 x 18 100W	130.00		100W 4 x 12 Cabinet	169.79
2 x 12 120W PA pr	170.00		Angled Front	154.96
2 x 12 1 Hn 120W pr	209.00		120W 4 x 12 Cabinet	170.15
1 x 12 Hn 120W pr	172.50		Angled Front	
2 x 12 1 Hn 240W pr	235.00		120W 4 x 12 Cabinet	
1 x 16 TH Base Bin	166.50		120W 4 x 12 Cabinet	
2 x 12 TH Bass Bin	175.00		Angled Front	
Mini Bin	150.00			
Full Range Flare	225.00			
Horn Units (2)	132.00			
Horn unit (P2)	75.00			
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	340.27
Quad Reverb, 4 x 12-inch speakers	464.85
Quad Reverb, 4 x D 120F speakers	671.65
Super Six, 6 x 10-inch speakers	451.95
Vibronic Reverb 1 x D 130F JBL	426.85
Twin Reverb, 2 x 12-inch speakers	398.60
Twin Reverb, 2 x D 120F JBL	498.81
Bandmaster, 2 x 12-inch enc.	252.05
Bandmaster, 2 x D 120F JBL	564.20
Bandmaster, top	242.61
Bandmaster enclosure	151.22
Super Reverb, 4 x 10-inch	340.89
Super Reverb, 4 x D 110F JBL	526.81
Pro. Reverb, 2 x 12-inch	316.08
Vibrolux Reverb, 2 x 10-inch	263.73
De Luxe Reverb, 1 x 12 inch	£216.92
Princeton Reverb, 1 x 10-inch	169.65
Princeton, 1 x 10-inch. Champ, 1 x 8-inch	122.45
Super Twin.	65.10
300PS guitar enc.	443.62
300PS guitar top	262.55
Tube reverb 220V	508.71
Vibrochamp 1 x 8	131.25
Bassman 100, top	71.28
Bassman 100, enclosure	217.40
Bassman 50, 2 x 15-inch	217.40
Bassman 50, 2 + D 140F JBL	185.88
Musicmaster bass, 1 x 12-inch	305.61
Bassman 50, top	106.70
Bassman 10"	176.42
300 PS enclosure, bs	276.19
PA 100 top	311.80
PA 100 column	281.59
PA 100 column	92.72
Hi Freq. Horn	58.85
PA160 Amp Top	450.21
PA160 SC3-10 column	94.77

CLEARSTONE

PARK	
50W SS Combo	196.86
50W Valve Bass Combo	210.92
50W Valve Rev. M.V. Combo	241.39
50W Valve Rev. Combo	274.20
50W Valve Master Vol. Combo	259.2£
100W Valve Rev. Combo	337.48
100W Master Vol. Comb.	365.44
50W Valve Bass Amp	185.14
100W Valve Bass Amp	227.33
50W Valve Lead Amp	185.14
500W Valve Master Vol. Lead Amp	185.14
100W Valve Lead Amp	227.33
100W Valve Master Vol. Lead Amp	227.33
100W Lead/Bass SS Amp.	124.52
6 Channel Mini-Mixer	89.06
100W 4 Channel P.A. System.	281.50
100W 4 Channel P.A.	

100W 1 x 12 Horn Columns.	133.92
100W/6 Channel P.A. Mixer Amp	147.58
100W Slave	187.49
100W P.A. Bin	151.20
100W 4 x 12 Cabinet	169.79
Angled Front	154.96
120W 4 x 12 Cabinet	170.15
120W 4 x 12 Cabinet Angled Front	170.15

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	532.00
120 watt power	
300 watt power	
Booster	298.00
Stand for RPA-4	25.00
Stand for RPA-6	25.00
P.A. Speaker Columns	
Pair with 2-10" Spkrs ea.	196.00
Pair with 4-10" spkrs ea.	329.00
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

Trucker.	107.14
Trucker bass.	125.55
Trucker duo	125.55
Trucker rvb.	155.68
700A	209.25
700C	117.18
700K	242.73
700PPA1	334.80
700PPA11	251.10
708 mon amp	133.92
704 150W	184.14
706 150W bass	167.40
705 2 x 12" combo	279.56
705S 1 x 15" combo	296.30
707 bass combo	284.58
Mixer: P12/2	349.86
Enclosures:	
Sigma	200.88
Moon Bin	167.40
7212H	117.18
7212ST	133.92
7215	150.66
7412	167.40
7125B	209.25
7HPH horn	133.92
7HB horn	66.96
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)

Components	
1823, 110W driver	57.00
1829, 60W driver	61.00
EVM12L speaker	105.00
EVM15B speaker	109.00
EVM15L speaker	108.00
EVM18B speaker	114.00
T350, VHF driver	76.00
P.A. 30A	39.69
P.A. 12	28.44
T.35	35.50
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