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BRIAN ENO

Before and after science

CHRIS SPEDDING
Laying bare his
solos

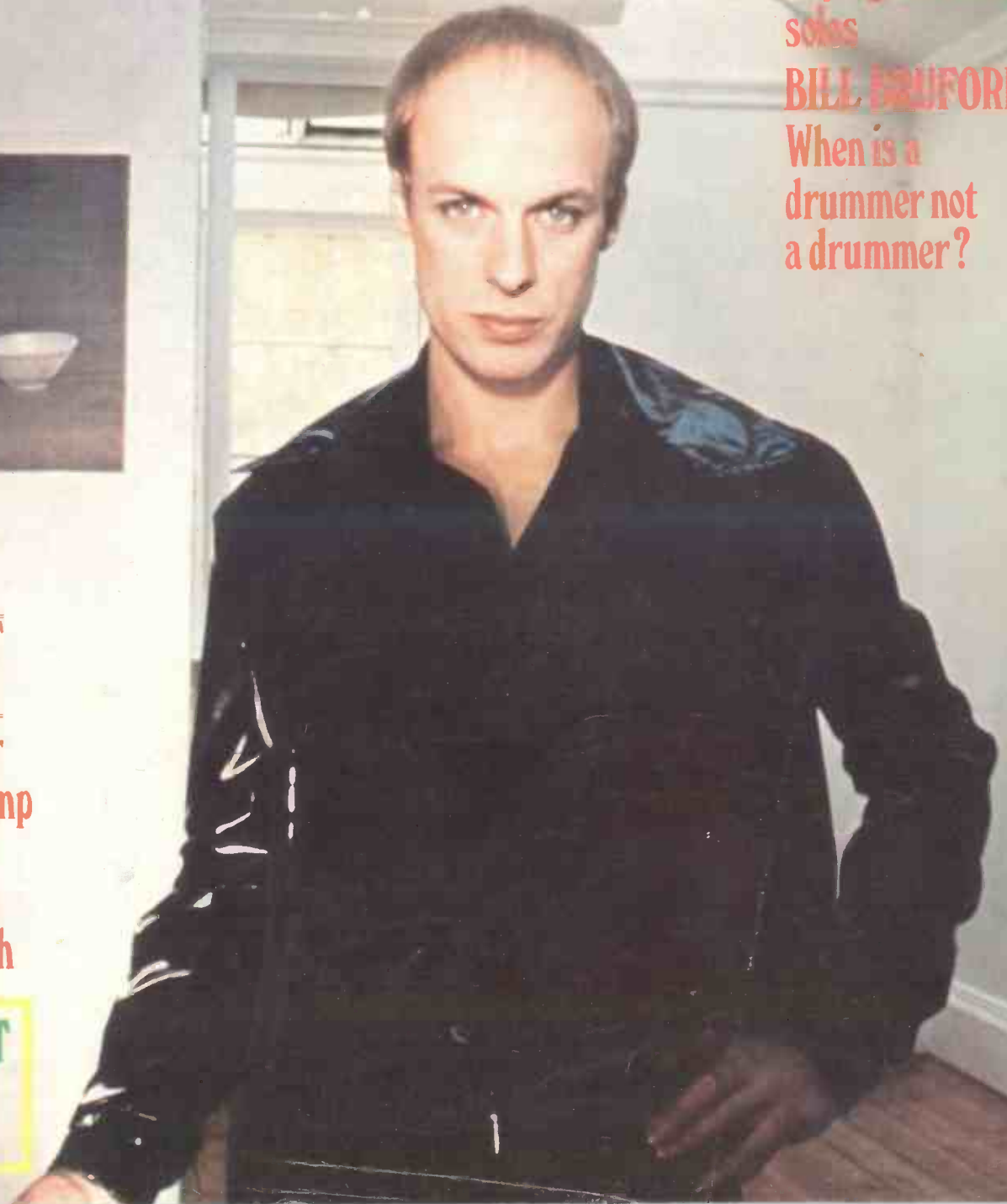
BILL BRUFORD
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drummer not
a drummer?



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Songwriting & Recording

No 136

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Editorial

1978 is two months old already and the most spectacular event to date is the announcement that Paul McCartney's Mull of Kintyre is now the biggest selling British single of all time. Well, no matter what you or we think of the song itself, it's a depressing thought that the music of '78 looks set to be governed by the musicians of a past decade yet again; it's equally depressing, however, to survey the blankness of original thought in the music of last year's waves.

This month we've pinned Eno to the interview table and characteristically he's come across with some rather interesting and intellectual thoughts on the music-making process. Bill Bruford, one-time drummer with Yes and King Crimson, talks about his excellent solo album and the problems of being recognised as a musician as well as a time keeper.

It seems difficult to believe that a year has passed since the last Frankfurt Fair — the biggest event in the musical instruments industry's calendar. Many of us are still suffering from the excesses of German hospitality and Dortmunder beer of last year! Inside we preview the '78 Fair by examining the products of many of the leading companies — most of which are introducing brand new lines in Frankfurt.

Looking forward to next month, start getting your pens and paper ready for our first competition of the year: this time we've cunningly arranged the prizes so drummers, guitarists, keyboard players and singers can all have a chance of winning. Also next month a review of a new electric guitar sounding and feeling as if it should cost at least twice as much as it actually does.

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Eno before and

Sit down comfortably, put your feet up, adjust the lighting and relax... The first step in getting anything at all out of this article must be to abandon your preconceptions. Don't expect anything, least of all an interview with yet another sweaty Rock 'N Roller; this is an interview with Brian Eno, you see, and you can't expect anything even remotely predictable from that.

This, of course, stems from the fact that Eno is, by the dictates of his nature, unpredictable. Like his records, his words are deceptive. Just when you think you've grasped his meaning, you realise that he's thrown in a totally revolutionary idea which you, in your naivety, have accepted and swallowed whole. So you stop and try it on for size, only to find he's thrown yet another at you.

Eno's music (and this is as

true of him as it is of all great musicians) is a statement about who he is. His words and his music are agents for the powers of disorientation, and for him that's fine.

Before and After Science, his latest in a line of challenging and quite brilliant LP's, will open you up to new dimensions. That's what he's there for and he would find that an acceptable way of behaving. So do I but don't expect revolution to be

painless; like birth it's a big strain that frequently tells on the artist, in Brian's case painfully and fairly frequently. Unlike many of his contemporaries he doesn't just dash off an album and then abandon it. Each recording is followed with a detailed analysis of the intellectual ('Science') processes in it and the unconscious forces which motivated it (hence the 'after science').

The upshot of this consciously intellectual process is that many people regard him as something of a circus freak. Interviews with Eno tend to read like a dissertation by a professor of obscurity, something which is aided and abetted by journalists out to try and mystify his words, a function which is, of course, the antithesis of what journalists are really there for. It's a problem which Eno appreciates.

"The reason I get into trouble" he says, "is that I like talking like this. Now people think 'that's a fucking dumb way for an artist to talk, how can he work like that?'. The answer is, of course, that I don't. Something seems exciting to me so I do it. The trouble comes afterwards when I ask *why* it was exciting and *why* I did it. That line of reasoning leads you into a discourse that the conscious part of the brain is very good at dealing with.

"The reason why I get so intellectual about my music is that it's simply an attempt to organise my experience so that I'm not left completely baffled by everything that happens to me.

"A lot of musicians suffer because they hedge off their brains from what they're doing by saying 'oh, if you let the brain intervene it'll do all sorts of damage to the music.' In fact it could very positively help for most people to *really* think about what they're playing and why they're playing it."

This may seem like heresy to readers brought up in the tradition of Rock music which tends to say that feeling is more important than logic, that in-





after science

by Gary Cooper

tellectualisation of Rock leads to its eventual downfall. The whole New Wave nihilism which says 'don't think, look what that did to the Hippies!'

I cite that argument to Eno, suggesting that a band like Black Sabbath would hesitate to think too hard about what they did for fear of destroying the essential nature of it.

"Yes, but if they thought about what they did then they might well talk themselves out of doing it and I tend to believe that if you can talk yourself out of doing something then it might not have been worth doing at all.

"Mind you, I'll accept that you can develop the critical part of yourself too far. A friend of mine is so critical about his own work that he immediately classes anything he does as crap. The only way that he can do anything is to totally abuse and beat up his consciousness, get totally out of his head so that it won't intervene in what he's trying to do."

Although it might be hard to deduce from the end result, Eno's albums tend to be recorded in the most unorthodox ways. There's been a lot of talk about him being a 'non-musician' (quite untrue) but he certainly seems to work in an unusual way, relying on accidents and random factors to produce what others arrive at as a finished product from within their own minds.

"I rarely work with results in mind. I don't start by hearing a finished product in my mind and then set about recording. What happens is that I stick something out into the little world of the studio and ask 'right, what can I do with this pathetic piece of crap?' which is what I tend to think about my initial ideas. Then a few operations take place and if it's going well, suddenly, from being a number of separate things, there's a pattern there that wasn't previously in my mind, at least not consciously. Then the pattern starts suggesting its own decisions,

which is the stage I'm happiest at, when the work goes along virtually free of any conscious intervention on my part."

What this means, in practice, is that Eno doesn't go into the studio with any ideas about what the eventual song he's working on will be. This process of evolving experimentation is costly and taxing but the end result is fascinating and, from a musical point of view, quite as revolutionary as the process by which the music is made. In fact Eno might well go as far as to say that the process by which the music is made *is* the music.

I asked him to give me an example of the way in which some of these initial ideas might come about, "Well, it could be setting up a particular echo delay on a tape recorder and then hitting a piano note thereby creating a rhythm, or else it could mean something as arid as starting with a set of numbers, say 6, 10, 15 and 28, counting out a piece of tape and making some action at each of these points on the tape.

"These beginning points are sometimes so dry that they don't offer any future but frequently they work well.

"Another good beginning, and one that I often use, is to get a group of musicians together and tell them that they're about to record a piece of music that is to go as a film soundtrack. Actually you'd better not print that, it's a secret technique of mine."

I question that, get his agreement to blow the gaff, so here it is; "In fact there's frequently no intention whatsoever of making a soundtrack, it's just a device to get people to do something that happens to have some sort of compositional tension to it rather than just having pure improvisation." In some cases, the original impetus which Eno floats out into the medium of recording tape can end up being absent in the final mix.

"It's quite feasible that the original idea could end up getting wiped, on the other hand it

could stay, it's just a regular and very predictable piece of graph paper."

Much of the confusion about Eno has arisen from statements he made, or is purported to have made, about the obstacle that skill can provide in the creation of music. What Eno has said has not been an assault on technique in itself, but rather an attack on technique as an end in itself. "Techniques are a way of behaving predictability which is one of the reasons why you develop skills, so that you know when you do such and such a thing certain predictable results follow.

"Now that's fine and there are certain contexts where that's useful but there are other contexts where you might want to deliberately provoke behaviour in yourself that you can't predict.

"If you're a skilled person that's sometimes very hard today because of the habits of patterns that you've got into. Look at a blues guitarist as an example of that. He's probably marked for life as a blues guitarist because of the way he almost instinctively moves his fingers from note to note. It's a major conceptual break for him not to play like a blues guitarist and he may well prove to be incapable of doing that.

"Hence what I mean about there being an awkward stage you get to where skill in doing something can actually be an impediment rather than a help. There is, however, a state beyond that where your view of your own skill becomes such that it doesn't interfere.

"The way I play piano and the kind, of chords that I play are affected by the fact that my fingers stretch very far. The songs that I used to write were affected by the fact that I used to have to ignore the black notes on a piano because I couldn't handle them, all my songs were written using just the white notes."

If you think that's a pathetic excuse for passing off amateurish performance and

limited expression, listen to the early work of Eno and you will see that what he has done is turn his inabilities to advantages, the seemingly divine skill of rolling with the punches.

"I was thinking recently about a lot of the New Wave bands that I've seen. I've been very excited by some of them and a lot of the elements in that excitement have been the way in which they've handled seemingly accidental factors. A lot of the things are caused by accidents like this guy's got a crumby guitar which has a peculiar sound and he doesn't suppress that sound but uses it as the basis of his playing. That's the sort of use of accidents that I mean."

"A session man is the antithesis of that approach, he uses a system and a formula to predictably and safely handle a musical situation. I think that all session men ought to be sent on a compulsory six week look at the new wave bands just to see that there are other ways of approaching the playing of instruments."

In the minds of many writers Eno has recently been associated with what is currently dubbed the New Musik, the German renaissance heralded by bands like Kraftwerk (one of Eno's favourites), Tangerine Dream, Can and other Teutonic abstractionists. To what extent this association is valid is a debatable point. Certainly the association has been re-inforced by his having worked closely on the last two David Bowie albums (two records which seem, to me, to show the genius of Eno rather than that of Bowie, but still . . .). As both of those were recorded in West Germany and show the strangely Germanic stamp of cleanly abstract lines, clinical appreciation of intellectual precision and a total lack of 'feeling' in the sense of down home blues, the theory runs, they are New Musik and Eno moves one stage forward in the

Eno

'let's pin a tag on him' game.

In fact Revolutionary is a far better term (if one must descend to such unnecessary labels) than a New Musikian. Eno places great emphasis on the value of Revolution in music and not in the sense of music which carries some half-baked pseudo-socialist sentiment in the lyrical content of a song which has the form of the most conventional Country and Western number.

"All music is potential in some sense or another, although it need not be a conscious thing. A piece of music exists in a certain relationship to culture and that relationship is either confirmatory or revolutionary, it either goes along with culture or it goes against it, it's not a conscious thing.

"If you choose to make music which you know will appeal to six avant garde music critics and a group of your friends, well, that strikes me as being some sort of political statement. On the other hand if you decide to make music which is unsophisticated and deliberately invites a large audience to take a



part in, that strikes me as a political thing too.

"When people talk about politically committed music they immediately think that somebody sits in a room and says 'right, this is my political view' and then commits that in some semantic form into the music itself." One doubt about the accuracy of the information about Eno which is contained in this article must be that, with someone who is consciously permanently re-appraising their work, no statement can be regarded as fixed and perpetual.

He was obviously in a state of extreme depression during our conversation, warming to the intellectual subjects we discussed

and incapable of handling (by his own admission) the tit bits of technical information which one usually tries to glean for a Beat article. So depressed was he that, shortly after the interview was over, he collapsed on the couch in his publicist's office (I hope I didn't bore him into it!) and fled the country for the States a few days later.

The cause was, most probably, a post natal depression after the release of the new album which was itself followed by exhaustive introspection regarding his working methods.

"There's a thing the Buddha says about 'Erase personal history' and I'm very much in that position at the moment, trying to wipe out all the things that have gone before in the hope that something new will come along. "When I work, what I do has very strong connections with my personal life and it doesn't just attempt to answer musical questions. The kind of questions it answers are questions about my own behaviour. Now I find that there are increasing areas of my behaviour which are not charted by my work and so I have to do something new, if I can't think of anything better to do then I quite probably won't do

anything at all." What this suggests is that Eno will now change his whole approach to recording. We briefly discussed the way in which he traditionally works at Island's Basing St. Studios and that he has made a great use (albeit an unorthodox one) of all the facilities there. Quite possibly his next project will take him into a situation where he actually decides what will be recorded *before* he gets into the recording stage, a project involving a relatively large number of musicians and, quite possibly, the abandonment of the ultra-sophisticated electronic recording equipment.

Either way the result will be progression because, by virtue of the intellectualisation process whereby he constantly challenges every concept in his head, Brian Eno *cannot* stagnate. To date the result has been several years of music which is delightfully ambiguous. You can accept much of what he has recorded as mere good music. On the other hand, if you look that little bit further, it can move you into a challenging process of continual revolution in both a musical and intellectual world. Now how many Rock and Rollers can you say that about?

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They blasted out warnings on the radio that no one should go out with any skin exposed, because it'd turn to frost-bite in three minutes.

Of course we were all worried how the amps would play.

We'd got all the stuff outside in the truck. And it all started freezing over.

Then a roadie got frostbite on-one of his legs trying to get the gear out.

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YOUR LETTERS

Synth input

Dear Beat,

I've written to you before for advice and I wonder if you could help me again concerning a couple of queries:

1) I own a Korg 700S synthesizer and would like to know whether or not it can be modified to accept an external input (i.e. from my guitar). If so, who would be best qualified to undertake the modification?

2) I wish to buy an echo unit. I can't afford a Binson or a Roland unit, so which of the cheaper units could you recommend? I've been considering the new WEM Copicat (which for the price seems almost too good to be true!) and the Carlsbro Mantis unit. How would you rate a "tape" machine against a solid state one (i.e. the Mantis)?

Could you recommend a London music shop where I could hear these two units side by side?

Yours gratefully,

Howard Forton,
Ashbourne, Derbys.

What your first question really seems to be talking about is a guitar synthesizer. As far as we know, it's not possible to interface a guitar and synth without a lot of high technology. Synthesizer Music Services at 12 Holland Park, London W11 may be able to offer advice. Otherwise there are three makes of guitar synth to choose from: the ARP Avatar, the Roland guitar synthesizer and the Hagstrom Patch 2000. The ARP arrives in Britain this month and will retail at £1395 plus VAT, the Roland costs about £1600 and the Hagstrom around £1250.

The WEM Copicat I.C. currently retails at £94.50 — yes, it's cheap, and very good value. However, the tapes tend to wear out fairly quickly. The HH tape echo is somewhat more sophisticated and is priced at £170.74. The Carlsbro Mantis at £150 is solid state, but suffers from some degree of noise, as our reviewer found. The Electro-Harmonix Memory Man is also solid state, and costs about fifty quid less. But again, there is the question of signal deterioration. This is something which afflicts just about every echo unit below a certain price.

As for testing the ones you're interested in side by side, it's a hit-and-miss affair whether the shop of your choice has both in stock. Fortunately, Charing Cross Road and Shaftesbury Avenue in the West End contain a large number of alternatives.

Brand Xtra

Dear Sir,

I was interested to read in your September '77 edition about the Synare Drum Synthesizer. I wonder if it is available yet and at what price? I would also like to know what drum kit and cymbals Phil Collins uses for Brand X. I would be grateful if you could dig out the information.

Yours,

Robin Tattersall,
Dumbartonshire.

P.S. Any chance of seeing Phil in Scotland?

The Synare is available through Rose Morris Ltd. and costs £699. You will almost certainly have to order it specially.

The Brand X question is more involved than it may appear at



Through sound and vision to-days 'Rock and Roll' is powerfully projected by PAUL WELLER and BRUCE FOXTON who, for every performance, swear by 'ROTOSOUND' music strings, in particular the GAUGE SELECTION '011" and SWING BASS sets.



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first sight, mostly because Phil does not always use the same kit for anything! As a general rule, however, it is the black Premier kit that gets taken to Brand X gigs. But even here he actually has more drums than he can use all at once. Here's a selection: 14" x 6½" perspex snare, 14" x 5½" snare, 10" x 6", 12" x 8", 13" x 9", 14" x 10", 15" x 12", 16" x 16", 18" x 18" tom-toms, a set of Remo Roto-toms — 10", 12", 14" and 18", Shaftesbury and Slingerland timbales, Premier glockenspiel, tubular bells, vibraphone, bell tree, and a steel drum. The bass drum beater is also a Premier. Cymbals, you ask? Avedis Zildjian 14" hi-hat, 16", 17", 18" swish, 18" thin, 20" swish, 20" ride, 22" pang, 22" heavy; Paiste 6", 11", 14" hi-hat, 16", 17", 18" ride, 20" ride and 24" medium.

Brand X have never, according to their management, played a gig north of Ipswich — not because they don't want to, but because gigs tend to be organized no more than two weeks in advance due to pressure of other commitments. A new Brand X album is due in April, and they really hope to put a tour together at some point, in which case Scotland will be on the route.

A & R contacts

Dear Sir,

I have recently made a demonstration tape at a recording studio but they were unable to supply me with a list of publishers or record companies. I would be grateful if you could supply me with a list or

tell me where to obtain the information.

Yours,
D. T. Crowther,
Harlech.

It's hardly surprising that the people at the studio couldn't "supply" a list of publishers. This is not actually their job. Making contact with the right people is the first and by far the hardest problem facing unknown but ambitious musicians.

The best way of gaining access to the sort of information you require would probably be through one of the music business Year Books and Desk Diaries, a number of which are published each year. Perhaps the easiest to obtain is the Melody Maker Year Book, obtainable through them, which lists not only publishers and

record companies, but producers, promoters, managers, and so on.

This would also be the most effective course for the many other readers who have written in to ask us for A & R contacts.

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CHRIS SPEDDING

The life and times of

by Chris Simmonds

First the potted resumé for those interested in that kind of thing. Chris Spedding shot to obscurity in the sixties as a session man, on call for any kind of backup guitar work. He briefly turned to the bass guitar for the likes of Dusty Springfield and Alan Price playing "Motown style" but returned to the guitar when his own style became more fashionable. Late sixties and early seventies the bulk of his work was in the studio providing rhythm and lead for an endless and diverse selection of performers — Lesley Duncan, Elton John, Dick Heckstall-Smith, David Essex, Roy Harper, John Cale, the Wombles and more permanently, Nucleus and Jack Bruce. He is even reputed to have played on the Sex Pistols' first single!

When Mick Taylor left the Stones Chris was tentatively offered the job. It fell through as he felt the image wouldn't fit and that the lifestyle wasn't for him. (Ronnie Wood, on loan from the Faces, became permanent and to this day hasn't had problems with either image or lifestyle).

Chris' first proper band was Sharks, a potentially excellent outfit with Andy Fraser and Snips. They turned out two albums but split because of severe internal difficulties. One good thing to emerge from the Sharks period was that Chris registered with the public for the first time and moved up from "obscure session man" to "rated guitarist".

A few years and sessions later he decided to go it alone, aiming to play straight rock and roll (his forte despite all the session brainrot) and if possible pick up some commercial success as well. He signed with Mickie Most and had a hit single with Motorbikin'. The accompanying album, released in early '76 and called simply Chris Spedding, didn't do so well, although the critics rated it as a collector's item — a guitar album despite the commercial flavour. He split with Most for the subsequent and current album *Hurt*, produced by Chris Thomas.

One pickup band changed for another — more session men — and a third entirely different band went on the road with him to promote it. An interesting face in the road band was bass player Steve Curry from T. Rex days.

That's Spedding to date, a man whose best work is thinly scattered throughout the numerous albums he's worked on, and who has still to reach his peak on a solo record. However, despite the absence of one definitive album, he remains an important and accomplished guitarist. He spoke just after the tour about his development as a guitarist and some of his old associations.



f a session man gone solo



You've just finished a big tour — how do you feel now that it's over?

It's the first time I've led my own band on the road — it was something I had to do to get past the old session problem where people saw my name on a Roy Harper album or whatever and therefore thought I necessarily endorsed the music.

Having played material from *Hurt* on the road, would you re-assess the album?

It could have been a bit rougher, I suppose. There's a fashion now for very rough music and when I first started making records seven or eight years ago they were recorded 'rough and ready' too. Over the years I've developed a technique in the studio of getting things pretty well worked out beforehand so that I don't have to spend too much time ironing out the kinks. As it happens the idea now is for people who haven't been in a studio before to go in and record their stuff warts and all, with all the energy and excitement, but it would be silly for me to do *that* — go in and pretend I can't play to sound that way.

How would you compare it to Chris Spedding, the first album?

The thing that both albums suffered from was that they weren't made by a band that was a going concern. I just wrote out charts or explained what I wanted to the musicians. They aren't worn in. You always get that sort of thing with new material, even in groups that have been going for years.

I had that same problem going on the road as well. I had to bring in a rhythm guitarist as I had put down the rhythm tracks in the studio myself and overdubbed the lead. I also calculated that I would play more solos live than there were on the record. Over the years I've observed that guitar solos work live where they tend to get boring on record.

The sort of things that I personally like on records from the guitar are little licks and rhythm guitar sections — and the shorter they are the better. People tend to misunderstand that — they think 'this guy's a guitar player, where are all the guitar solos?' Both the records are *swamped* with guitar. There's no keyboards. There's guitar where keyboards should be, there's guitar where horns should be, where strings and backing vocals should be.

They still want to know where the guitar is because they don't hear something they expect to hear.

Presumably the *Guitar Jamboree* track indicates your thinking on solos. . . .

That was a blatant attempt on my part to get loads and loads of flash guitar on a track without it sounding boring, to *include* all the classic licks in an entertaining format. (The track, from the first album and part of his live show, runs through the licks and styles of all the 'flash' guitarists from Albert King through Hendrix to Townshend, Clapton, Harrison, Page, Beck etc.)

You're not a fan of effects at all. Did you use anything to achieve the sounds of, for example, Hendrix or Dave Gilmour?

No (immediate and defiant). I only use the volume control, one pickup. I don't use a tone control. In fact my other Flying V has only *got* one volume knob and one pickup. It's just a straight lead into a Deluxe Reverb amp, miked up. It's the same amp I use in the studio.

Before we go onto gear, one last question about the albums. Why did you change producers from Mickie Most to Chris Thomas between *Chris Spedding* and *Hurt*?

I started off with Mickie Most as I felt he could do the best job with *Motorbikin'*. It was a commercial single, and in the ensuing album we tried to do a follow-up to *Motorbikin'* which didn't happen. Instead of worrying about it, why we weren't getting hits, and making paranoid, self-conscious records, I thought 'let's just forget it and I'll get another producer'. Well, I still haven't had a hit with Chris Thomas.

If the chemistry's not working you just say 'that's that' and move on. When I was making the records with Mickie it was fun, you see, but when we stopped getting hits it wasn't fun any more. I mean, I enjoyed what I did with Mickie and what I did with Chris but obviously the public didn't agree and that's the main thing. That first album with Mickie was given a great press, the second one wasn't and yet it's sold more. *And* the first album had a chart single on it.

How aware are you of the commercial possibilities when you write and record?

The first album to me is more blatant

CHRIS SPEDDING



bubblegum. I was trying to make each track sound as if it could be a hit single. Hurt was more of an album.

Were you surprised by the audiences you were getting on the tour?

I'm not surprised by anything any more. There's usually about half a dozen people stuck around the front of the stage watching every movement I make, obviously guitar players, daring me to put a finger wrong.

Does that bother you?

No, I'm watching *them* to see if I can catch them out. If I start a solo exactly the same as the record and I put a different note in I look down to see if they have noticed.

Have they usually?

Yes.

Can we return to guitars and your technique. Not many people know that you started out on the bass.

I wouldn't say I started out on bass. It's just that I got fed up with playing the guitar because everybody seemed to be playing really duff stuff in the early sixties. The beat boom was fun but there was a lot of junk. The only way I could get work was playing this scratchy, horrible sound which wasn't my style at all, so I went onto bass.

At this time what was your style and what influences were you drawing from?

It was jazz, I suppose. Jim Hall, people like that, and sax players like Sonny Rollins. Later on Junior Walker and Albert King. I didn't try and crib their lines but I would find myself unconsciously playing passages from the albums, and I'd realise later where I'd got it from.

And what guitars were you using?

I had a Gibson and a Gretsch country model for a long time but when I started making records I found it didn't sound right. I got a Telecaster and used the characteristic spiky sound. I had the Telecaster during the Nucleus phase, and I used it on Songs For A Tailor and all that. I added a Stratocaster later. But I was basing my sound on, let me think . . . Steve Cropper . . . I liked Robbie Robertson's sound.

It wasn't until I changed to Gibson that I incorporated sustain into my playing. First of all I bought a brand new black Les Paul because I liked the richness of the low notes and I was playing a lot of rhythm on the bottom two notes.

One feature of your playing is that you often stick to using two or three notes at a time and avoid the big chords.

Oh yes. Get a third in a big chord and it sounds terrible. It's always roots and fifths. You can use any *notes* you like, but if you've got any interval besides fourths and fifths coming through the speakers it sounds wrong — and you can't distort properly.

Why is this?

Physics, innit. Pythagoras would be able to tell you. I won't let my rhythm guitarist play a third at all. Most guitarists, if you give them a chord sequence they use barre chords with all the notes in it, and if you wind the amp up to a reasonable distortion level it sounds like a complete mess. I had to tutor him on all the voicings to use so that we could get the right sound at that distortion level.

Your guitars at the moment are the Flying Vs, one with just the one pickup, and the SG Junior, also with one pickup.

Yes, the rhythm guitarist was using the SG — it's a long time since I played it. I got used to the Flying V, but I don't really prefer either one. Both have their points — that old pickup on the SG gives a nice hum. I put a di Marzio pickup on the Flying V for the tour, but in the end I don't think it was any louder.

What strings do you prefer?

The blue Ernie Ball packet with the exception of the top string which is an .009 instead of an .008. I changed it because I used to go through three top strings to a set; they'd either break or go out of tune and develop overtones. Although it's more difficult to bend the .009, I really only want to bend it a semitone.

What sort of action do you favour?

Very high. That's to stop me playing too fast, for a start. I don't think people actually like it if the notes are so fast that they are indistinguishable. You've got to take people from one

note to another. It takes discipline, but if you've got a guitar that runs away with itself — any guitar with a low action and slack strings — you can fall into the temptation of being too flash. I used to play with very heavy strings to stop myself playing too fast, but I found that I couldn't bend the notes without cutting my fingers up and resorted to a higher action instead. It is very high. People are usually amazed that I can play it at all.

What right hand techniques do you use to help achieve the sound you're after?

I use a pick all the time and I usually damp with the thumb holding the pick to get harmonics. If I've got a feedback note going on a string I put my right hand fingers on all the strings that are *not* feeding back. You can arrange your hand to cover the strings you don't want. It's usually the third string I'm sustaining on.

How much more important than equipment is the actual technique of the player — you or anybody else?

Technique *is* much more important. I found when I was auditioning guitarists I would play them the intro to Wild In The Street and get them to play it afterwards. I was surprised that none of them did it. It's C to A minor, so for a start they all put thirds in. In the C they had an E, and in the A minor they had a C. You should have just a G and a C in the C and an A and an E in the A minor; (try it) and it will sound like an A minor. They never got it. They had Fenders, all the gear. I thought 'maybe it's my equipment', so I picked up their guitars and played it through their amps, and it still sounded the same.

And how about the left hand?

One thing I've noticed about solos is that most guitarists learn the chord sequences and their hands will go to the chord shapes and choose the notes under their fingers to make up a solo based around that chord. I tend to start off with a note, nothing to do with a chord, and work out a melody going from one note to another, reacting *as I go along* to the chords.

It's like playing by ear as opposed to knowing what the chord chart is. All these classic rock lines are very easy — they just fall under the fingers. My solos follow the melodic development that I have in my head; they go from there to my fingers and the guitar, not straight from the fingers. It's probably the jazz influence. Many jazz players tend to compose on the spot, that's what I mean by improvise — reacting to a musical situation and not just trotting out your personalised clichés.

When you improvise, anything goes. You've got to know your shit. The drummer might do something totally off the wall, and unless you know

where you are you'll get lost. I like that, I like to play things in different chords myself.

How has the ability to sightread helped?

I can't really sightread, I can bluff my way through a chart or something. I can usually fit in with a rhythm section without a chart — that's what I did with Nucleus, I didn't know *what* they were doing. I just fitted in, playing them Steve Cropper licks which they thought were amazing because they'd never heard them before.

The Nucleus material is very different to what you're doing now. . . .

My style doesn't change for these different kinds of music; the mood and style is always created by the rhythm section. I used to sometimes get a bit frustrated with the rhythm section for tootling about instead of laying it down. I used to find John Marshall a very exciting drummer to play with, but that sort of music, however well it's played, is boring for me to listen to if nobody's tying it down.

Whenever the band really used to get off you'd find John Marshall just laying down a heavy offbeat. I'd often say to him after the gig 'why did it take you 45 minutes of a 60 minute gig to arrive at an offbeat? You know it's happening when you do that, so why don't you go on stage and *start* doing it? *Then* see where we go.'

And?

Oh, he didn't really get what I was on about. It's all flannel until you really get down there.

In that case I imagine you find a lot of bass players too busy as well?

Terrible.

How did you find playing with Jack Bruce, then? Would you agree that he's one of the few bass players able to produce both melody and rhythm?

Well, Andy Fraser does it more satisfactorily for me. Jack always wanted to stretch himself musically . . . and physically. It was musical athletics which might be very good for the musicians' spirit, but I always have this nagging feeling that people are paying

to see you do this and that it should therefore be entertaining. That was the cause of the friction between me and Jack.

You mentioned Andy. Did you form Sharks with his bass playing style very much in mind?

Yes. It was a totally idealistic decision — which was quite unrealistic because I was naive enough to think that if you played music with somebody you admired there'd be no problem. The trouble in the band wasn't directly between me and Andy — I tend to cop out of those sort of things. But Snips was a strong writer and Andy was a strong writer; I think there was a mutual rivalry. The way that Andy did things was a bit childish, but we all saw through him and tried to talk to him about it.

He's one of these guys who puts up barriers and he just retreated into his own world. As far as I know he's still in there. You see, he wanted his music to be a certain way and he got it across to the band by being very moody when it wasn't played that way, and coming across with a lot of false bonhomie when it *was* right. But you can't make music in a vacuum, you need other people.

Did either one attempt to draft you in as an ally?

Well, I sided with Snips because he was a more reasonable individual although Andy was probably more talented, definitely more experienced at the time. My admiration for his talent — both me and Snips — remains undiminished to this day. The same problems that me and Snips had with him, you'd find that Paul Rodgers, Simon Kirke and Paul Kossoff has with him. He hasn't done anything since.

He subsequently headed his own band.

Yeah, but that created even less waves than Sharks did.

How do you regard Sharks' musical output now?

They sound like demos to me. There were a lot of moodies in the studio, and the one redeeming feature was that some of the tension got onto the records.

However, you did initially state that you expected the band to have a two year life span.

Yeah I thought that would be a fair time — two years is quite long. It would have been impossible to get the band back on its feet after that. We had management problems—Island Records rejected our third album, tapes of which I've still got. It's better than the other two albums. They were so fed up with the sound of our names, they didn't believe in the band. We were there because of Andy Fraser. When



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CHRIS SPEDDING

Andy Fraser left they expected us to break up — he was the only one they knew, he was their blue eyed boy.

We found another bass player, did another album, kept coming back and refused to lie down. We became a total embarrassment to them. They were rather relieved when it ground to a halt. They rejected the album . . . they didn't even pay the studio costs. Those were the sort of problems we had to contend with. But I learnt my lesson — I did it properly the next time with RAK and EG (the management company).

Could we jump back to equipment again — you mentioned guitars but we didn't get on to amps apart from your Deluxe Reverb.

When I was doing live stuff with Jack Bruce it was a 200 watt Marshall, and I was never able to get a sound out of it that I liked, ie. the one I got from the Fender in the studio. I finally ended up with an Ampeg combination amp, 100 watts. Actually, I remember in the States we used to support Mountain, and Leslie West used to come on and play with us during our last number.

He had three 200 watt Stramps



linked up and he asked me to turn my Ampeg down because he couldn't hear himself. He was playing lead, I was playing rhythm. This was because the sound of the Stramps dissipated over an area about the size of that wall (pointing to EG's delightfully decorated but average sized example) while you could hear my little thing much better on stage. You could go up to it and listen to it. The Stramps were just blasts of wind. I mean you could probably hear them halfway down the hall, but there's no point in that when you've got a PA. All you need on stage is the source of the sound.

On the Brian Ferry tour I just took my studio amp and put a mic in front

of it — well, you've got your mics in front of the dinosaur cabs the same way — and then you can go to the monitors to hear the source loud enough. This way the guy who's balancing it can do it properly. All the sound guys I've worked with have been relieved to find I'm only using 30 to 50 watts on the stage.

Also, it's off the ground — there's a reason for that as well, to cut out ambience and boom from the floor boards. Otherwise that boom goes through to the bass drum, wherever . . . it'll all go back through the microphones. Plus the fact that it's more like ear level.

Do you practise at all?

No. It gets you into bad habits. You end up doing your exercises on stage.

You touched on effects earlier on — is it purism that steers you clear of them?

No, not really, I just go on effectiveness, and you lose that if you're looking down wondering what to press next. I hate phasing, especially on a bass. If you want a clear sound, put your volume on two, if you want to sustain whack it up to seven, ten for distortion. I hate effects. A well used volume knob controls your tone.

Well, that looks like it — any plans for the New Year?

I'll make another album. We recorded a few of the gigs, might put a bit of that on.



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INSTRUMENT REVIEW 1

KRAMER GUITARS

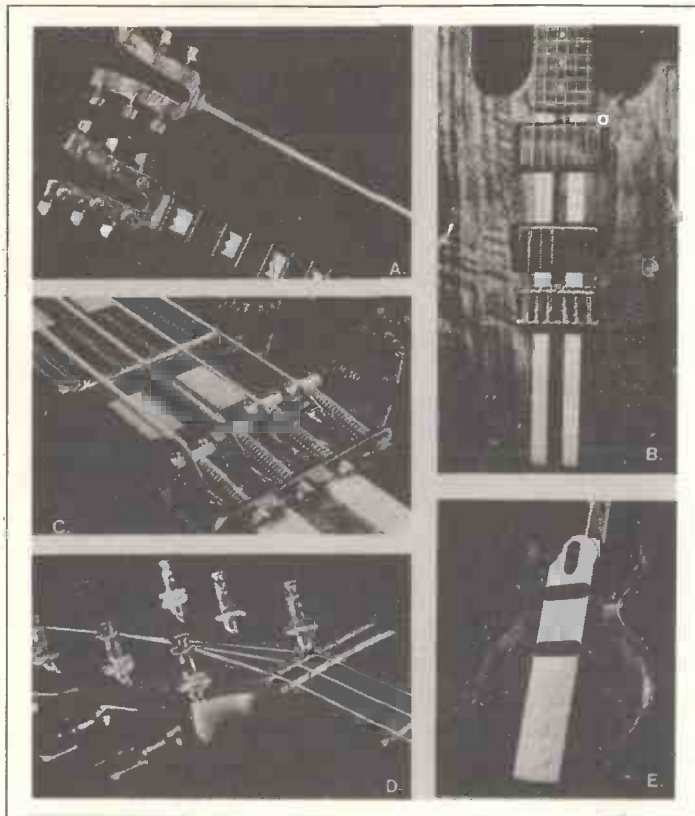
These aluminium-necked American made axes first attracted the attention of the trade last August at London's annual Fair. They also attracted our attention, so we were pleased when Brodr Jorgensen offered to lend us a couple of Kramers for review.

Guitars with metal necks are not new — Travis Bean spring to mind as an example. The trouble with Travis Beans is that, excellent instruments though they are, the price in this country has put them out of most people's reach. The Kramers are not so prohibitive. A range of four models, both bass and six-string, are now available; the ones we were given were the 350 (known in the States as the Standard) and the 450 (or Deluxe).

The 350 is the simpler version, as its name implies. It has a pair of single-coil pick-ups, with one volume and one tone control, plus a selector switch, and thus impresses you straight away with its no-nonsense facilities. The machines are Schaller M-6, which means that they're fine, and no more need be said about them! There are 22 frets on the neck, whose fretboard is made of something called "ebonol" — presumably a plastic substitute for ebony. The position dots eschew fancy inlay, and the metal which reinforces the neck ensures that it remains totally rigid, rendering unnecessary such fripperies as truss rods. I proved this to my own satisfaction by the old trick of flexing the neck, or rather attempting to flex it, in order to get a spot of chord tremolo. The neck stayed as immobile as a squatting elephant.

It isn't solid aluminium — the system is actually known as a "T-neck", which means that a T-shaped piece of aluminium forms the basis of the neck, whilst the rest of it is wood. The obvious reason for this is that the weight of the neck would be intolerable, as well as unbalanced, were it solid metal. The body is formed on the 350 from two pieces of an unspecified wood. It is probably walnut, but the leaflet I have in front of me names maple too as one of the "exotic woods" used in the construction of Kramers.

Naturally, the weight of the guitar is something you have got to get used to. It's not as bad as you might think — until, that is,



- A. The aluminium T-neck.
- B. Natural finish body.
- C. Bridge design on bass models.
- D. All-metal head.
- E. Pickups adjustable from rear.

the time comes to carry the thing down the street in its flight case. If you've got a roadie, this is when he will come in most useful. Playing, I found that a broad strap was sufficient to stop the 350 from gouging a rut in my shoulder. The natural grain of the wood is a joy to behold, and the finish is very hard, one that Kramer call "Diamond-hard" and have apparently patented. On sheer looks, the word is "faultless".

The playing angle to the 350 was also good news. The frets are remarkably high and narrow, whilst the "ebonol" afforded ample opportunity for rapid licks and bags of natural sustain. The tone, as one would expect, is of the Fender variety, and the top end cuts through very sharply at low volume. The "clean" setting on my Orange amp made it sound particularly sweet, bright and attacking.

The bridge adjustment

facilities on all Kramers are the same, namely three-way for each string. Two Allen keys are provided for this purpose, the larger one being used for shifting the thing backwards and forwards. The same key, by the way, is used for adjusting the height of the pick-ups. There's a metal strip in the back with two holes for the key, and the process is a simple one.

A few moans about the cosmetics now (not lipstick, stupid), just to prove that nothing escapes our eagle eyes. On neither guitar was the neck snug against the body — not a serious fault, but it does provide a nestling place for grime and dust. The 350's tone control was not properly fitted: it tended to wobble as it completed a full turn. The selector switch was also a trifle stiff, but that's O.K. because it means you won't knock it accidentally, as you occasionally can on the average

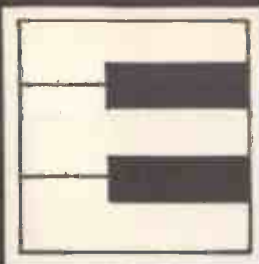
guitar.

The 450 shares the metal T-neck, the bridge and the head. What's different is the fact that it has a pair of humbucking (i.e. twin coil) pick-ups and four rotary controls instead of two. The body has two stripes of lighter wood running right through — an attractive but largely decorative touch. The guitar is distinctly heavier, though again not unpleasantly so. The humbuckers give a very different basic tone; as expected, it was more of a roar than a twang, and thus sounded better with a certain amount of distortion on the amplifier. Once again, it was very easy to play and took no time at all to get used to.

Yes, there's something very likeable about these axes. The unusual features have been well thought-out, and are all there for a good reason. The neck on both guitars was absolutely superb, and my guess is that other manufacturers will soon be copying them. Over the last year I have played and reviewed a fair number of guitars from "new" manufacturers, and have found the overall quality to be very high indeed. All right, a couple of near-duffers have slipped through, but in general these have been the cheaper instruments. Kramers are not cheap — they are competing in the upper end of the market. But the quality of their sound, design and appearance is such that they fully deserve a place amongst the leaders. I think we all know which companies are currently relaxing, thinking theirs is the monopoly, and which ones are trying very hard to tempt the punters away from the boring and "obvious" choices of professional guitar.

Only one little niggle continues to irritate my otherwise admiring gaze: why do manufacturers continue to place the jack socket on the majority of guitars at the *bottom*, where you can't see it if you're actually standing up wearing the thing? It means that you can't find it in a hurry, and also that a cheapo lead is in constant danger, if you use cheapo leads now and then, of falling out. Think again, lads. As for Kramer, it relegates you from 9½ out of 10 to a mere 9.

Tested P.D. with Orange Overdrive amp. 350: RRP £337.65 plus VAT. 450: £449.20 plus VAT.



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See the review of this instrument on P.22



INSTRUMENT REVIEW 2

PEAVEY TNT 100 BASS COMBO

Peavey, as all of you know, have been big in the amp manufacturing business for quite a time now, so it's unlikely that any of their products would receive the big thumbs down from this, or for that matter, from any other music magazine. However, as is obvious in other industries, big doesn't necessarily mean good, and experience doesn't necessarily mean expertise. Ha, you're all thinking, this amp's a load of rubbish and he's trying to find a nice way of putting it. On the contrary, it's quite a good one and he's finding a way of showing that Peavey, despite their size and power, can still turn out a good one with all the thoughtfulness of their smaller competitors.

The TNT 100 is, in my opinion, mistakenly named; any figure in the description automatically conjures up wattage impressions, and this is not a 100 watt amplifier — well, not into 8ohms. The TNT is rated at 45 watts into 8 ohms and having had the thing wound up till the speaker started pleading for a rest, it may well be a conservative 45 watts. Appearance-wise the TNT is pretty OK — hardly inspiring but a vast im-

provement on say the Traynor which we tested a few months ago. Following classic design parameters the speaker is located in the bottom 75% of the beast, and the control panel runs horizontally across the top. Reading the panel from left to right: Inputs one and two, volume, bass, shift, middle, treble, master volume and indicator light.

The input jacks are in a circuit that allows a wide range of input levels to be handled — we tried not only a bass guitar (*really????* . . . Ed) but also stuffed a Yamaha CP30 electric piano on full volume through without damaging anything. Input one is the high gain input and would normally be the one to use. Input two is a low gain input. When the two inputs are used together the circuit automatically balances the gain of the two inputs so the sensitivity of both are identical — a useful little addition. The volume control handles the pre-amp — which can be wound up nicely to precipitate a pleasant harsh distortion once you start putting it out the other end.

Treble, midrange and bass controls are usual — more treble, more midrange, more

bass being the basic idea, although the instruction manual points out that they act as much as treble and bass volume controls as accentuation devices. The shift control is designed so the player can select the particular frequency range that he wants to cut in the midrange spectrum; this means you can change and vary the total sound characteristics of the amp simply by turning a single control — or so Peavey claim. In effect I found it difficult to justify this extra inclusion. It didn't appear to make much in the way of difference — if you'll pardon the longwindedness.

Right, onto the construction. Rugged is the boring old cliché that is often used to describe bass amps, and it sure is the right word here. The thing looks like it's been designed to withstand the party of roadies in search of a seat, and it withstood minor drops (we daredn't really heave it out the window as we'd want to). Switched on at full volume, lifted at one end by about a foot and dropped, it carries on as if nothing at all has happened — not even an unearthly 'boing' which we've come to expect from other amps.

Corners are protected and there's a carrying handle on top — although it's a little on the heavy side to be carting about for too long. In place of castors are four metal round flat knobs which make the TNT highly manoeuvrable on carpets or floorboards — a push from behind and it's likely to high-tail it down the other end of the stage all on its own. However, push it across the pavement and there are a few nasty noises as these feet hit the paving stones. On/off switch is located on the back panel along with the fuse.

So, turn it on. First thing I noticed is how damn quiet it is. Full volume on everything and no input and it's very quiet; turn the treble control down a couple of points and it's subjectively silent — full marks. Plug in the bass and start picking — ho hum, not bad either. Feedback is there if you want it — wham up the volume and the master volume, crouch down and whistle away to your heart's content (I've never been accused of being a subtle bass player!). Other sounds, however, are available, it's just that I don't use them that often!

The 15" speaker copes adequately with the deeper notes, and you can work out your own settings from there. I found with the bass on 7 or so, and the middle flat, and treble up to 7 or so again there was a really punchy sound, clipped, and just right for the Stanley Clarkes of the world to fly along with — only wish hard I could manage half the speed of the man himself. At no point and on no setting did the speaker rattle, hiss or wine — amazing, and good news. There was no exclusive sound; if that's what you're after you'll have to look elsewhere. What there is is adjustable and clean, and excellent for most applications — except the Empire Pool and other gigs of that ilk.

All in all an enjoyable amp — although perhaps a little on the pricey side. £225.99 including VAT is a lot of sponds to shell out for 45 watts even if they are delivered as well and as cleanly as the Peavey. Incidentally it did handle the Yamaha CP30 piano quite nicely — especially at the bass end (as is obvious) although I couldn't and wouldn't recommend it for that purpose.

Tested TVS. RRP £225.99.



INSTRUMENT REVIEW 3

CUSTOM SOUND
KEYBOARD AMP CS700K



The problem for most keyboard players today is how to run two or more instruments into one amplifier, and still retain independent control of each as regards equalization and volume. One way of doing this is to have, as I do, a separate mixer and slave unit (in my case, an Acoustic keyboard mixer, Crown DC300A amplifier and a JBL P.A. stack). The other way is to combine the two functions into an amplifier/mixer such as the Custom Sound CS700K I was asked to review.

It's rather like hi-fi — some prefer to buy the units separately, while others would rather buy a music centre, where someone else has done the work and fitted it all together, usually at a cheaper price. The problem is this: do

music centres ever sound quite as good, and aren't they often a bit of a compromise?

I've a feeling that the CS700K is a bit of a compromise. Retailing at around £250 inc. VAT (this includes a two year warranty), it's certainly cheap compared with other professional keyboard amplification, but in bringing an amplifier/mixer to within the price affordable by most players, a certain amount of quality has been sacrificed along the way. Now maybe I've been spoiled by my Acoustic mixer, so I'll try not to compare the two. However, they are remarkably alike in facilities, so I'll do my best to be objective, remembering that my equipment cost considerably more.

The Custom Sound is a 4 input, mono output mixer and amplifier combined. Each channel has an independent gain control, bass control — with a range of 46 dB at 100Hz, and a treble control — range 50dB at 10KHz. The four channels are controlled overall by a master volume control, and a fine e.q. can be added to all inputs by means of a 5-band graphic, operating at 50Hz, 200Hz, 800Hz, 3KHz and 12KHz, all at ± 12 dB. The wattage output is 150 into 4 and 105 into 8. The amplifier is of a modular construction, with six output transistors. There is also

a built-in phaser and reverb, both variable on all channels.

So much for the technicalities — what does it sound like? Well, I was using a Yamaha CP30 electric piano (kindly supplied by Rod Argent's Keyboard Centre), and being fairly used to the sound of this fine instrument I was a bit disappointed at what I heard. It was a little on the thin side. O.K., boost the bottom end. Now a quick fiddle with the graphic and it started to sound pretty good. But the point is, it *sounded* equalized, and I for one have never liked that "tranny" type of sound. However, the range of equalization is enormous, and certainly enough to cover all the different sounds that one gets from keyboards today.

One problem I found was the excess hiss that appeared whenever the high frequencies were employed; certainly this would be a problem in a recording studio. Also the phasing was very noisy, although I must qualify this by mentioning that the makers have since improved the circuitry here, so the models on sale in the shop should be considerably better. In fact, if it wasn't for the noise, this phase could have been first class, giving a range of effects from chorus through to rotosound. It's very nice to see manufacturers building effects in at last,

saving the hordes of pedals one usually has to contend with.

The reverb was adequate, considering the price, though possibly a bit muddy. The phase or reverb are brought into operations by means of a switch for each channel, there also being a facility for one other external effect to be fed through the mixer.

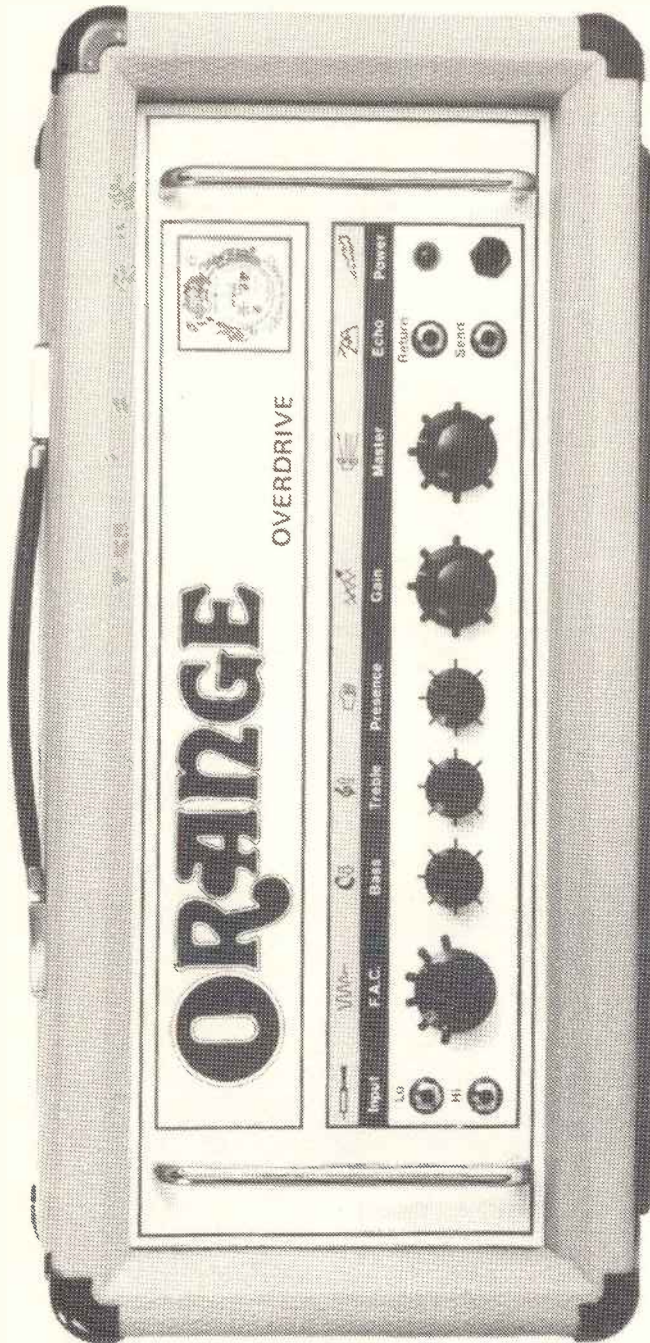
The external appearance is pleasing to the eye. Whether it would stand up to the rigours of the road, I wouldn't be too sure. It does seem a trifle lightweight to me. In fact, the first time I touched one of the sliders on the graphic, it came off in my hand. It went back O.K., but I think this amp would have to be well flight-cased.

If I've sounded a bit hard on Custom Sound in this review, it's because I've been writing from the point of view of a "seasoned" professional musician. If I changed hats and looked at the Custom Sound as I really see it — a good, cheap mixer/amplifier made for the hard-up, struggling keyboard player who wants to keep up with Rick Wakeman, then it's a good buy. You'll get an awful lot for your money, but don't take it into the studio or into the Festival Hall. It's just not *real* professional quality.

R.R.P. £242.70 inc. VAT.

by Pete Solley

SLIP INTO OVERDRIVE



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INSTRUMENT REVIEW 4

ELKA ORLA SOLOIST 505 SYNTHESIZER

The Elka Soloist 505 will reach you complete with "durable" plastic case, expression pedal and jack-to-jack lead. It has pretty coloured plastic push buttons, attractive little red indicator lights, shiny silver faders, and a keyboard with the lightest touch since Rolf Harris' Stylophone.

The keyboard is recessed into the top front of the synthesizer, and beneath it is a control panel with eleven push-buttons for pre-set sounds, six buttons for variations, and six faders to control the variation functions. Apart from this, there is an overall tune knob (coarse), a button to switch in your pre-selected variations, a main output for the level fader, and, the biggest and brightest knob of all, the mains switch. Voilà.

Brainstorms

Those manufacturers who simplify synthesizer operation enough to let players express themselves musically without the aid of a pocket calculator, and who spare the musician recurring brainstorms by eliminating unnecessary electronic jargon from the front panel should award themselves

a pat on the back, and their design team a hefty rise. But while the ELKA soloist is to be admired for its simplicity of operation, we cannot forgive its creators for neglecting its potential by using cheap components and materials.

The box itself is quite pleasant as a shape, and suits the function of the instrument well, but it has been constructed from a very brittle cheap plastic material, and I noticed that in transit from Elka to Beat Instrumental to myself, it was already scratched, and had lost a small chunk of casing in one corner. The components fitted on to the front panel are also very cheaply made, and probably prone to a short or unreliable life. The faders, the overall tune pot, and possibly even the keyboard itself, are illustrations of this false economy.

The pre-set sounds themselves are very interesting. Of the eleven sounds offered, three are excellent, four are useful in conjunction with the variations, and the remaining four are painful to the ear. It must be realized that if the source of a synthesized sound is poor in harmonic content, no amount of filtering or enveloping can make

it sound rich, expressive, warm, or expensive. This means that the trumpet, Hawaiian guitar, violin and flute pre-sets are quite useless, for not even the best quality voltage-controlled filter and amplifier could make them sound distinctive or convincing.

Chilled

The clarinet sound, and, to a certain extent, the oboe, is one of the best examples I have yet heard of musical instrument synthesis. As well as the sound being uncannily close to the real thing, the keyboard tends to "click" in the upper register and adds a "tongued" quality to the sound. I was quite chilled. The pre-set vibrato on this and other tones is thoughtfully adjusted in modulation depth, speed and attack. The oboe requires a little filtering but is equally encouraging. And although the saxophone is best used with a number of variations, it is an excellent source because its harmonic content seems perfectly suited to the Elka filter, envelope and modulation circuits.

This leaves the trombone and guitar, which produce passable bass and solo sounds when used with the variations, and

two electronic sounds called "Cosmic" and "Telstar". "Cosmic" is based on a rhythmical filter modulation which makes sustained notes ugly, even with the filter well down, but staccato playing more expressive. Bass staccato lines work well, but solo work sounds uninspiring. "Telstar" is a rich waveform with a violent and rhythmical phase shift, which can sound quite ethereal on the upper register, where it oscillates happily: rather like using two oscillators for a unison note, and capitalizing on the beats resulting from their tuning difference. However, this is not so successful further down the keyboard.

Any one of these eleven pre-sets can be selected at a given time, and they may be used as they are, or in conjunction with any one of the six variations available at the touch of a button. There is an "octave down" button, and a vibrato facility which introduces sine wave modulation after a pre-set delay time at a depth you can set on the vibrato fader. A filter is also available in the circuit, the filter fader regulating the cut-off frequency. A VCA button adds control of attack and decay, and VCF introduces attack, decay, and "wow" on the filter.

Bend

But the best variation is undoubtedly the "bend" facility, which applies an upward sweep to the beginning of the note played. The length of the sweep is determined by the bend fader and by the time elapsed since the previous key was pressed. Notes played in quick succession will not glide, whereas the note struck after a pause or a long sustained note will have the full bend as set on the fader. The delayed vibrato, octave down, and bend variations are the only facilities which give this instrument any distinctive character or charm. They fuse into the electronic keyboard expressive possibilities which are a stimulus to good playing and which head in the right direction to give synthesizers a true musical credibility. Added to which, many other systems



continued on p. 77

HITTING THE GERMAN MARKET



As from April 1978, BEAT INSTRUMENTAL will be appearing in two separate editions — one for Britain, and one for Germany (Deutsche Ausgabe). This will provide a perfect opportunity for manufacturers, distributors and retailers of instruments and sound equipment to publicise their products to a vast European market. The new magazine will be in the German language, and each month will feature items of special interest to its German readership.

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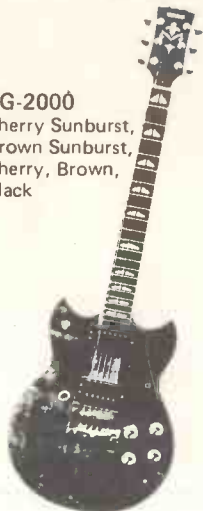
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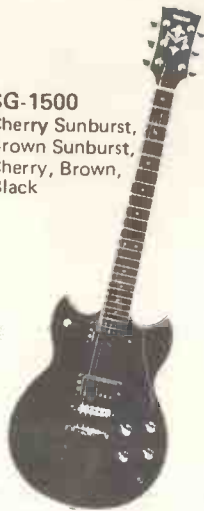
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Brown Sunburst,
Cherry, Brown,
Black



SG-1500

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Brown Sunburst,
Cherry, Brown,
Black



SG-1000

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SG-700

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Brown



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Effect Controls: Pitch, Decay,
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CS-80

Keys 61 (C ~ c₄)
Tone Selectors: Ch. I 11, Ch. II 11
Programmable Section Levers: 24 X 2
Memory Banks: 6
Effect Controls: Ring Modulator,
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Sustain, Portamento/Glissando,
Slide Controller, Resonance,
Brilliance, Keyboard Controls,
Tremolo/Chorus, Feet Selectors



CS-60

Keys 61 (C ~ c₄)
Tone Selectors: 12
Programmable Section Levers: 20
Memory Bank: 1
Effect Controls: Ring Modulator,
Touch Response, Sub Oscillator,
Sustain, Portamento/Glissando,
Slide Controller, Resonance,
Brilliance, Keyboard Controls,
Transposition Selectors



CS-50

Keys 49 (c ~ c₄)
Tone Selectors: 13
Programmable Section Levers: 20
Effect Controls: Ring Modulator,
Touch Response, Sub Oscillator,
Sustain, Portamento/Glissando,
Resonance, Brilliance,
Transposition Selectors



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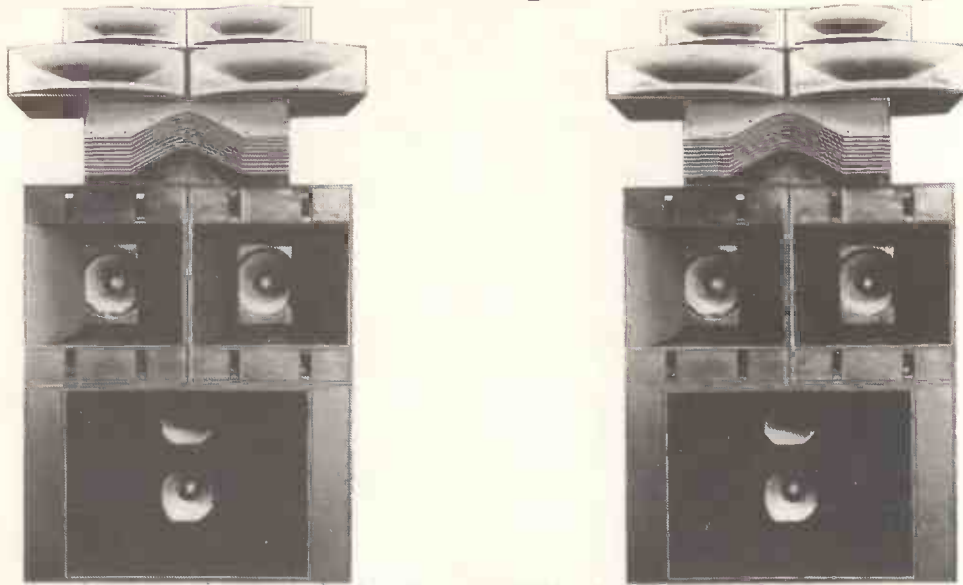
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BILL BRUFORD

— *The self-appointed general of the drummers' lib movement swings into action with a hot new album. Chris Simmonds heard all about it . . .*

Ask Bill Bruford the normal set of conventional drum questions and he runs the proverbial mile. So, with questions like "what do you use?" and "how do you do it?" out of court, how do you set about getting a nice little drummer's interview — especially as Bill's a first class drummer whether he likes it or not? The answer — just let him talk, and *listen*. It's all good drum stuff in the end.

Since the golden Crimson and Yes days, Bill's steered clear of permanent drum jobs, apart from one contribution to Genesis, while nurturing his old dreams of the carefully conceived solo album. Well, he's done it at last and it's called *Feels Good To Me*, composed and directed by Bill with help from an excellent set of musicians — Allan Holdsworth, Jeff Berlin, Annette Peacock and Dave Stewart. The album is a killer, a million and a half miles away from the drummer's solo album syndrome, so when he says he's "a composer who just happens to drum" you'd better listen. Swept along on the crest of his excitement at





being back in business again, Bill enthused about the way things had come together on the album.

"It's 102 percent better than I ever expected," he began. "I've never made an album under my own *direction*, which is the main point. Talk about a drummer's solo album and it's the kiss of death. I didn't want any of that at all. The Billy Cobham, Sandy Nelson, Buddy Rich type of solo album is built around solo after solo, and mine's not like that at all. It's ten compressed tunes, no space for doodling about and all that crap, with no drum solos anywhere. I wrote most of it on the piano."

It's already beginning to sound a bit too musical. What is this — a drummer composing the whole thing on a piano? That he *may* have done, but the album's still intensely rhythmic. Did he have an idea of the rhythms he wanted to work with at this early stage?

"Oh, sure, I hardly played the drums before the recording. I always know what they're going to do, and if anything comes up I just grab it. You just sit and doodle for hours, and then you find a progression or a little rhythm — and you go for it."

Once Bill had the basic idea tied down, in came Dave Stewart, the party's official keyboard player, to offer suggestions and bridging passages, and to map out some possible harmonies. "Allan basically just played the parts given to him", continued Bill, pencilling in the composite roles of his troupe. "Dave came over to my garage and once we'd worked things out we wrote it all down. Allan, who doesn't read at all, picked it all up by ear. He's really the featured soloist on the thing, our Paganini. I mean, if you *want* a blinding solo, Allan's your man." So to the bass — from American Jeff Berlin. Did he work from a chart?

"Yeah, Dave wrote that," answered Bill. I couldn't find a geezer in England to play it — I think it's quite an indictment on English bass players, actually. I think they've had a long run for their money, but they'll have to get down and do some work very shortly." Up in arms lads — or has he got something? Listen to some of Jeff's lines and you'll probably see what he's on about.

"Since Pastorius and that American school came out electric bass playing has changed its whole character; it's getting *better*, but the last ten years of just pumping out root notes just isn't suitable any more for a lot of stuff.

I sent him a cassette and parts beforehand, he came over and

rehearsed for a week, and then he was in the studio for five days. I met him in New York a couple of years ago when I was auditioning. . . ." For this album? "No, not really. I knew I was going to make an album at *some* stage. It's a bit dangerous going to America and saying 'musicians come forward' because there's so many of them there, and I was actually grounded by everybody who thought that all I wanted was another Robert Fripp."

So, I thought, just ease Bill into a bag and get him to confirm the area he thought the music was in and we can move onto other things. All these players are well steeped in jazz, I began. Bill rose to the unintentional bait like a pirhana surfacing for breakfast. "Aaah, it's unfortunate, this word jazz does this sound like jazz to you?" On the spot good and proper. I quickly agreed that it didn't (quite truthfully) and Bill chuckled.

"First of all, there's very little improvising at all, only about two areas. Number two, they're not all virtuosi for a start — Annette Peacock, the singer, is more of a character actor. They aren't used at full bore all the time. You can deploy instruments, and it's been fascinating learning this. The album is not about virtuoso playing, but because I wrote what I wanted it was bound to have more than three or four chords in it. And frankly, those people play the best."

So far Bill had modestly kept off the topic of his own contribution — time to get him on it, I felt. The drumming is faultless and inventive throughout, but he still won't own up. So, what about it? "Drummers have incredible inferiority complexes and have had for ages," he began, poised to deliver a thesis which was presumably designed to forestall any of the simpler questions tucked away in the back of my mind. "The common image of the drummer is the thick git at the back who can't string words together and signs the wrong contract, gets paid less than everybody else. I kind of resent that, and don't feel I'm like that. The album shows I want to do more besides that, become known as a user of instruments, not just a drummer. Dare I say it, a composer of sorts. I'd rather be known as Bill Bruford, rhythm consultant, tunesmith, composer, a guy with ideas."

This fits in with Bill's graded scale of musicianship, which he explained thus: "First there's the man who just plays other people's tunes on his own instrument, then there's the guy who plays his own tunes on his own

BILL BRUFORD

instrument, and there's the guy at the top of the pile who writes the whole damn thing. I've always wanted to work up to that. Being in rock is not about amassing a bank account for me, it's about moving through those strata." Which is why he's been very careful about not climbing into the first band that came along after the split with Yes; "I've had some great times in groups — I'm also a good group member, I like being in a team and I'm not a big ego geezer. I could have stayed in at least three groups for the rest of my life and fallen over in a heap at age forty. But that's not what I want rock to give me, I just want to achieve a position of independence."

One coincidence in the current lineup is Allan's previous association with Tony Williams, who Bill rates very highly indeed. Any nervousness about following Tony as drum director, I wondered? "Oh yes, of course. I knew Allan had been with the best, but I think he enjoyed my taking charge and giving him set things to do. As a matter of fact I know there are certain things in my drumming that he doesn't care for —

I don't care for them too much myself, come to that." Like what? "I think I tend to play a bit safe, too rigid. Being forever the nice guy I always tend to lay down a clear beat, even if I alter it a bit on top." Bill illustrated his self-analysis by pointing to the first track, Beelzebub. "In 9/8, but a pretty weird 9/8." I mused that 'a simple 9/8' was something of a paradox, but didn't mention it. At this stage I decided that Bill just had to own up — however reluctant he was in his role as drummer there had to be some influence, learning, practise or whatever in the background.

"What I got I got via jazz. It never occurred to me that the rock geezers could play much at all. With Tony Williams and Elvin Jones, it could be different instruments. In rock it's like everybody wearing blue denim. There might be slight differences but it's the same old drums. On more specific techniques, the first thing was making a good stroke on the drum — of tantamount importance and paradoxically, as is always the case, it's the most boring thing to do. But if you can do it it will last a lifetime, this business of going *bang* on a drum in exactly the right way and picking it off the head, like a karate chop maybe. So few drummers ever

get that together, I didn't get it together very well. Then there's placing. The centre of the drum is dead, so in order to get it to resonate a bit you have to move out towards the edge — but it'll still depend on how you strike it.

I had some lessons from a guy called Lou Pocock who'd been with the Royal Philharmonic for about fifteen years, and they got him down to my school. He was a graceful old style percussion player; a great bloke." Once on the road, the big influence in Bill's career was the Crimson percussionist Jamie Muir, a man who refused to follow any conventions in playing percussion and urged Bill to do the same. Bill still points to the Muir period as his second beginning.

Now, if there's a third beginning, *Feels Good To Me* could be part of it. I heard it towards the end of 1977 and immediately put it among my five favourite albums of the year. It's officially released at the beginning of this year and it will take a lot of beating — from a drum soloist or anybody else. But you should have the message by now — it's for musicians, *not* just for drummers. Get it, then just sit back and hope the next one's not stuck in the pipeline for too long.

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WELSON

'IMPERATIVE' two manual portable

The Imperative is a two manual portable with special effects and graphic volume controls. The upper manual has 49 keys from C to C. Seven six-position drawbars are provided for Flute, three for percussion, one for percussion decay; an on/off switch is provided for flute sustain on four drawbars, and seven push-buttons with lights modulate the flutes separately or together. Two drawbars control modulation amount and speed. The lower manual has 41 keys from C to C, with four six-position drawbars for flute sound. The String Synthesizer action is provided with a sustain control and three tabs as follows: Cellos, Violins, Upper to Lower Strings Coupler. Another three tabs control Piano, Harpsichord and Upper to Lower Special Effects coupler, a slide control being provided for Piano and Harpsichord Decay. Six slide volume controls allow graphic level setting of the various organ sections. A Stereo effect is achieved via twelve coupled push-buttons, which allow placement of any or all of the sections to the left or right channels. In addition to all these features, the following facilities are also provided: Two photo-cell expression pedals, a pitch control and a pedal board output.



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General: 2 outputs for stereo (left and right). Output for mono amplifier. Pitch Control. Two outputs for photoelectric expression pedals. On/off switch with pilot light. Music rest.

Optional: Metal stand and vinyl bag.

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Depth	6 1/2	15
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RMS 50w

Input: 4

Speaker: 15 inch 8 ohm x 1

Reverb unit: HAMMOND (USA) Reverb unit

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Channel 2: Volume, Tone (Treble, Middle, Bass)

Reverb, Tremolo (Intensity, Speed)

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Vitavox Live Sound Award

— The Final Day of the tournament

New wave becomes permanent wave! That at least was the message from Helmholtz Watson, sax player and front man of winning band The Screens, as he introduced the band's set. The final was held at Robin's Place, a West London Club, on December 7th, and featured three bands who had successfully fought their way through two previous rounds. Second place went to London act Contempt, and third to Grace, a "melodic rock" combo from Stoke-on-Trent.

The audience, although composed almost entirely of music bizpersons, showed warm appreciation of all three bands, whose musical standard was uniformly high. The general consensus was that no-one deserved to come last in a competition which has proved that excellent live rock and roll continues to thrive all over the country in a wide variety of forms. Beat also attended the London semi-finals a couple of weeks previous, in which Contempt edged out a cabaret band from Kingston-on-Thames called Passion Alley and a three-piece from Bognor Regis (composed of one fourteen- and two fifteen-year-olds) known as The Rockettes. The latter were par-

ticularly entertaining, whilst Passion Alley's girl lead singer had the male members of the audience straining at the leash! "Could go far" was the comment of a breathless Tom Stock, who was on the judging panel that night.

Back to the Final, however. Our compere was ATV's Sally James, and the judges were Mr Jim Hasan of Vitavox, producer Biddu, songwriter Peter Skellern, agent Mr Michael Cohen, journalist Barry Cain from Record Mirror, and Beat's very own Pete Douglas.

First on were Grace, who, despite writing attractive and interesting songs, sounded just too much like Genesis for their own good, and came complete with Peter Gabriel sound-alike Mac Austin. They came third, but this will in no way diminish their fanatical following in the Stoke-on-Trent area, to which they took back £250's worth of Vitavox gear. If you live in those parts, Grace are well worth seeing, if only for their extraordinary rhythm guitarist, who plays the only six-stringed electric piano we've ever seen.

Restraint

The Screens were next up.

Whilst cultivating the uncompromising degree of attack which the new wave has made its trade mark, they have a technical virtuosity that leaves just about every other band of the genre standing. Lloyd Grosvenor has a four-high stack of keyboards ranging from clavinet to synthesizer, all used with restraint and taste. But the real eye-opener had to be bassist Gary Tension, whose idiosyncratic scuttling up and down the fingerboard had to be seen to be believed. For sheer playing ability he was perhaps the most accomplished musician to hit the stage that night — among many very fine players indeed. Favourites from the set included "Red Gloves" and "Don't Let A Lambretta Get Under Your Skin". The Screens are so original that it's hard to describe their style, but if we say a cross between Captain Beefheart and The Sex Pistols . . . ?

Contempt earned the loudest applause from a by-now well-lubricated audience, and actually a few calls for more at the end of their 20-minute spot — the amount of time allotted to each band during the evening. Their single "Money Is A Girl's Best Friend" earned them a

place on T.O.T.P. a while back, and whilst it didn't move beyond the lower reaches of the charts, it proved the highly individual nature of their songwriting, which should ensure their success in the future. Worth seeing for their chartered accountant cum lead singer.

So that was it — three very fine bands, none of whom went away empty-handed. In addition to Grace's £250 prize, Contempt took home gear from Vitavox worth £500, and the winners took the Vitavox Trophy, plus a pair of all horn-loaded Thunderbolt bins, worth a total of £1000 — plus free studio time from Horizon Studios in Coventry for laying down a demo tape. The Screens did a college tour in mid-January, arranged by the DJM Agency, to which they are signed, and have recently got the management side of things tied up. Group spokesman, drummer Tim Chimes, commented: "Everything's overwhelmed us a bit since we won the Vitavox Award. We were planning to wait until February before signing with a record company, but this seems to have speeded it all up. We've got a number of ideas to consider."

The Screens, winners of this year's award, brandish the trophy after their triumph



Demos

Chimes was obviously playing it close to the chest, but it's also obvious that we haven't heard the last of The Screens. The studio time given to them by Horizon to record some demo's will enhance their chances of signing a very lucrative deal, whilst the Thunderbolt cabs will ensure that their audience hears them loud and clear!

Preparations for next year's competition are already under way. Bands wishing to enter should contact the Holt Schooling Agency, 27/28 George Street, Richmond, Surrey. Their telephone number is 01-940 9748. Entrants will be asked to submit a tape which, if plans go forward as they did last year, will be judged for the second round by John Peel and Sally James.

Meanwhile, congratulations and best wishes to the permanent wave, and watch your Screens for the next Big Thing.

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Those of you who read last month's Spotlight on The Workhouse Studios may remember that we promised to look closer at the development of a stereo pick-up which we just happened to come across in the course of our visit to the Old Kent Road. In the intervening period we managed to pull Mark Griffiths, the designer, from his traditional Christmas and New Year celebrations, and get him to talk about the pick-up's concept, design and application.

But, first a word about stereo guitars. There are a number of guitars on the market at present which are termed 'stereo', so at first sight a 'stereo' pick-up is nothing new. But, on closer examination, these available guitars are only stereo in that they split their sound into two separate channels — duophonic would perhaps be a more accurate description of their function. This duophony is handled in two ways. Most 'stereo' guitars have two pick-ups wired through a standard mono tone and volume circuit which can then be split to a stereo socket. The two p/us are therefore connected to two separate amplifiers so that different tones can be achieved through each amp — either by introducing an effects pedal on one side, or by altering the controls on the amps or the tone circuitry on the guitar itself.

The other established method of producing a stereo, or duophonic, guitar, is using a split p/u arrangement. Generally speaking this allows the guitarist to send the top three strings to one amp and the bottom three to a second amp — this arrangement gives a degree more versatility. However, as most of you will know if you've ever heard a stereo record, there's a lot more to it than pushing out partially different signals from each side of the spectrum and hoping they'll meet somewhere in the middle!

On the keyboard side of things, the panning control which can be fitted to a Fender Rhodes, for example, is well established. The pan allows the player to sweep the sound from one side of the spectrum to the other. And coming to synthesizers, the general approach has been to permit one sound to come from one channel, and a totally different effect from the other — although the speed of synthesizer technology may have already put that statement out of date!

So then, what's new about Mark Griffiths's idea? Well, it all started with his frustration with

PICKUPS — IN STEREO

One step beyond duophony — but will it ever reach the market?



It looks like a normal guitar, but listen closely to the page and you'll hear it's not...

the above attempts at producing a stereophonic effect. Mark was convinced that it was possible to produce a pick-up which would span the stereo spectrum, rather than produce two different sounds from two independent p/us and amplifiers. Mark used to own a Shergold Marathon bass which he bought having fallen in love with the 'split-sound'. He found, however, that the guitar lacked the projection of the Fender Precision it was bought to replace, and so he transferred the Fender p/u to the Shergold, plus a double gauged tone control. The resultant guitar was nearly perfect. Nearly, because it was now that he began wondering about the feasibility of making a p/u which would produce a stereo picture, or image of the strings across the spectrum, but without resorting to complex and expensive electronic gadgetry.

The p/us were removed again, and replaced with a pair of old, matching Vox's adjacent to each other. The p/us were angled in opposite directions, connected up to the existing wiring — and it worked. (Ed's note: *this is a simplified version of the actual work which Mark*

Griffiths put into the pick-up. He and Manfred Mann have now patented the invention, and would-be imitators are warned they could be contravening copyright.)

Mark found that the p/us now painted a definite picture of the strings on the guitar: the E string sounding from the left hand speaker, the A string one third the distance between left and right, the D string two thirds of the same distance, and the G string from the right hand speaker. With the pick ups in the bass position, the strings became sensitive to any bending of them on the higher frets, thus giving a controllable pan effect on a bent note. Since this original success, Mark has continued to develop the idea and to produce different arrangements for different instruments. Dave Flett of the Earthband now uses a Fender Strat that produces consecutive strings from alternative sides of the spectrum: i.e. top E, left, B right, G, left, D right, A, left, E right. As Dave has the Strat strung with ultra-light gauge strings, he can bend a note from left, across to right, and back to source with comparatively little effort.

Manfred Mann's Fender Rhodes has been re-wired so that it produces consecutive pairs of notes from alternate sides of the stereo spectrum. We heard this while visiting the studio, and the effect it has on a funky piano line is really outstanding.

Now, an important facet of introducing any new development to an already established instrument, is to see how much the basic instrument has to be modified. In the case of the stereo p/u, the modifications are both minimal and comparatively cheap. If they could be incorporated into the manufacture at the production line stage, they would be ludicrously cheap when compared to the extra advantages they present. The Strat retains its original controls, and differs only by the substitution of a Gibson Humbucker in the bass position.

The Fender Rhodes has an extra two-way mono/stereo switch mounted alongside its existing volume and bass controls. Mark's own Fender Precision bass has an extra 3-way Strat-type switch and a pair of Fender Jazz bass p/us added in the bass position: the volume and tone controls operate as standard. Additionally, all three instruments can be used normally as mono instruments without any alteration to their original sound properties.

On the cost side, things are equally pleasurable! Mark estimates that the cost of a private conversion on say, a Fender Strat would be in the order of £60, and the process is completely reversible if the buyer is not satisfied. Now, if a major guitar company adopted the process, the cost could be substantially reduced to say £35; and who would balk at £35 in £500 when the extra advantages are taken into consideration?

Well, the one question that remains for most is surely, 'when can I have one?' The answer is less clear. Manfred Mann has invited representatives of famous guitar companies down to The Workhouse, to listen to and evaluate the invention. As yet, none have kept the appointments, let alone given defensible reasons for not taking the idea up on a manufacturing scale. We at Beat don't understand why. We've heard the effect, established the credibility of its designer and backer, and see no reason whatsoever for why one company doesn't become involved.



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SHERGOLD IN THEM THAR HILLS

... OR A GUIDE TO MODERN GUITAR BUILDING TECHNOLOGY

Anybody know exactly how a guitar is made? I thought not. We reckoned it was about time to catch up on the current state of guitar-building technology, and where better to start than the premises of Shergold, who recently stunned the nation with their double-necked Modulator built for Mike Rutherford. The advantage of taking a look at Shergold is that they are all hand-made in an age where everything else is constructed by machinery, with the minimum of human intervention.

On hand in the workshop are four stalwart craftsmen, led by one Jack Golder, who started the Shergold company in October 1967, having originally managed a furniture company he joined Jim Burns in 1963, the well-known guitar maker to

such heroes as Hank Marvin. From the furniture company he then poached Norman Houlder, a fellow craftsman, and together they learned from Burns all there is to know about guitar building.

"Guitar making is an applied science," Norman says. "We're basically woodworkers. At the time we were with Burns we learned a lot, which meant that when we went our own way we discovered ways of doing the jobs more efficiently."

Their building is hard to find, but eventually we stumbled across it in the midst of a dense tangle of buildings on an industrial estate in Romford. They've been there for six years. The rest of the staff consists of Rob Green (curiously, the only one who actually plays guitar!) and Jack's son Pip. This means that there are no jobs going,

despite the flood of enquiries that continually comes washing into the office, so don't bother to write, folks.

The Shergold range consists of the Meteor, the cheapest model, starting at around £160, the Marathon bass, the Masquerader 12-string and 6-string, and the Modulator. All are distributed by a company called Barnes and Mullins except the Modulator range, which goes out direct from Shergold. The Modulator principle is based around seven different plug-in control modules:

- 1) Straight volume, tone and selector.
- 2) Volume, tone, and in/out of phase.
- 3) Two volume, two tone, selector switch and rhythm/solo bypass switch.
- 4) Stereo — two volume, two tone, two selectors.
- 5) Recording — two volume, two tone, three selectors.
- 6) Quadrophonic.
- 7) Super Booster.

But never mind all this; what we really want to know about is the process, right?

Preparation

Stacked all around the back section of the shop is wood in various stages of preparation. Two types are used: for the necks, Canadian rock maple, and for the bodies, a selected hardwood, which is actually one of the many types of mahogany. The planks of maple are cut into approximately neck-length pieces, and these are then stacked one on top of the other in such a way that the air can circulate freely all around. This is the way each potential neck stays for no less than six mon-

ths, and it allows every piece to acclimatise to the atmospheric conditions of England (i.e. damp). If this were not done, necks would soon start twisting themselves into unwelcome shapes.

Once a neck is ready to take shape, Norman's first job is to scoop out the truss-rod slot, which is deepest in the centre, and shallows out at each end. The head is also fashioned at this stage, and it should be pointed out that all this work is performed not by a copying machine, but by Norman himself, whose years of experience create shapes which are identical, whilst remaining "hand-built". The current neck design is the culmination of ideas that started with the Burns and Hayman necks.

Cambers

The truss rod itself is slotted in next by Jack, who knocks a small piece of wood, or "fillet", in on top, and smoothes it flat in preparation for the fretboard. Back to Norman it goes, and he puts in the slots for the frets, then trims, cambers and sands the whole thing down, having first made holes for and inserted those all-important position dots. Jack next coats the fingerboard with a cellulose-based sealer.

It should be stressed that after almost every stage, great scruples are shown in keeping everything clean and smooth. Any stray bits of sawdust or slight roughness in the wood would soon be spotted by a purchaser. In short, sloppy workmanship is not tolerated — not that it needs to be in such a small organization. When there

Norman moulding a neck on the vertical spindle.



Philip soldering pickups.



Various stages of the Shergold neck.





Bodies ready for polishing.

are only four people working closely together on the same job, it leaves room for a fair degree of pride in workmanship. This is something totally alien to anything constructed on a production-line, which by its very nature is concerned with quantity rather than quality. Production lines have in-

spectors, foremen, and production "managers" striding around continually to make sure that the machines keep rolling. But however many times a product is "checked" at various stages of its construction, nothing can replace the care that goes into something truly hand-built.

Sermon over, and back to the

process. While the neck is still rough and square underneath, the frets themselves are inserted by Jack. Lengths of Gibson fret-wire are used for this purpose. They come slightly longer than they need to be, and are tapped in with a small hammer whilst held rigid in Jack's vice. When Jack is satisfied with the positioning, he snips the ends off with pliers. The secret of fret-hammering is not to hit them too hard. Jack discovered a long time ago that hammering from the wrist rather than the elbow produces the best results.

It's only now that the neck is moulded into its rounded shape at the bottom. This is perhaps the most skilled part of the job so far. It involves gradually moulding with a scraping action to form the contours of the neck, which all takes place on a spindle moulder — which is actually just a horizontal spindle with a thick buffing surface, i.e. sandpaper, on one end. Depending on the stage of the process, either a small or a large "dolly sander" is used. The head, for example, is buffed on the smaller machine. Jack paused at this point in our tour to reflect on the present state of his trade.

"I think we've finally started to get something out of all the work we've put in over the years. This is the advantage of working entirely for ourselves, as we are now. We've got total control, and everything we do is because we *want* to do it, and because we think it's a good idea. Production is up to maximum, and we still can't give 'em enough!"

How many guitars a week are they completing now? "About thirty guitars in nine different models," Norman replied. "I'm really happy about the way things are going too. For almost the first time the whole team's actually getting to feel enthusiastic about our prospects, and that's quite something considering the bad luck we've experienced in the past." With these cheerful comments in mind, we returned to the front of the shop, where the neck binding (made of a strip of acetate) is glued on, covering the fret ends to prevent snagging or any sharp edges. Have a look at your own guitar. The chances are that the binding along the edge of the fingerboard is little more than decoration.

Once dollyed to a state of pristine smoothness, the necks are racked in shelves of 12-, 6- and 4-string, checked, and sent off in batches of thirty to the polisher. There they are sprayed a total of six times with a

polyurethane resin to prevent any moisture going in or out of the wood. This last operation alone takes a whole day. On their return from the polishers the frets are then levelled with a file, sandpapered, buffed and cleaned yet again.

The fitting stage begins with the cleats and the Schaller Mini-nylon or M6 machines which are fitted to all Shergolds, continues with the slotting, gluing in, shaping and burnishing of the real ivory nuts, and is completed, in the case of the necks, with the attachment of the Shergold badge at the top of the head; this is — at last — the end of the road for the necks.

Paragon

The process for the bodies is roughly the same. After their edges have been smoothed, they are sent to the polisher, and then coated with a polyester "filler" which seals up the tiny spaces between the grain. Colour is applied next, this time with a polyurethane base, and these come at the moment in natural, white, black, cherry or sunburst. At this point they are left to dry, then coated with a polyester resin just 1/50" thick. They're left to dry again, sanded down and buffed to a lustre finish. Fitting begins with the strap buttons, then the electronics, and then the bridge; a new bridge saddle design allows them to be adjusted sideways or longitudinally by means of a tiny Allen key.

The electronics, like every other feature of Shergolds, are a paragon of neatness and economy. They are put together by two engineers who work outside, and that distinctively bright, clear sound is due very largely to them. We haven't talked much about electronics so far, but that, as you will appreciate, is meat for a whole series of articles on its own. Let's just say that the Modulator bass pick-up has no less than sixteen pole pieces. They could probably make do with four, but they use sixteen. Get the picture?

The penultimate job is the marriage of neck and body. This reveals another advantage of the Shergold design. Whilst natural sustain is enhanced by means of the neck's long "tongue", which extends into the body (*now, now . . . Ed.*), new necks can be fitted in a matter of minutes, since they are held in place by no more than four chunky screws. And after that, on go the strings . . . and it's all over. One brand new Shergold!

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How Ovation took a hint from the 50's

You remember the Bands of the 50's. The sounds they made were exciting, raunchy and alive. But those sounds were heavy with hum and very rough and ready indeed.

Guitars in those early rock days were usually badly made even though they produced an amazing sound. Ovation have taken a hint from the 50's, added their own expertise and produced an amazing guitar. Great 50's sounds but without hum or background noise. It's called the Viper. Single pole pick-ups, 25½ inch scale length, Schaller Machine Heads, light, contoured body, superb sustain. Really raunchy rock or a clean country sound.

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The Ovation Deacon is the beautiful deluxe version of the Breadwinner. And is also available as a twelve-string.

Both the Breadwinner and the Deacon come in a

selection of colours - White, Black, Tan, Red. The Deacon is also available in a sunburst finish.

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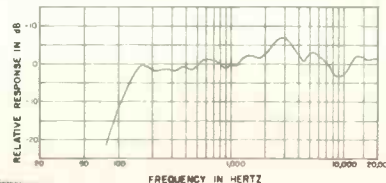
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album reviews



STREETWALKERS LIVE VERTIGO 6641 703

Certainly one for the fans, with the bonus of being a concise enough career resumé for those still testing the water at the shallow end. Well, they give you a live double and then they split up, so you've got to have a little look back, haven't you? Three albums have gone before — Downtown Flyers, Red Card and Vicious But Fair. The first was a killer, a heady blend of tough rock and insistent melodies forged while the iron was hot. The second steamed a bit too quick and ended up a little on the brittle side. The third, with a new cast around the Chapman / Whitney / Tench trio, took it easier. Still a fine album, but it didn't make straight for the goolies like the others. A good three album's



Street walkers — an energetic goodbye to the fans.

worth in fact, with the honours going to number one.

The live album, spliced together over the February/March '77 tour, recalls the highlights with comparable reference to all three. From Vicious But Fair; Chilli Con Carne, Mama Was Mad, Dece Man and Can't Come In. From Red Card; Crazy Charade, Me An' Me Horse An' Me Rum and Run For Cover. From Downtown Flyers; Walking On Waters and Toenail Draggin. Finally, My Friend The Sun and Burlesque from Family Days to make up the numbers. Of course, what comes from where doesn't mean a thing unless you've got some of the albums and you want to start painting a mental picture . . .

The versions chosen were presumably performed with the recording in mind: the perennial axis of Roger Chapman and Charlie Whitney keeps the songs on a musical footing, well away from the disintegration syndrome. The playing is crisp and the *sound* is crisp, with the two leaders sounding every bit the seasoned performers and regulating the contribution from the rest of the band. Bobby Tench, frequently prone to out-Chapmaning Chapman in the vocal sobbing stakes, cuts right back and is at his best during the acoustic but powerful My Friend

The Sun. Mickey Feat also does the job and nothing more, surfacing to best effect in Toenail Draggin with the clipped bass grunts which originally made the song a killer. Not going over the top has its advantages, especially on a live album.

The one victim of circumstances is Brian Johnstone, struggling with superfluous keyboard parts when the band on stage is overtly guitar based. The album's still "energetic", mind, just this time it's on a leash. The proper fan should know what to expect — a worthwhile farewell.

C.S.



THE FILE SERIES PYE RECORDS

A mixed but largely splendid bag of ancient history from the company who produced so much of it in the early and mid sixties. Those which arrived here included The Kinks File, The Mungo Jerry File, The Status Quo File, The 60's File, The Captain Beefheart File, and The Sandie Shaw File.

Taking the first first, the Kinks offer perhaps the strongest selection. The period covered extends from early '64 — their version of Long Tall Sally — to late '70, with Apeman. In between is just about every track we have known and loved: You Really Got Me, Tired Of Waiting For You, Sunny Afternoon, Waterloo Sunset and so on. Each of these files is a double compilation, and in the case of the Kinks this is not merely welcome but essential. They were the first band to write a truly "heavy" rock song (You Really Got Me) and got into social comment long before it became the fashionable thing to do.

Their influence with such songs as Well Respected Man shows up again in Manfred Mann and the Beatles. I doubt whether Sergeant Pepper would have been possible without See My Friends and Sunny Afternoon. Ray Davies had the courage to write lyrics that said something more than "I love yer baby" and its infinite variations.

The band have not produced consistently good music. Sleep-walker was an uninspired offering. But there will be more, and some of it will be better. Nothing can take away from the Kinks those brilliant and evocative tunes of the sixties.

Mungo Jerry are an entirely different barrel of fish. For a start, they only had four top 10 singles: In The Summertime, Baby Jump, Lady Rose and She Rowed. Others, like Long-legged Woman Dressed In Black were just near-misses. Since the compilation is a double, there's an awful lot of padding. The strong suspicion, inevitably, is that Mungo Jerry's success rode for a long time on the back of "In The Summertime, which was THE hit of 1970. In the long run, their music was little more than a good-time stomp, based around Ray Dorset's strumming acoustic guitar and kazoo. They put the "fun" back into rock during a period when it had become rather solemn, but musically their contribution was slight.

Status Quo, however, undermining all theories that you might have about success. From the heavily psychedelic Pictures of Matchstick Men they graduated fairly quickly to the boogie we know so well today (who said too well?). Their ten years at the top have been thanks to much keeping up of image and a great deal of touring, rather than to good songwriting. Can anyone seriously contend that Rockin' All Over the World is a *good song*? Surely not — it's the record you put on when the party's at its height and the guests want something that moves their feet with the least possible interference to the brain. They are capable of writing better material, but don't bother, because the punters want to boogie. Their File contains songs recorded between early '68 and early '73: the hits include Matchstick Man, Ice in the Sun (a forgotten classic, that one), Down the Dust Pipe and Mean Girl, interspersed with album tracks that have become live favourites, like Junior's Wailing.

The most interesting of the bunch by far is The 60's File. That's not to say it contains all the best music. Its fascination lies in the total obscurity of bands like The Flea Rekkers, The Packabats, The Chants, The Soul Agents and The Koobas. The spectrum from 1960 to 1968 is covered, and "names" are included amongst the would-be

stars: Joe Brown and the Bruvvers — the first punks, the Searchers, the Honeycombs, the Rockin' Berries (who are still playing northern clubs to this day), and the Kinks and Status Quo put in repeat performances. Gems include 98.6 by the Bystanders, some of whom later became Man, and two tracks by the Cyril Davies Rhythm & Blues All Stars. Gold Dust, the lot of it, and highly recommended.

Captain Beefheart is very much the odd man out — something he himself has doubtless become used to over the years. But in this case, the Captain is the only one of the package who is outside the mainstream pop bracket. For this reason, we are spared the roster of hits for the simple reason that he's never had any. The music changes from almost straight blues — Shure 'Nuff N Yes I Do — to the unmitigated weirdness of Tarotplane and Kandy Korn. Not to all tastes, certainly, but no-one can deny that the Captain has one of the most striking voices in rock, and has written some of the most truly original stuff. Those who missed out on him during his pre-Virgin days would do well to bend an ear to this File.

As for Sandie Shaw, I have to admit I'm still trying to pluck up the courage to stick her on the turntable.

P.D.



**ISOPOPE
THE BEST OF ISOPOPE
GULL GULP 1024**

As Best Ofs go this Isotope selection is a good, honest, quality round-up. It is taken from the band's three Gull albums, so there has been no need for any inclusion of duffers to make up the numbers because some other label had early hits or people couldn't agree on appropriate tracks — or whatever. It is also particularly pleasing as encapsulation suits Isotope better than most. The band was occasionally given to convoluted 'jazz rock' irrelevancies but were always likely to produce three or four excellent tracks per album.

The tracks are neatly chronological, and if not always the *best of* musically they are accurate reflections of the band's idiosyncracies and tendencies at the time. Honkey Donkey, Windmills and Waterfalls and Do The Business come from the first album: Honkey Donkey is the perfect introduction to the band in their most natural state, performing a crisp and tuneful riff before moving it on to a vehicle for solos from Gary Boyle and Brian Miller (synth). Windmills and Waterfalls, a shorter track, highlights the Boyle picking-at-speed technique but this time on acoustic guitar. Against the simple piano work, the guitar stands out sharply as the representative of acoustic Isotope. Do The Business is, well, funky — not a musical masterpiece but a persistent and enjoyable rhythm propelled along by tidy drumming and a nice bass line.

Spanish Sun begins the Illusion section with nearly eight minutes in the world of the abstract — Boyle whistling through his scales against the omnipresent cymbals. This is less amenable Isotope, but perfectly representative of another musical facet. Marin County Girl is another short track like Windmills, and in the same mould, a brisk acoustic exercise for Boyle.

By this time the band had changed personnel again and moved perceptibly towards a slightly more commercial rendition of the much abused of' jazz rock genre: Black Sand, the first of the two Deep End tracks, is another relaxed rhythm workout over the five minute mark, leading into some genuinely jazzy electric piano work from Zoe Kronenberger.

As a self contained album, it actually made more sense than any of the others and is an ideal way to get the meat without the fat.

C.S.

**ROOGALATOR
PLAY IT BY EAR
DO IT RIDE 1**

The first album release on the Do It label features one of the most enjoyable bands currently flogging around on the circuit. They have previously released material on a one-off basis through Stiff (an E.P. called "With the Roogalator" whose cover was a spoof of "With The Beatles") but this gives them the chance to display their talents fully.

Guitarist, singer and writer Danny Adler is an American

from Cincinnati, whose ebullient personality dominates the three



English members of the band, the result being a distinctly American sound, though impossible to pigeonhole. But if you never saw or heard them before, you want a pigeonhole to stuff them in, don't you?

O.K. then, the sound is essentially characterized by a cool jazzy swing that's never really emerged into rock before, except perhaps in some of the more back-beat style blues beloved by the Asbury Jukes. "Walking", for example, lopes along at a lazy finger-snappin' pace, emphasized by Adler's habit of playing fractionally behind the beat, as if too indolent to keep up. Keyboard player Nick Plytas has one song on the album — "Love and the Single Girl", which was released as a single some while back. It's a superb song, but suffers through being sung by Nick, whose voice is too thin to carry it.

The more up-tempo songs, such as "Sweet Mama Kundalini" and "Sock it to my Pocket", are funk-based, the band churning up a storm of syncopated rhythms. These tend to be the numbers which incorporate Adler's dry observations of, well, this and that: "If You Don't Like Smelling It, You'd Better Stop Selling It" is a self-explanatory example.

Roogalator are an erratic band. On the night you never know whether they'll turn out tight or loose. The last time I saw them, Adler was wandering around in the audience with a delighted grin on his face for most of the first number, which they jammed on for a good ten minutes. And I do mean good. The time before they were punching the tunes out in hard three-minute bursts.

And to capture their truly unique style for good, there's this waxing. Take it home and enjoy the Roogalator in the privacy of your own living room.

P.D.

**BILLY COBHAM
MAGIC
CBS 82277**

The first Billy Cobham album for a while where the man is not primarily concerned with disappearing into the distance at the greatest possible speed. Previous displays of technically proficient drum gymnastics tended to have the twin disadvantages of becoming predictable and of leaving his band with musical irrelevancies (dressed up as advanced jazz rock) while all cameras zoomed in on the sweating brow, flailing arms and wide-arc kit.

Magic has its long winded moments, but this time there's more to it than that. Perhaps Cobham has overheard a few of the murmurs that he was in a cul-de-sac, or maybe he was simply inclined to try out new formulas, but the result is a more composed album in both senses and one which has as much piano and guitar action as drum powerhousing. There are even occasions where he touches on the outer rims of funk, soul etc. etc.

On A Magic Carpet Ride is a representative starter, with steady, pumping drums under Cobham's flashier work, and an early suggestion that piano and guitar are going to be pulling their weight in a more ordered context. AC/DC is rhythm without any catches, sitting back on a nice easy beat without too much happening from anybody — Cobham included. Accessible in fact, even funky. Puffnstuff, a light hearted tirade against cigarette smoking, swings gently along on acoustic tack piano and clarinet before being transformed halfway through into another heavy funk workout.



But these easygoers are matched by long sections of more self indulgent pyrotechnics. Anteres begins at least as a blatant vehicle for Cobham's round-the-tom-toms-at-the-speed-of-light trick, and Magic features an even more orgasmic display of skin bashing. It is balanced out by an actual guitar riff which starts the piece off and reappears at the end after yet another time switch injected to

album reviews

keep the interest.

This last tactic pops up once or twice and seems to substitute for greater creativity in the melody department, helping tracks which are otherwise beginning to outstay their welcome. The track Magic is in fact divided into sections and grandly dedicated to Louis Bellson; (cries of "boring" and "pretentious" from the mob gathered to left of stage are quickly silenced by the soldiers). It's a biggie which rings the changes en route for a typical Cobham splurge on the finale.

The album is by no means a new Cobham — it's more the old Cobham plus a little extra instrumentally. There, the guitarist is Pete Maunu and the piano and synth come from Joachim Kuhn — full marks to them turning Magic into a basically three tiered show.

C.S.

SHORT CUTS

**AMERICA
LIVE
WARNER K56434**

A live album from a band that had its best moments early on and then settled into American affluence and (over here anyway) obscurity. Dan Peek has left but this does not show up in an autopilot performance (all taken from one night) slicked along by unobtrusive strings. The acoustic duo of Buckley and Bunney include I Need You and, of course, the famous Horse With No Name, plus tracks from the more sterile and recent Hearts and Hideaway era. Likely to appeal only to longtime America fans who haven't chucked in the towel yet, and who will appreciate the tracks getting that extra punch from a live recording.



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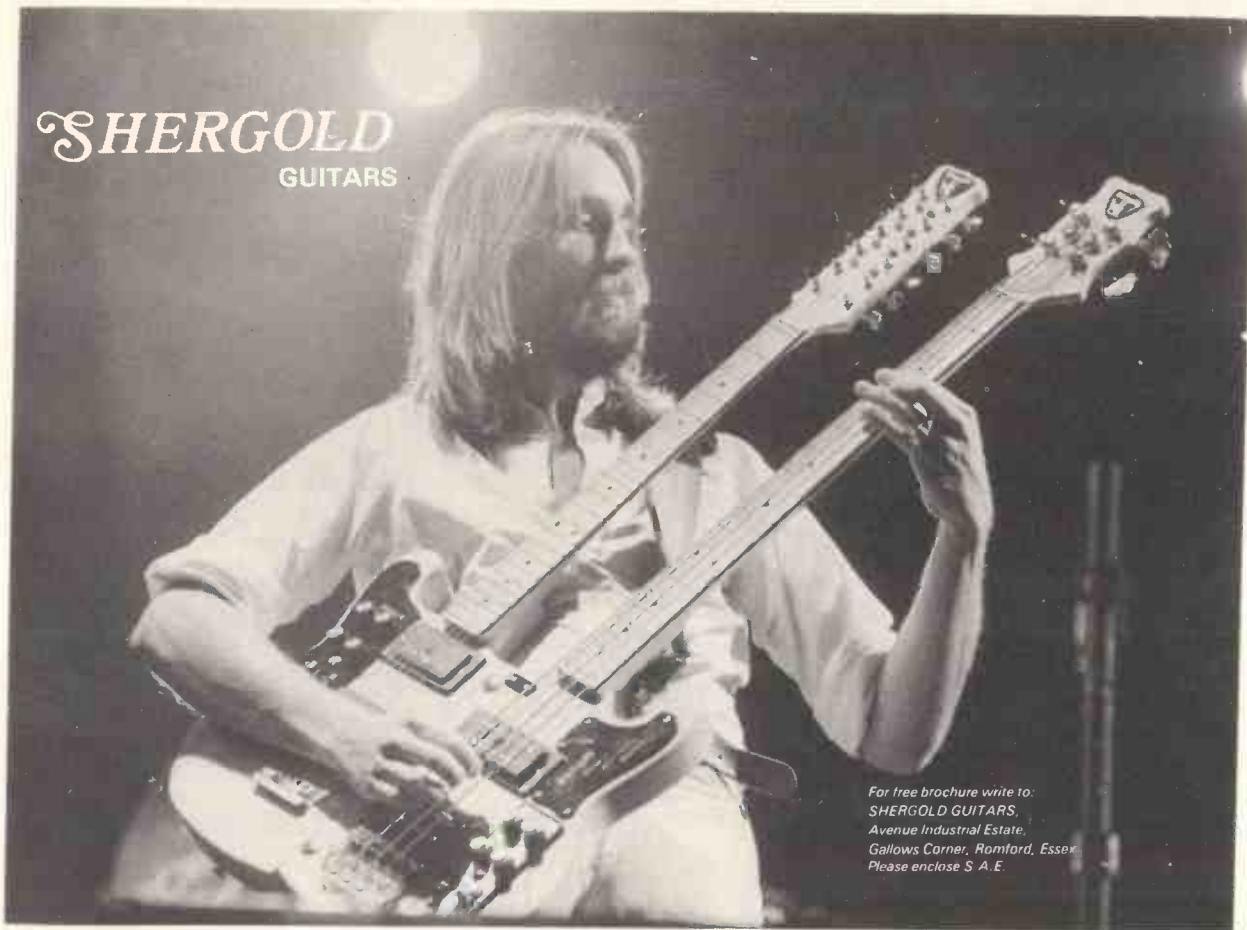
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Contact: Tom Loftus
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- London:** South Side Music, 277 Putney Bridge Road, London
Contact: Mike Ekers
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- Manchester:** A1 Musicentre, 88 Oxford Street, Manchester 1
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FRANKFURT FAIR PREVIEW

Introduced by the President of
the AMII, John H. Skewes.

This year British exhibitors under the British Overseas Trade Board (Fairs and Promotions Branch) and the Association of Musical Instrument Industries (AMII) Joint Venture scheme total 64 firms. 50 of these will be displaying their products in the usual area in Hall 5. The other 14 will be in the new Hall 5A venue.

Additionally a number of British firms will be exhibiting independently and, with the piano manufacturers again at Frankfurt in force, the U.K. contingent will total over 80 firms. Manufacturers of amplification equipment and electronic instruments outnumber other participants, but makers of percussion, brass and woodwind instruments are to be found amongst the British exhibitors.

During the past two years there has been a massive increase in U.K. exports of musical instruments. In terms of value for money British-made goods will again take some beating in 1978. At this Spring Fair buyers will no doubt have marked down in their diaries, as a priority, an early visit to the U.K. exhibition area. However, not just U.K. trade but world trade in instruments is once more becoming buoyant.

The expansion into Hall 5A is an indication of continuing growth. Frankfurt has now established itself as the venue for the largest annual music trade fair in the world, and this year it is pleasing to see the publication of a separate guide (from the main Spring Fair Guide) listing only musical instrument exhibitors.

During 1977 even closer ties have been established between U.K. Trade Associations and those of other E.E.C. countries. This co-operation is welcomed. On behalf of the British Music Trade I thank our German hosts for their usual warm welcome and I feel certain we will all have a successful time at the Frankfurt Spring Fair.

ACOUSTIC

One has to have a fairly arithmetic-prone brain to take in the products new and old which the renowned Acoustic firm will be showing at Frankfurt. The new products: 116 bass amp, 114 guitar amp, 801 and 802 PA enclosures, 320 bass amp, 408 bass enclosure, 330 guitar amp and the 813 PA enclosure. Established lines run as follows: guitar amp models; 115, 124, 125, 126, 230, 401, 403, 407. Bass amp models; 126, 220, 402, 406. PA components; 870, 860, 880, 890, 400, 833, 806, 807, 811 and 812. Russell Allee, Aspen Pittman, Roger Smith and Larry Banks will be on hand to meet visitors to a stand which will be familiar to most shoppers.

ARP INSTRUMENTS

ARP Instruments plan to unveil a dramatically improved line of keyboard and guitar-controlled synthesizers during the Frankfurt Fair. Significant improvements have been made in the areas of instrument styling, electronics, and human engineering features.

Some of the highlights of the new ARP line are:

PPC — A three-position, proportional pitch control device will now be built into the Axxe and Odyssey monophonic and duophonic synthesizer models. The PPC controller allows a musician touch control over pitch bending and vibrato for more expressive melodic passages.

All-steel chassis: every ARP syn-

thesizer will now be manufactured using a new, rugged chassis design. The steel chassis has been introduced to maximize durability and reliability for professional musicians.

New panel graphics: ARP's human engineering goes one step further with the introduction of a more visible, less cluttered panel design that permits the musician quick visual understanding of the synthesizer controls. Block diagrams are provided to help the performer change various control settings quickly and easily.

The 1978 line of ARP synthesizers is also accompanied by an extensive range of learning materials. Textbooks, patch books, and control panel overlay sheets are available to the owner of an ARP synthesizer at minimal cost. These learning aids complement the human-engineered design of ARP synthesizers and have helped to establish ARP as the leader in the field of educating performers on the fine points of live performance synthesizer technique.

In addition to the new keyboard products, ARP has announced full production of the ARP Avatar guitar synthesizer and has scheduled shipments to all of its major European distributors including ARP's United Kingdom distributor, Stateside Electronics, Ltd, 49 The Broadway, Haywards Heath, Sussex RH16 3AS England, and ARP's West German and Netherlands distributor, IMS, (International Music Service, B.V.) Energieweg 36-37, Postbus 325, Vlaardingen, Netherlands.

Ronald Phenicie, David Friend, Bill Singer, Robert Hiffman and Lou Pollack will be on hand to answer visitor's questions.

BARCUS BERRY SALES CORP

Stand 52719 will be the temporary home of Barcus-Berry during the course of the Fair. A new range of transducers for all acoustic instruments will be exhibited including the 'B-B Jr.' which is a miniature solid-state energy sensor, sealed in plastic for lifetime performance with an amazing versatility. It will amplify an acoustic guitar, mandolin or even a violin without dampening the acoustic sound. The B-B Jr provides a very high output signal sufficient to drive instrument amps of P.A. systems even without a pre-

amplifier. The frequency response is flat far beyond the audible limits to ensure a true, natural sound without distortion. Robert Johnson will be on hand to answer the questions and demonstrate the equipment.

BALDWIN

Baldwin will be trundling their usual wide selection of pianos and organs into the Frankfurt Fair complex. New products which will be given prominence on their stand are the 123 Bravura, E115 European piano and the 121W Fun Machine with walking bass. These are backed up by their already established keyboard products, the Fanfare series for example. Gerald Brandon, Peter Fox and Howard Beaumont will be presiding on the Baldwin stand.

BELL ELECTROLABS

Bell, the Buckinghamshire-based effects firm, will be taking their modular FX system to Frankfurt as their principal showpiece. John Dunsterville will be demonstrating its possibilities. Visitors should also be interested to see the firm's on-stage ADT (automatic double tracking) unit, already well known as an effect in the studio, which avoids both the mechanical repetition of an echo unit and the cyclic pitch variation of a flanger to perform a comparable task. Availability of the whole system will be discussed at the show and on the stand will be Mike Bell, Chris Mower, John Dunsterville and Rosie Mullen.

CANARY

Canary return to Frankfurt for their fourth show with the usual selection of established mixers and one surprise! The new item is a 16/2 desk which won't have been seen before the Fair. Given the additional tag 'Plus', the mixer features 4 band EQ, meters on each channel, two echo returns with EQ and one foldback send. The price is a very modest £727.00 plus VAT. The 16/2 Plus accompanies the full Canary range — 10/2, 10/4, 12/2, 18/2 among them — and the Ashworth Transducers. Malcolm Stacey, Mickey Johnson and Bob Birthwright will be manning the stand and extend a welcome to old friends and new.

CARLSBRO

Carlsbro will be taking their familiar selection of amps, speakers, effects units and accessories to the Frankfurt Fair. New products on show will be their 60/130 monitor and monitor extension, M130 slave amp, a selection of effects pedals and the Constellation 12/2 mixer, already mentioned in the magazine. The 130w Marlin and Stingray range of solid state amps heads the Carlsbro display of established lines, and these will be backed up by the firm's wide range of speakers, including bins, flare fronted cabinets and PA columns. There will also be at least one other brand new product at the show — development permitting. Colin Barratt, Stuart and Sheila Mercer will be on the stand.

CP CASES

For CP cases and Mega, new

contd. on p.48

FRANKFURT FAIR

contd. from p.47

products on show will be outnumbering the established lines headed for the Fair. From a display which will encompass the full range of Rainbow flight cases and Mega PA equipment, new cases will be available with inserts for the following guitars: Kramer, Musicman and Gibson 335. Other cases are the new Rainbow 'Double Disco' record case and a small mixer case. An even smaller item — a new rigidised aluminium briefcase. On the Mega side, several PA units are likely to cause interest. Among them: an angled bass reflex cabinet with controlled dispersion treble horn, another bass reflex cab with separate midrange driver and treble horn, separate horn units with their own compression drivers, and a 90 degree x 40 degree wooden horn cab with phase corrector. Peter Ross, Chris Sherwin, Ian Williamson and Hans Freytag will be on the stand.

CUSTOM SOUND

Custom Sound will show their 700 Series and Trucker range at the Frankfurt Fair, and they hope to add some new items to their display as well. A new 100 watt 2 x 12" combo will be shown featuring specially developed new speakers, as well as a monitoring system with a sophisticated graphic monitor amplifier. For the bass player there is a bass model with graphic. Other 700 Series products to be shown include the already successful keyboard mixer/amplifier first shown at the BMIF last August. From the Trucker range Custom Sound will show the 2 x 12" reverb combo and a PA amplifier. The Sigma cabinet rounds off the stand. Barry Phillips, his wife Marcia, Richard Jefferies and David Gutteridge will be in attendance.

DI MARZIO

New products from Di Marzio are the Humbucking Jazz Bass pickup and Acoustic featuring sliding track, although one expects the other Di Marzio pickups to attract a comparable amount of attention. Already established both here and in

the States, the Super Distortion Humbucker may replace Gibson humbuckers if the owner is inclined to experiment with his sound, while the Dual Sound Humbucker is offered as an alternative to the pickups normally found on a Stratocaster or a Firebird. Other Di Marzio p/u's include the Fat Strat and Pre-BS Telie for the Fender player who wants to boost the low and mid ranges of these otherwise trebly models. Laurence Di Marzio and Stephen Kaufman will be on the stand.

FLETCHER, COPPOCK AND NEUMAN

"Musical merchandise and accessories" was the only phrase the firm could come up with to describe a display which will cover the boards both figuratively and literally. New products are a range of Kent educational instruments and Kimbara guitar accessories including straps. The established lines to be exhibited are covers for all stringed instruments, cases for electric guitars, cases for brass instruments, conductors' stands, music cases, tuning forks, various manuscript books and tutors, and various whistles and kazoos. Company staff at the Fair are J A Weedon and J D Coppock.

FUTURISTIC AIDS

FAL will be showing their amplifiers ranging from 10 to 100 watts, speakers and disco equipment. The speaker systems cover small monitor units to 100 watt horn loaded bins, and some of these will be on show for the first time. A stereo mixing console is to be another new exhibit, taking its place beside the disco section of the stand — the usual set of disco consoles with magnetic cartridges and built in power sources.

GENERAL MUSIC STRINGS

General Music Strings in association with P&N Engineering will be taking their usual comprehensive selection of strings and stands to this year's Frankfurt Fair. The firm have met the challenge of unveiling new products in the shape of a telescopic speaker stand, Picato phosphor bronze acoustic guitar strings and Picato halfground bass guitar strings. The full range of Picato and Monopole strings and the P&N

stand complement will complete an easily recognisable display manned by familiar faces Alfred Stein, Dave Martin, Dick Thomas, Peter Stein, Connie Stein and Mrs. A Stein.

HORNBY SKEWES

'JHS' is the new brand name being used by Hornby Skewes on their new range of combination amplifiers. The Frankfurt show finds four new models displayed for the first time — the 3 watt C3, the 6 watt CD6T, the 15 watt CD15T and the 50 watt CD50T. The first two are practise amps while the others are recommended for performances in smaller venues like clubs and restaurants. The CD50T has two inputs and a tremolo circuit — the main controls are volume, treble, middle and bass. The speaker is a 12" McKenzie, and as the firm is exporting McKenzie speakers they range will also be on display. Hornby Skewes will be showing a selection of their smaller items too — Pro-Rhythm drum sticks, glockenspiels and chime bars down to kazoos, whistles and other instrument accessories.

JAMES HOW

One of the stands for the highly strung — or for those interested in the Rotosound and Superwound strings. New products are many: a 'Linea' surface finishing technique for guitar and bass strings (no burnishing or grinding!), the 'Ball and Cone' adjustable ballend for Superwound strings, allowing them to fit any instrument, light and medium gauge 12 string sets in bronze (Jumbo King 30) and new packaging for Rotosound guitar sets. Established lines to be exhibited — also many! The famous Rotosound Swing Bass strings will be there, as will flatwound Jazz Bass strings, Multi-Core, Tru Bass (the original black nylon bass guitar strings designed for the Burns Black Bison) plus the comprehensive Gauge selection for both lead and bass guitars. The stand will be prominently featuring the familiar endorsements from top players, and will be manned by the usual body of Hows — James, Ronald and Martin, with Charlie Higgs and export manager Eddie Tuite.

LANEY

Laney amplification established in 1967 offers a range of easily marketable amplifiers, combinations and speaker systems. World distribution is handled by the parent company Electronic Manufacturing (Sales) Limited.

Visitors to the Laney stand will be welcomed by Bob Thomas and Lyndon Laney co-founders of the company. Bob and Lyndon in addition to renewing friendships with existing export customers extend a special invitation to German retailers where it is hoped to appoint Laney stockists in all major West German cities on a direct selling basis. Further details of the West German dealerships can be obtained on the stand, No. 50264.

MUSIC MAN

Music Man will base their display

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Phoenix amplification dealers

London
W1 Sounds, Shaftesbury Ave.
WC2 F, D & H Music, Charing Cross Rd.
W12 Maurice Plaque, Shepherds Bush
W13 Tempo, Ealing.
E11 Freedmans, Leytonstone.
N17 Nth London Organs, Tottenham.
SE13 Eastern Entertainments, Lewisham.
SW17 Session Music, Tooting.

Barnsley Kitchens
Bath Assembly Music
Bexhill-on-Sea Birds
Birmingham Yardleys
Blackpool Music Stores
Boscombe Eddie Moor's Music
Bradford Kitchens
Brentwood Soundwave
Bristol John Holmes
Bury St. Edmunds Albert Ballam
Canterbury Socodi
Dudley Modern Music
Exeter Greenhagh Music
Fleet Kingfisher Music
Guildford Andertons
Hanley/Stoke-on-Trent Chatfields
Helston Tottles Music Shop
Hereford Picton Music
Hove/Brighton Southern Music
Huddersfield Dandelion Disco
Hull Cornells
Ipswich Albert Ballam
Launceston Tottles Music Shop
Leeds Kitchens
Leicester Sound Pad
Liverpool Frank Hesty
Lowestoft Morlings
Luton Luton Music Centre
Maidenhead The Sound House
Maidstone Sharon Studios
Manchester A.I. Music
Mansfield Carlbro Sound
Middlesborough Cityland Music
Newcastle Rock: City Music Co.
Norwich Cookes Band Instruments
Oxford Taphouse & Sons
Portsmouth Courtney & Walker
Reading Rumbelows
Salisbury Mitchell Music
Scarborough B. Dean
Sheffield Johnsons Soundaround
Southend Chris Stevens Music
Sunderland White Sound Equipment
Tunbridge Wells Sharons Music
Wallasey Rumbelows/Strothers
Winchester Whitwams

Scotland
Aberdeen Bruce Miller
Bathgate Music Box
Glasgow McCormacks Music
Nth. Ireland
Belfast Marcus Musical Instruments
Wales
Carmarthen Picton Music
Cardiff Sound Centre
Merthyr Picton Music
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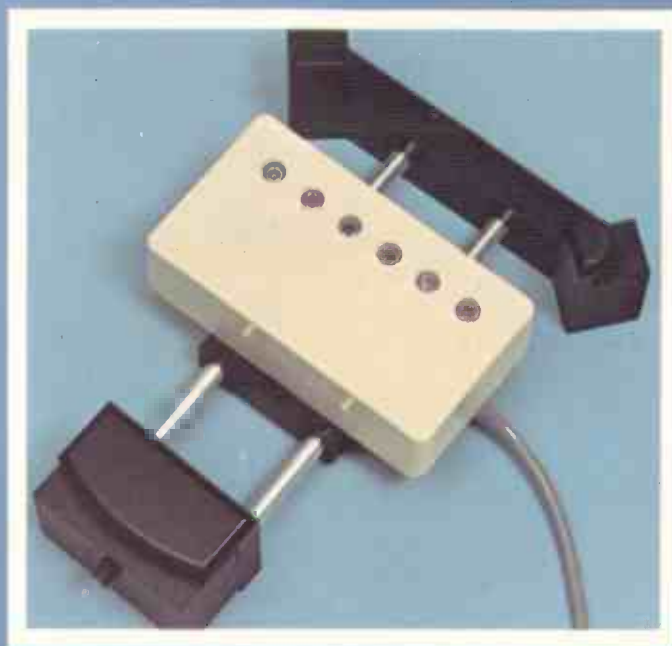
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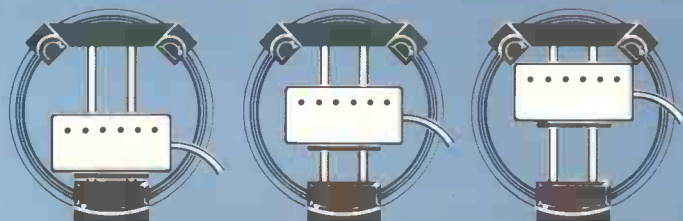
The DiMarzio Acoustic



The Acoustic Model II is a humbucking, magnetic pickup for steel string acoustic guitar. A simple, sliding rail arrangement gives the Model II the unique ability to tune any acoustic guitar for harmonic balance — a player can emphasize overtones or fundamentals in any proportion he chooses.

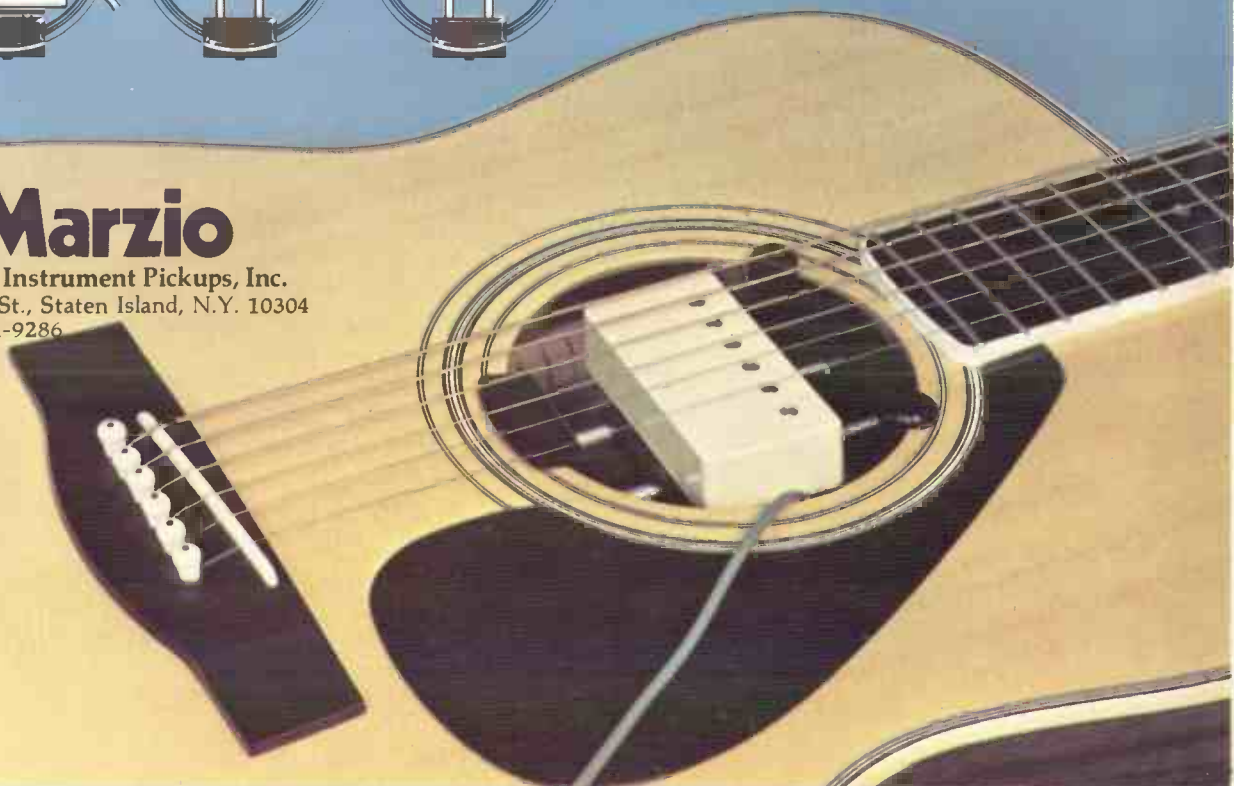
The Model II also features six adjustable pole pieces, shielded cable and jack clip. All mounting parts are nylon, so there's no danger of guitar damage. Full mounting instructions included for easy installation.

The new DiMarzio Acoustic Model II. You know what we've done for electric guitarists. Come hear what we can do for you.



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FRANKFURT FAIR

contd. from p.48

around the widely (and predictably) successful Sting Ray guitars and the complete range of 65 watt and 130 watt 'tube' amplifiers. New products are one more amp and one more guitar. Although the firm were not divulging any details at the time of writing, any new Music Man product is bound to arouse a great deal of interest, so watch out for next month's Review! Accessories include amplifier parts, guitar parts, strings and picks. Although already established, the Sting Ray guitars are expected to continue to interest the onlookers; features worth recalling, as we discovered when we reviewed it during its early days, are the dual pickups with humbucking design and a 4-position selector switch with both in-phase and out-of-phase connection. The 'tube' tag for the amps derives from the American slang for valves, although the Music Man amps are interesting in that they opt for solid state circuitry for the pre-amp stage and valves for the power stage. Uschi Eastman and Tom Walker will be manning the stand.

NORLIN

Norlin have told us that their exhibit at this year's Fair will be the 'most comprehensive and ambitious in the company's long and successful history' — and you can't say fairer than that! They'll be more innovative products from Lowrey, Gibson, Moog, Olds and Reynolds, Ar-



▲ The Hornby Skewes combos — 3, 6, 15 and 50 watt models.

mstrong, LAB amps, Epiphone guitars and Maestro special effects units. Also on the stand will be more live demonstrations linked to audio-visual presentations in German, French and English with artists Harry Stoneham, Bruce Bolen, Dave Roberts doing the demonstrations themselves. New product details, however, are thin on the ground and Norlin tell us that they will be

released at the Fair. Wait till we get back, then!

ORANGE MUSICAL INDUSTRIES LTD.

Orange will be back at Frankfurt this year with the new Omec range of amplifiers and cabinets in addition to their well-known established lines. Developed out of the Omec digital programmable amp, the new Omec

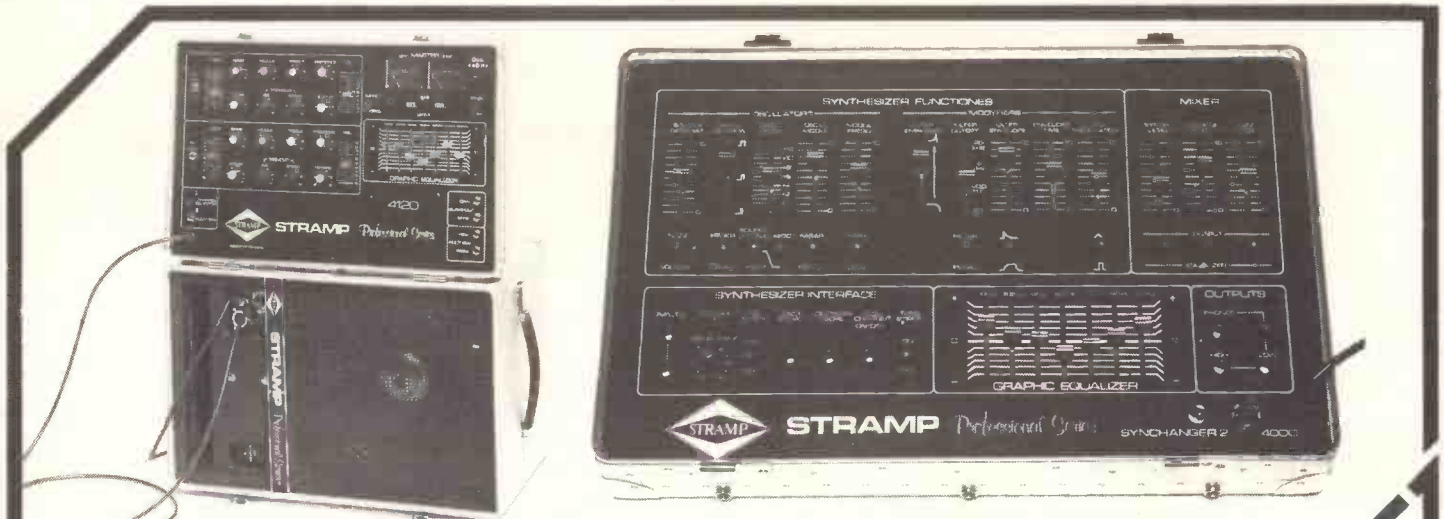
range includes three new analog transistor amps. All delivering 150 watts RMS a five band graphic equalisation is optional on each model. The 150 instrument amp incorporates volume and brightness controls on each input, master volume, extended three way tonal range power and overload LEDs. The 150 Super EQ is basically the same construction as the 150, but has reverb, built in phase, boost, and five-band graphic eq. The 150 P.A. is a four channel mixer P.A. amp with built in reverb. Each channel incorporates dual matched inputs, switchable reverb, full range bass and treble and volume. The master section has reverb level, footswitch, overall presence control and master volume.

Cliff Cooper, Mick Dines, Peter Dowsett and John James will be looking after the stand, which will also be loaded up with a large selection of EV Bins, amps, and the now famous Jimmy Bean Voice Box.

PA:CE

Mixers, power amps, graphic EQ, compressors, ECO and a bass bin filter will make up the PA:CE/MM stand. The firm's MP Series mixing consoles are among their best known products. Their semi-modular assembly gives immediate access to all serviceable parts; low price, reliability and ease of operation are all features which should impress European visitors. The AP 360 will be one of the representatives of the power amp

contd. on p.57



GUITAR SYNTHESIZER SYN-2

Synthesizer for guitar, microphones, organs or any other source. The SYN-2 produces a complete new tone scale quite different from the original source.

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FRANKFURT FAIR
contd. from p.53

section of the stand, while the Inter-music amp is also due for another

unveiling on European soil. The Inter-music, of course, was recently tested in the reviews section of the magazine. Richard Dunn, Tony Reeves, Dick Parmee and Tony Gipp

will be on hand to discuss the products with visitors.

RE-AN PRODUCTS
Re-An Products Ltd, of Dartford in

Kent will be exhibiting several new products which this well established manufacturing company has been planning over the year.

A completely new range of jack plugs and sockets will be on display together with a heavy duty loud-speaker unit which has been under development for some while.

Also at the show will be their widely known range of cabinet fittings as used by most large equipment manufacturers in the UK together with their recently introduced range of mixer knobs.

Re-An say that they will be looking for enquiries from manufacturers and trade distributors throughout the world and that both John Weatherley and John Jewsbury will be on the stand to answer any sales or technical queries.

BRODR. JORGENSEN

Better known as Roland, Brodr. Jorgensen will be exhibiting, amongst other items from their wide range of equipment, the GS/GR500 polyphonic guitar synthesizer. The GS500 is the guitar, and the GR500 the control panel. Roland co-operated with one of Japan's best guitar manufacturers to produce the guitar, and in the meantime founded a new company, Fuji-Roland. The synthesizer appears to be pretty comprehensive, and with the polyphonic capability will be creating a crowd of interest at the Fair. Also at Frankfurt will be the new VK-9 portable organ which, amongst its other facilities, has a

▼ *Arp Avator, one of several Arp products at the show.*



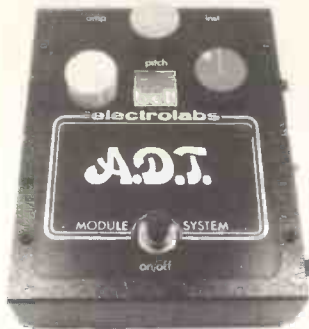
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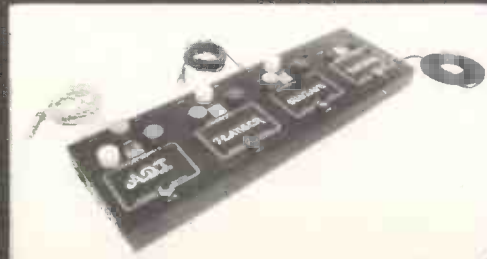


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For lo floor tom, hi floor tom, rack tom and snare: AKG D224 E

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FRANKFURT FAIR contd. from p.57

connecting panel for a synthesizer which enables the player to play organ and synthesizer on the same keyboard at the same time. There'll also be a chance to catch site of a prototype VK-6 organ.

Moving along the stand there will be a Analog Echo DC-10, a new range of guitar amplifiers, the GA series and something called a Micro Composer MC which is designed to operate in conjunction with a professional studio type synthesizer.

ROSE-MORRIS

Rose-Morris travel to Frankfurt with the now familiar ranges of equipment - Marshall amps, Natal percussion, Shaftesbury mic stands, Borg Larsen saxophone mouthpieces and various military drums. Whilst the minority always attracts attention from the trade, the main item must be considered the Marshall range. Nine Marshall valve amps are now available for instrument applications with different facia panels depending whether reverb or master volume is incorporated. A number of different versions of the original classic valve amps are available for lead, bass and keyboard applications, all with two channels and two inputs per channel. Bass, middle and treble controls are common to both channels as is the well known Marshall 'Presence' control. The Master Volume derivatives of the Marshall range are designed to enable the musician to get the Marshall sound (ie that ol' gritty buzz) at low volume levels by providing the amps with two volume controls - one for pre-amp and the other, the Master Volume control, for the output volume. Facilities are otherwise standard. The Artist models complete the valve amp subdivisions, incorporating reverb as an additional feature. Channel one of the normal two has the reverb. Combos of similar and oft mentioned excellence also travel Frankfurt-wards. Messrs. Wilmer, Morris, Hall, Drewett and Clarke accompany the merchandise.

ROSETTI (EMI)

Specially featured this year for the first time will be the Deluxe 7 drum Hamma model 880 kit. The Rosetti stand will also feature recorders, accessories and guitars to form a diverse display; the guitars are their hand-made Colt range, while the recorders are from the already well known EMI range, with descant, treble and tenor models. Company staff at the Fair are Michael Cowan, Michael Hunka, Alby Paynter, Gordon Oxley, Bert Taylor and Bill Slattery.

SELMER

Selmer London - export division of Norlin - are planning a comprehensive exhibition of their varied products. Among the highlights are their rhythm unit, seen for the first time, and the recently introduced Saxon solid guitars, also making their debut at the Fair. From their brass and woodwind departments come the Sterling, Melody Maker and Super Pennsylvania instruments, while the keyboard sec-

tion of the stand will be fronted by Bellini piano accordions. Their range of amplification and accessories completes the stand - Eddie Edwards, export sales manager, will be on hand to greet customers old and new.

SHARMA

Sharma will be exhibiting their well-known and respected range of organ speaker cabinets including two new models - the 900 Mark 2 and the GP150 PA cabinet. Another new feature on the Sharma range this year is the fitting of solid state switching to all models. Amongst those on the stand will be Keith Hitchcock, Eric Leeder, Mike Hall and Gerhard Hartmann who will be looking after both the new products and the wide range of established lines - from the 500 up to the 7000 Jubilee.

DAVE SIMMS MUSIC PRODUCTS

Dave Simms will be showing his usual selection of discotheque, sound and lighting equipment, with emphasis on new products the Jupiter mono disco, Saturn stereo disco and all new Simms range of sound equipment. Also new, on the lighting front, is the Project LS8000 light synthesizer/mixer and various laser lighting effects. The August discos and the Project range of projectors and lighting constitute the rest of what is bound to be a cheerful stand. Dave Simms, Jimmy St. Pier and Paul Raymond will be the trio to look out for. Continuous demos of sound and lighting will be run in the soundproof booth for those interested in a more than cursory look.

SOLA SOUND

Another company which should attract its fair share of attention on account of seemingly doing a little bit of everything. This year the Sola Sound stand will feature amplifiers, mixers, effects units and electric pianos, a wide enough variety to satisfy most customers. Special effects units to be displayed for the first time are the Colorsound flanger, the Colorsound vocaliser and Colorsound Octivider and Eurotec solid state echo chamber. Other new products are Eurotec mixers and the Eurotec electronic piano. An entirely new modular effects system from professional use is also unveiled for the first time. This above average number of new items accompanies the complete range of Colorsound pedals, the Eurotec Black Box system and Eurotec amplifiers. Staff at the Fair - Larry Macari, Brian Butcher, Colin Barrett and Moray Robertson - look forward to an exciting new year and what they call "a year of tremendous development in electronic gadgetry".

SOUNDOUT

Soundout will be showing a new PA range of amplifiers, mixers and loudspeakers besides their established disco consoles with uprated power amplifier stages. The Soundout amplifier module now delivers 200 watts RMS into 4 ohms and has an improved specification. The wraps also

contd. on p.67



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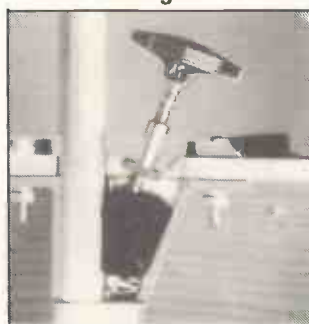
Here are 27 top drummers who play Sonor— because only the best is good enough

- * John Marshall * Bobby Worth * Graham Jarvis * Martin Drew * Alan Ganley * Tony Mann
- * Ray Miller * Nicco McBrain * Simon Fox * Malcolm Green * Rick Winter * Harry Hughes
- * Freddy Adamson * Tommy Thomas * Jimmy Tagford * Alan Jackson * Laurie Allen
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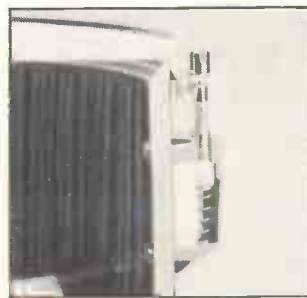
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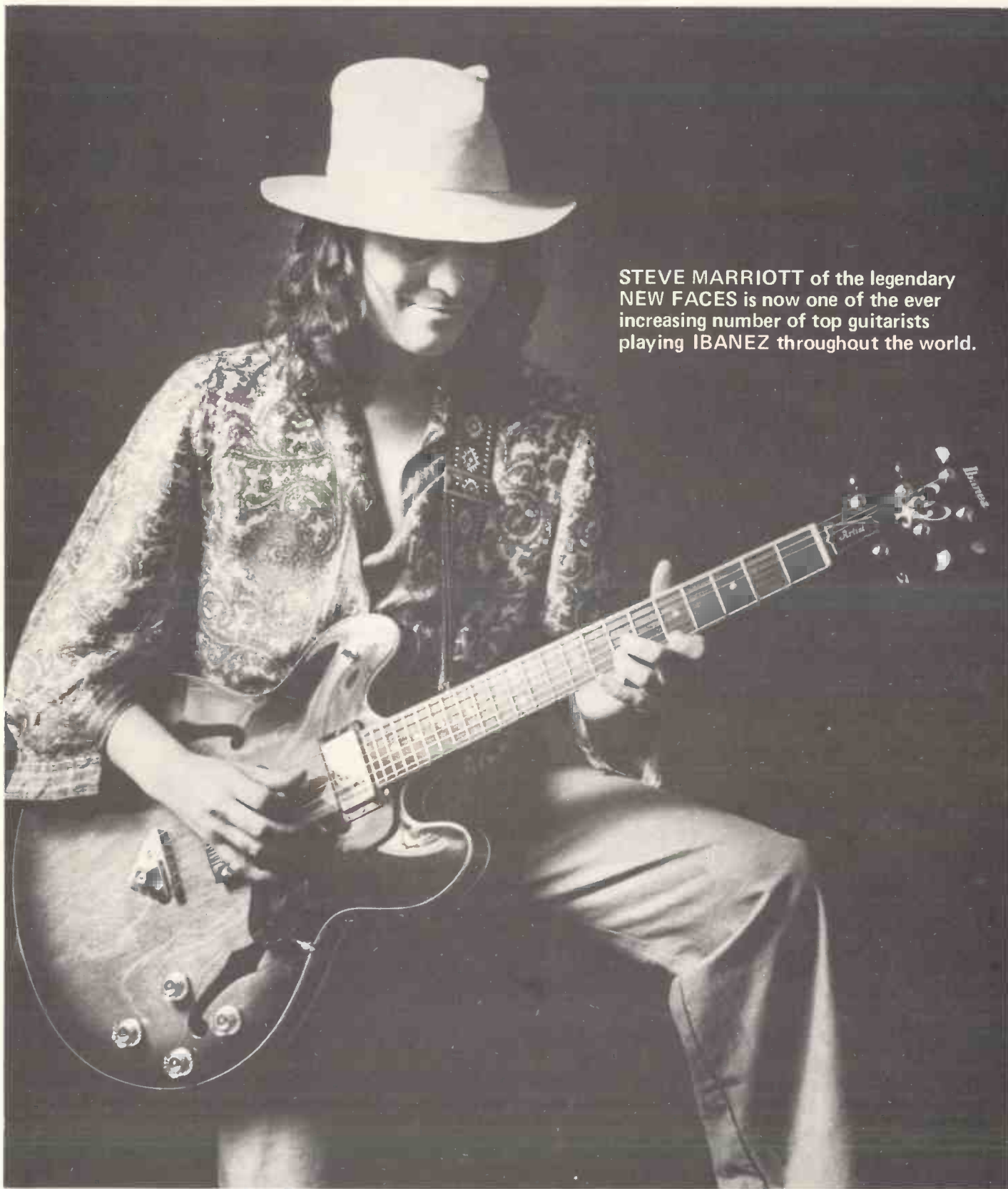


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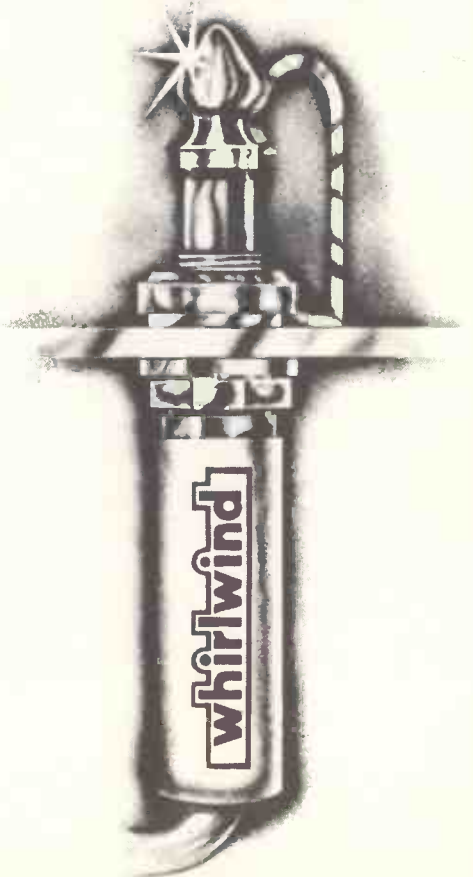
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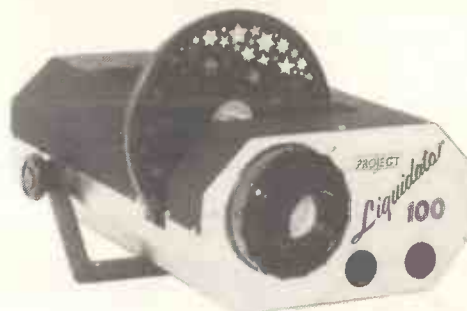
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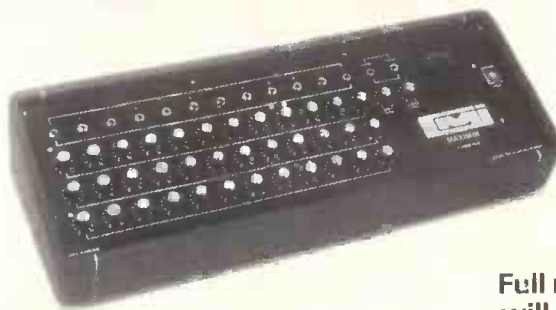
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FRANKFURT FAIR

contd. from p.60

come off a new stereo disco. In response to the need by small bands for a reliable PA system, Soundout have put together a basic 200 watt PA package comprising their new 6 channel reverb mixer amplifier, new system 100 PA loudspeakers (on adjustable stands) and two AKG low impedance mics. Initial research into the package idea has proved successful with British dealers, so Soundout will no doubt be hoping to arouse the interest of overseas customers as well.

VITAVOX

Vitavox are among the companies taking both new and established products to Frankfurt this year. New products are their 30 watt Pressure Driver and 'Super-Tweeter' high frequency horn loudspeaker. The rest of their items should be familiar to readers and visitors to the show alike — the S/Pressure Driver, AK 156/AK 157 cone loudspeakers, model 500 and 1000 dividing networks, 4 cell dispersive and multicellular horns, horn throat adaptors and full range of microphone stands. The S-3 is rated at 100 watts with a bandwidth from 200 up to 15,000 Hertz, and may feature as a component part in the Vitavox multicellular horn systems. Neil Young and Steven Michaelis will be manning the stand.

YAMAHA EUROPE

Yamaha will be exhibiting a wide range of new products at the Fair this year in addition to their established line of equipment. New at the Frankfurt will be the BB range of basses, the SC range of guitars, a new String Synthesizer (the SS30), the CP 20 piano (a single channel version of the excellent CP30) and the CS10 synthesizer. Also on show for the first time will be the SF range of guitars. Beat's had one of these models for a couple of weeks and is absolutely knocked out with its performance, price and personality. Review to come soon!

Products which have already got themselves a name are the SG range of guitars — difficult to believe they've only been available for a year or so, the range of classic and folk guitars introduced in the summer, the CP70 and 20 pianos, the range of CS synthesizers, and the 9000 and 7000 series drums. Yamaha tell us that all European personnel are to be in attendance at the Fair, and judging by the amount of equipment due to be exhibited they'll all have a lot to be getting on with!



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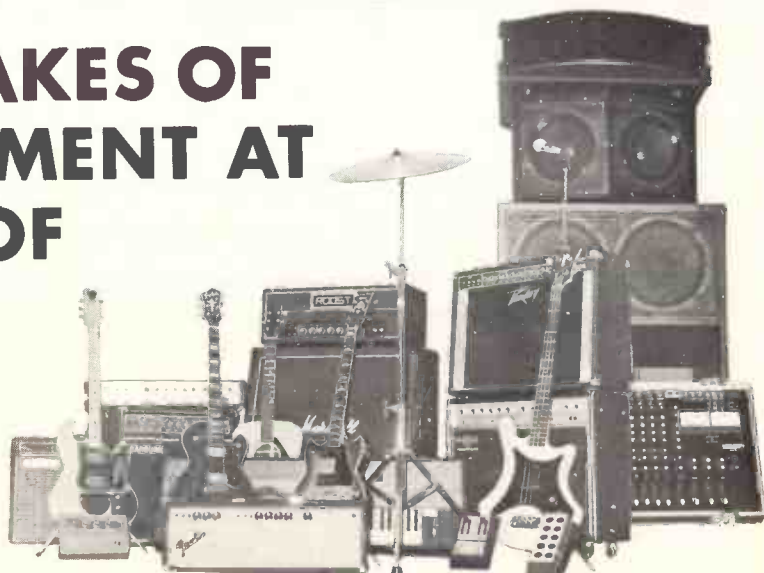
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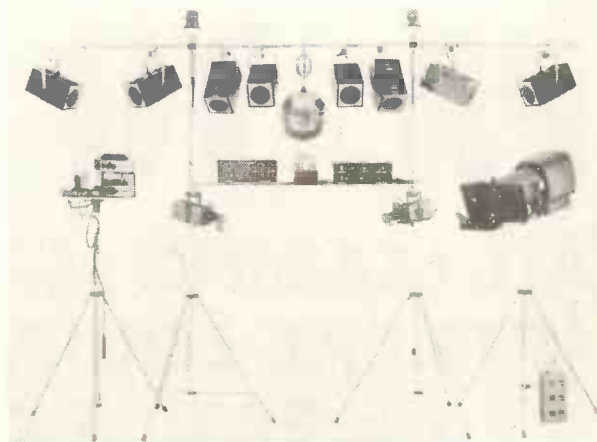
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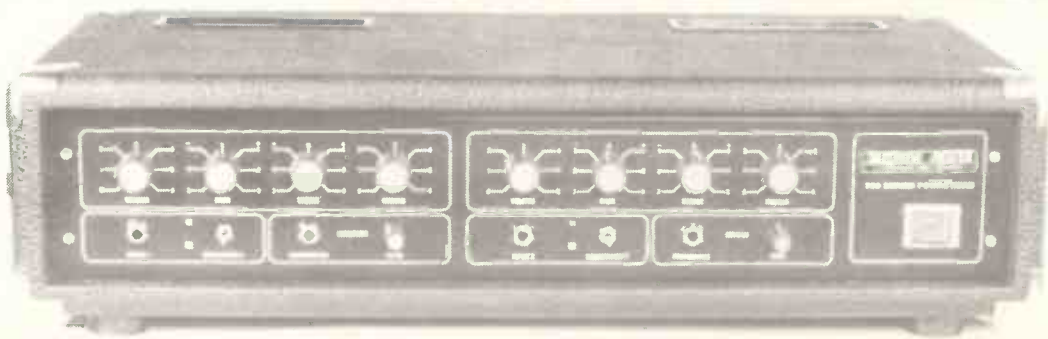
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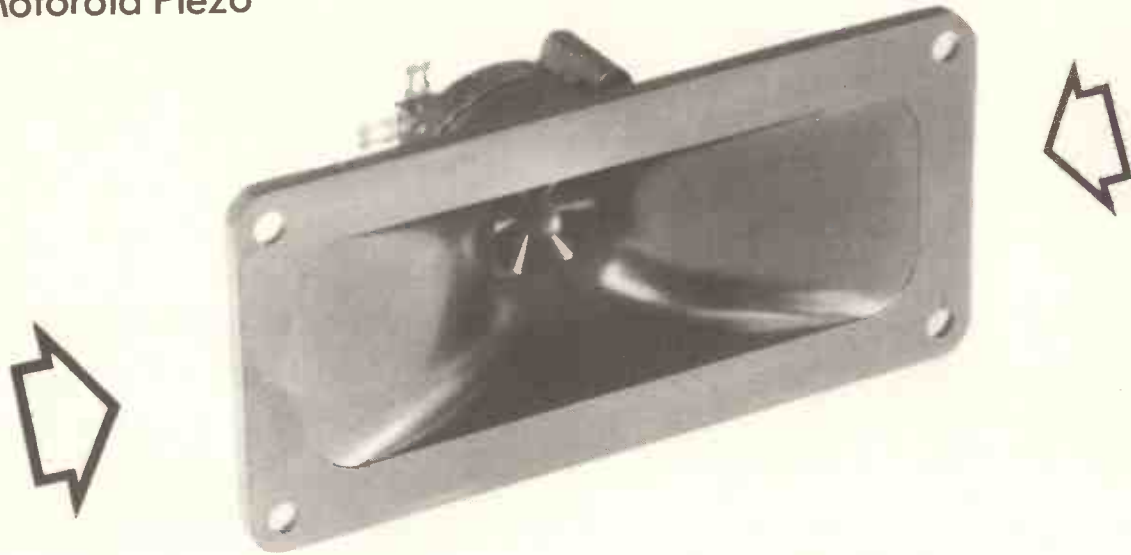
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INSTRUMENTAL NEWS

NEW FIVE-WAY SWITCH FOR STRAT

Fender have added a new feature to the Stratocaster which will make unnecessary a long-favoured modification by individual owners. On all models of the Strat, a five-position switch is now available to replace the old three-position switch that has been standard since the instrument first appeared.

Difference

The two extra positions make possible a wider range of pick-up selection and out-of-phase sounds, but there will be no difference in price with this addition, and the five-way switch will be available as a spare for all old models of Strats.

MORE ELBOW ROOM FOR SOUNDOUT

Soundout Laboratories have found themselves short of elbow-room recently, and for this reason have been forced to expand into a further 1500 square feet of factory. The move should allow them to reach their production target of half-a-million plus for this year . . . all of which isn't bad for a firm which started out just four years ago in the garage of director Dave Street's house! The extensive modifications to the

existing factory have meant that a fully equipped research and development laboratory is now well on the way to completion.

Soundout's staff recruitment campaign resulted last month in the hiring of an ex-BBC engineer to supervise quality control. This will make easier the production of the firm's range of 200 and 400 watt amps and new range of speaker enclosures, as well as their discotheque consoles.

CHANGING FACES . . .

It's been all-change in the manufacturing and import

Peter Pulham and Christine Mitchell.



business over the New Year. Norlin Music sees the departures of Advertising Manager Peter Pulham, who is joining Norlin's European operation. His place is taken by Christine Mitchell, who will be responsible for Norlin's increased P.R. activity in the rest of '78. Norlin say their aim is to "make the general public more aware of playing musical instruments as an alternative leisure activity."

At Hohner, Laurie Westell, well known of yore for his association with the company, has been appointed sales director. Meanwhile, at Electro-Voice, 27-year old John Cook has been appointed sales manager. John joined the company in November '76 as a sales engineer.

CENTRAL RECORDERS RE-EQUIP

Central Recorders, long established through their hit-making capability with such artists as Brotherhood of Man, Maxine Nightingale and Olivia Newton John, have totally re-equipped their studio, with a new 24-track console and tape machine from MCI. The studio has also been fully redecorated, not least by the installation of one Terry Yeadon — and old friend of Beat's — who has ten years' experience in the boozing — sorry recording industry. Terry takes over as studio manager following his stint at Kingsway Studios, and will join resident engineer John Rollo.

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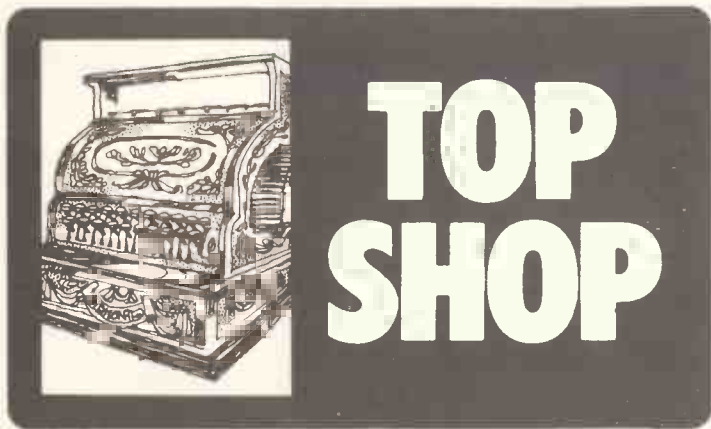
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BIGGLES MUSIC BRISTOL

Roaring down out of the sun at about 2000 feet I spotted Biggles topsides around one o'clock. Just then my headset crackled into life. "Spot of flak coming up on your left, old bean," chortled the familiar tones of Ginger, who was temporarily grounded for reasons of excessive heroism. I executed a lightning Immelman turn and grounded the Camel bang in the middle of Bristol. Almost pranged the old bus in the process, but dammit, there was a war on. . . .

It's a war that Biggles seems to be winning at present, in fact, and they succeed by denying that there's a war on at all. But not everyone plays the game with a straight bat. Lounging in the Ops Room at Divisional HQ, senior aircraftsman and public address consultant Phill Thorne offered an analysis of what can be, at times, a pretty ticklish business.

"There was a raid here last night," he sighed. "They ripped off some R.S.D. and Hill power amps — stuffed them in a drum case that used to be under that bench over there. We're pretty sure we know who did it, and hopefully we'll be able to track

them down within a few days.

"But that's the trouble with operating such an "open" shop. You always run the risk of being taken advantage of."

Biggles Music is located at 85 West Street, Old Market, in the centre of Bristol, less than five minutes' drive from the station. They opened officially last September, and in that short time have already outgrown their current premises. As is the story with so many music shops who started out with the right attitude, Biggles have found themselves doing more business than they ever thought they would.

So what is this "right attitude"? Well, amongst other things, it's a desire to do more than grab money. How many shops do you know that are open all day Sunday?

"Not only that, it's a sixteen hour day too," Phill went on. "You might think it's senseless to work so hard, but last Sunday for example we sold a Twin Reverb with JBL's to a semi-pro band who were passing through on their way to Wales. They were knocked out to find us open, because they'd blown up their Twin the night before, and

needed a replacement immediately."

It's easy to see why Biggles is always full of people. Most of them aren't actually buying anything: the hard sell is something Phill and his partners do not go in for. In fact, the shop is more of a Mecca for Bristol's musical community. Gossip is exchanged, new drummers are found, rehearsal rooms booked, and the phone answered a good deal.

"We don't mind someone coming in for an hour to buy a plectrum," Phill continued. "It's up to them. In the same way, if some kid walks in looking like he couldn't afford to change his socks, let alone a fiver, we still don't mind if he wants to try out one of these more expensive guitars." He indicated a rack of very interesting axes which runs all around the inside of the shop. Noticing that the hungry gaze of Beat's reporter had come to rest on an old Gibson Firebird, Phill had it down in a flash for immediate riffing.

Rickenbacker and Music Man guitars were also prominently featured a little further on, as well as inevitable Gibsons and Fenders. Amplification, which currently has to serve as furniture as well, leans towards Fender and Music Man again, with Laney and Pa:ce amongst the rest.

A good 50% of their trade is in second hand gear. There are plenty of shops around (usually the ones where they keep the instruments locked in labelled glass cases) that never handle anything that isn't brand new. But Bob and Phill want to be as much a part of the musicians' world as they can, and this means the fourteen-year-old beginner is as valued a customer as the pro with several hundred to spend.

They also have plans, admittedly long term, for opening up a new rock venue in the city. Their rehearsal rooms, of which there are three, are in constant demand. The back wall of the shop is covered with postcards advertising gigging vacancies or unemployed bassists. No-one could say they aren't in the forefront of everything that's happening.

Phill is in charge of hiring out the 3K 24-channel P.A., and also of electronic repairs. They repair anything, whether they

themselves sold it or not. They also undertake tricky jobs like tuning Fender Rhodes pianos. Phill is always happy to give advice on roadie-type queries about multicores and stage boxes, should anyone but ask. A crew of lads known as Kevin, Keith and John are always on hand to go out with the P.A. to gigs, and the van comes with the deal. Another little sideline run from the shop is the thriving flight-case business. There's a standard design for guitar cases, but other types can be built to order.

One item you don't see in the shop so far is percussion. "Obviously we want to do drums," Phill said, "but there just isn't room here at the moment. When we move into our new premises, which will be within a month or so if all goes well, then we'll certainly start building up a stock of them. It would be senseless to do something in a half-cocked way, you see. When we have more storage space, we'll probably take on a new member of staff to look after that side of the business exclusively.

The new shop will open a few hundred yards down the road, at 121 Victoria Street, so there's no danger of them losing any customers — not that their clientele is likely to desert them wherever they move to. They have a policy of allowing people to take the most terrifying liberties with gear before they have actually parted with the cash for it.

"Guitars and amps are our main thing, so we do everything we can for guys who show an interest. If a guy's going to spend fifty pounds or five hundred on a guitar, he's got a chance to try plenty of different ones out here in the shop, and compare them all. Or someone may want to know what a guitar will sound like through his own amp. O.K., so he brings it in and we set it up for him. If that's too difficult, we let him take a piece of equipment home to test at his leisure — provided he leaves some kind of surety," Phill added as an afterthought.

"We do an enormous amount of hire purchase too, which we handle through a finance company. It's just another way of getting the gear into its new home as early as possible." Part exchange is also something which goes down well at

Apologies to Biggles Music and to our readers for the absence of photographs due to a postal delay. The jigsaw becomes complete next month when we will be printing the pics (without the article!)

INSTRUMENT REVIEW 4

**ELKA ORLA
SOLOIST 505
SYNTHESIZER**

continued from p.22



Biggles, because it all adds to the second-hand trade. Interesting and unusual items are always to be found lurking in some corner of the shop. If you have a secret longing for one of the old beige-coloured Fender amps, say, how about that little Tremolux set-up?

There was plenty more to talk about, but they were the sort of things which can be seen in a new light over three pints of Davenports. In other words, the time had come to see whether what had gone before was just sales talk, or whether their hearts are really into what they're doing. Needless to say, the subject of music and musicians was found inexhaustible over the next hour or so. No nudges and winks and requests for keeping certain information "off the record". Biggles will give it to you straight because in the long run, it's the best way. Every music shop manager who stands behind a youthful customer, twiddling his thumbs as the lad timidly tries out a Zenta bass, is unconsciously driving him into the arms of Biggles. And every time he asks whether you really intend to *buy* something before letting your touch it, another disillusioned musician finds himself heading for West Street.

And yet there are two sides to the story. By supporting a shop who are prepared to support *you*, you give them more opportunities to do so. That's why the rip-off which took place over that weekend was so depressing.

"It must've been someone who doesn't know us," Bob Crane sighed. "Probably some new band members who thought we were a soft touch because we're so easy-going. But it would be such a drag to start mounting a huge security operation in the shop. It would destroy everything we've been trying to do."

Never mind, Biggles always comes out on top in the end, although the Bosch may try to shoot off his propellers from time to time. As it happens, they spotted their stolen gear in the window of a music shop down the road the next day! This means that the 3K P.A. system is again ready and waiting to fly out on another mission. Chocks away, chaps. □

require two hands to obtain the same effects.

But still, regrettably, the addition of just two more easily incorporated functions would have brought the ELKA soloist 505 closer to the quality instrument that every musician with a good ear has come to expect. For instance, one extra oscillator at source, which you could switch in to obtain intervals or detune in unison, would have added immeasurable richness and vitality to sounds attempted here from one audio oscillator only.

Floor

Also, the variation vibrato speed is set, and this speed coincides exactly with the "wow" rate and phase shift rate of the two electronic sounds. Hearing the instrument being played over an hour or more with virtually all the vibrato and phase shift at the same rate throughout will either floor the listener or at least tire his ear. Just one more fader on the front panel allowing the player to adjust the rate of vibrato would have increased the versatility of the instrument by a huge percentage without damaging its attractive simplicity.

There are other disappointments to contend with also, such as the top note of the C-to-C 4-octave keyboard, which is the same pitch as the C an octave below, so that an ascending scale to the top note on the keyboard, the last note would drop down an octave instead of climaxing the phrase. So it is a slight lack of attention to detail and an unfortunate choice of components which prevent this particular machine from oozing class.

Still, we can console ourselves with the thought that this Elka machine will probably work every time you switch it on. My test model certainly has, with no funny burning smells or unusually hot back panels. It is now only the very expensive synthesizers which suffer the luxury of vibration-sensitive intestines. These smaller instruments tend to have uncomplicated, sturdier electronics, and, like the ARP string ensemble, can have their casing completely destroyed before they even think of not working.

Research

I am surprised to see another monophonic synthesizer on the market. The day is already here

when the big manufacturers can afford to sell polyphonic models with pre-set simplicity and true-to-life sounds, in a box not much bigger than the Elka at a price affordable to the semi-pro musician. This is because the theory of voltage controlled electronics, on which most synthesizers, including this one are based, is much simpler than the manufacturers would have us believe. Companies should invest in research to find new ways of shaping waveforms and controlling voltages to produce real, warm, musical sounds, which have all the variety and spontaneity of a saxophone driven to music by two inflated human lungs, instead of throwing together a package which mainly attempts to mimic other more successful models, and ends up somewhat lacking.

Difficult

It is bad practice to categorize an electronic instrument too hastily, but the design of the ELKA soloist 505 really does favour its being placed atop an organ, in which position both the keyboard and control panel are perfectly accessible. Indeed it is the only position in which the player can give any initial familiarity, as the control panel is difficult to see if you sit down and play it at piano level.

I expect that in the context of certain club entertainment it will fill a particular niche, allowing organists (even blind ones) to expand their tonal potential considerably. So perhaps it will sell particularly well in outlying regions, where people have the privilege of living ten years behind their brethren in the capital city, and so might not appreciate what they could have had for their money.

Cartoon

Otherwise I might expect to hear the Elka 505 accompanying the test-card on ITV, or dramatizing a French children's cartoon. Or perhaps Brian Eno or Bowie will immortalize it with a world-wide multi-million seller.

I hope it isn't over-priced.

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**by Andy Clarke
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STUDIO



SPOTLIGHT

ROUNDHOUSE STUDIOS

When one of London's most successful recording studios rings the office and invites us over to have a look at the newer developments, the taxi doesn't really have time to stop before we're piled in the back screaming 'Chalk Farm Road' through the glass partition. We last visited the Roundhouse Studios way back in the Autumn of 1975, and on this refresher course we were exceptionally pleased to find that in the throw-away world of studios much of the complex remained exactly as it was then — a testament to shrewd purchasing in the beginning. Even the manager, Peter Gallen, is still part of the furniture, so to speak!

The main purpose of our revisit was to examine the new

remix suite, but, considering the time that has passed since our earlier expedition, it's worth re-capping on the whole studio for the benefit of those either too young to have read it at the time, or too lackadaisical to remember!

Right next door to the horrendous venue itself, (The Roundhouse, so-called because at one time steam engines headed there if they wanted to go back in the same direction. (*pardon? ... Ed.*) is a modern office block housing, as well as the Roundhouse Studios, Bronze Records. Gerry Bron himself gave birth to the Studio in the first place, although it is policy to try and keep the studio as a separate entity from the record business. Peter Gallen reckons the proportion of outside work

to that emanating from Bronze is something in the order of 60/40 and is intent on keeping those figures in that proportion. Bronze have to book studio time in the same way as any outside client — it's not simply a case of sending down the new signing for three days work and expecting Peter to get on with it!

The studios were, to put it kindly, in a bit of a state at the time of this re-examination. Builders have been in and out of the building since March 1977 adding and changing the interior layout, but Peter assured us the whole place would be back together again and fully functional by the middle of February — and we have no reason at all to doubt him.

Functional

So, what's on offer in the Roundhouse. The first offer is the best cup of studio coffee we've had for ages, and it was kept coming throughout the time we were getting in the way of the carpenters and electrical fitters! The interior decor is what you would expect having caught sight of the exterior of the building. Very modern and functional, yet without being brash and oppressive. The silver reflective wall-paper is apparently the next item on the dustmen's cart, but the deep brown settees in the reception area are sure to stay!

Down the corridor from the front door is the main control room — simply enormous, and easily bigger than several studios we've been in recently. "The only real problem with the control room" Peter grinned, "is finding the right number of watts to power the monitors!" The monitors are JBL, amplifier include Yamahas, and the total in the control room pushes out a mighty 800 watts!

The desk hasn't been changed since the studio opened, and remains the Cadac 28 in 24 out, located in an L configuration: both practical and aesthetically functional. Main tape recorder here is the trusty Studer 24 track with two 2-tracks for mixdown. Outboard

gear is comprehensive and high quality — just as one would expect from a studio of the Roundhouse's standing.

One of the more interesting pieces of equipment is the Marshall Time Modulator, a voltage controlled, time sweepable analogue delay line. This unit, all wrapped in a tidy box, uses a non-quantizing time delay which allows the user to dial the exact delay or phase cancellation without the error of a stepped system. One control handles the delay, so there's no patch cords or switches, and the delays can be changed noiselessly while in use. The Marshall differs from many conventional analog delay systems by eradicating two basic problems usually inherent in their design: complete loss of delayed signal at shorter delay times, and limited sweep range. The Marshall Time Modulator may be swept from the longest to the shortest delay time without loss of effective cancel at any point.

Quality

The control room overlooks the studio — still wearing its original set of clothes and looking as if it will wear them happily for some time to come. "There's no point in changing the decor here," Peter told us, "because it still looks new. We spent a lot of money in the first place precisely with the intention of making it last; buying expensive, good quality materials has paid off in the long term." Maximum capacity of the studio is around 60, so it's not a chicken shack by any stretch of the imagination.

There's a door leading direct from the studio to the car park outside, making humping the gear in that important bit easier. In the studio are a Steinway grand piano, a Hammond organ, a Mini Moog and a Fender Rhodes 88.

Right, that's a short tour through the established part of the studio. It was time now to wriggle past the army of carpenters and have a look at what's been happening since March last year.



Part of the L-shaped Cadac



The Marshall Time Modulator and below the mighty Harrison console



"Well, basically we've moved the air conditioning plant room, and the other electrical gear to a new room, and installed a mixing suite and a new lounge area." Peter explained, putting the whole thing into the smallest nutshell lying around at the time.

Comprehensive

It transpired, however, that a lot more was undertaken! The plant room was moved in two weekends, once the breeze blocks had settled and the cement dried, without any loss of recording time at all. The area then left has been converted into the mixing room — and a fine room it is. The main feature as in any control room of any kind, is the desk—but at the Roundhouse's new main feature is indeed a sight for sore eyes. Sitting proudly in the middle of the room is a Harrison 32in/32out — the only one in the country, despite their proliferation around America and on the continent (especially Sweden.) Why the Harrison?

"There are a number of

reasons," Peter explained over yet another cup of excellent coffee. "We came close to buying another Cadac because we've been so satisfied with the one we already have — and indeed still are, but there is a problem over the space available. So, we had to look for something else. I'd worked with a Harrison in Munich's Musicland Studios and was amazingly impressed by it — and then the thought of a comprehensive computer system being available as well swung us in favour of the Harrison. The disadvantage of the desk is only the price; they are expensive, but as we've found in the past in these studios, if you pay out the money we get the results — and so the Harrison is going to be a good investment in the long term. The advantages are that it's simply a better desk — a no compromise desk." At present there's an Allison programmer attached to the new monster, but sometime towards the end of February or beginning of March Harrison's own computer system is going to be linked up with the desk.

The Harrison computer is,

eventually, going to become just part of a bigger computer network. Bronze have a computer terminal in the building above the studios, and Peter has been experimenting with simple jobs — stock control, invoicing, etc. The main machine in the new suite is a Lyrec 24 track. Why not another Studer? "We chose it for its relative simplicity. It's less sophisticated and more rugged; for example it uses only one electronics card per track as opposed to three or four — it reduces the number of potential problems. We actually visited the factory as well before buying the machine, and were impressed with the manufacturing standards and their testing methods."

Image

The outboard gear is, as much as possible, a mirror image of the main control room: Eventide Harmoniser and Flanger, U.A. 1176 equalisers, etc., and some 80 channels of Dolby in both rooms. The monitors are JBL again, slightly smaller than their control room

neighbours, and they're powered by products from the same manufacturers as in the control room — only with less power. "We've done this deliberately so we can maintain a certain sound and standard in both rooms, as closely as possible. It can be a hassle to record and monitor in one room, change to the mixing suite and find the sound has completely changed. Obviously, it can't be identical, but we've done our best to keep the same basic sound characteristics."

Environment

Outside the mixing room is a new lounge — at the time of our visit in the early stages of construction, although Peter assured us that everything would be completed before the middle of February. Mic lines are being installed in the lounge as well so there will be a facility for yet another kind of environment to perhaps overdub a couple of tracks. Another feature of the building is the 24 mic lines leading out of the side into the next-door Roundhouse venue: live albums a speciality?

Costs

So, that's the Roundhouse. In recent times Jim Capaldi, Rough Diamond, Uriah Heep, The Real Thing, The Boys and Osibisa have spent time and money (£45 per hour) at the Roundhouse, and Peter's looking forward to having tapes from outside to mix on the new desk. "Obviously at first we'll be doing our own work, but we're hoping that we'll be able to attract producers to come down and get some work in."

Well, the Roundhouse has got one advantage that Peter hadn't mentioned yet — the exclusivity, in this country, of the Harrison console; and if the Harrison can't sell the idea for itself, then the rest of the studio facilities and atmosphere should do the job.

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CONTINENTAL STUDIO SPOTLIGHT

MORGAN STUDIOS

Brussels used to be one of the quieter and more relaxing capital cities of Europe. The sort of place you'd take the wife for a weekend away from the hustle and bustle of London. But then some Eurocrat stuck his pin in the map and decided Brussels should become the centre of European bureaucracy.

Ill-suited to the task, hardly central, and vaguely disinterested in the first place, the city reacted by sprouting (how else?) new buildings to house a myriad of purposeless ministries and committees, to accommodate the thousands and thousands of immigrants drawn irreversibly to service the bureaucratic machinery, and to feed and clothe these unnecessary intruders.

Four years ago, and quite un-

connected with this trauma inflicting the city, Morgan Studios in London opened Morgan Studios, Brussels, the subject of this month's continental studio spotlight.

Staying

Mike Butcher originally left London for Belgium with the intention of helping set up the new operation; now four years later, he's still there and glad he made the move. "It's a super place to live now," he told us, "Although perhaps the old environment of the city has been changed, at least the EEC influx has given Brussels many more amenities than it used to have." Well, 20 minutes drive from Brussels airport you come into the elegant area of the city — roughly comparable to London's

Kensington/Knightsbridge district, strewn liberally with embassies, expensive shops and equally wallet-damaging restaurants.

Mike Butcher is Morgan's chief engineer in Brussels, and explained that they had gone to great lengths to try and imitate the feel and sound of the London establishment. "You could say that it's an English Studio on the continent, with all the advantages that that can offer."

Desk

The main feature of the control room, as in any control room, is the desk — in this case a Quad Cadac, featuring 4 echo sends, 8 echo returns and 4 fold-backs. The desk is 28 in and 24 out, sending its info. to the 3M 24 track main recorder. Other recorders on hand are a 3M 16 track, a Studer Quad, Studer 2-track and a Revox A700 — all with varispeed.

Echo

Noise is taken care of by two Dolby M16, and the toy-box is stashed full of equipment: Eventide DDL, six compressors from Cadac and Urei, Klark Teknik stereo graphic equaliser, Eventide Harmonisers, and 3 phasers. The echo is double (*as echo should be . . . Ed*) from Quad EMT and an AKG BX20. From the control room, to the studio — large and luxurious, capable of accommodating up to 60 musicians at any one time with little problem. Microphones here are from Schoepps, Neumann, AKG and Sennheiser, and one corner is suitably well filled by the Steinway Grand Piano available for no hire charge — as is the nearby Hammond B3 organ. Also in the studio, but unfortunately not there just for the fun of the potential user, is a collection of other instruments ranging from Hohner Rhythm Box through an Arp synthesizer to the mandatory Fender Rhodes piano. When asked if visitors could request any other instruments the reply was simply a confident, "whatever they want we can get it."

Acoustics in the studio were designed by a man named Jan Mathys, and are similar to the London sound — as we men-

tioned earlier Morgan like to look on the Brussels connection as being an extension rather than a different limb. Artists recording in London at Morgan could travel to Brussels to find a similar feel and sound to the homebase.

Another facility available at Morgan, Brussels, is their copying capability, using Studer Mach-Crossbard Dispatching. Additionally the studio is open 24-hours a day, and seven days a week, with a flat-rate of 3,500 Belgian Francs per hour applicable at all times, and (at the time of writing) with the pound sterling looking pretty healthy it could also make Morgan not only an excellent studio to consider recording in, but perhaps even cheap as well!

Luxurious

The question, as with all the continental studios Beat examines, remains, why go abroad to record? Brussels has a major advantage over many of the studios we've looked at in the past simply because it's so very close to Britain. Even if the gear has to go by road the ferry service to Ostende is good, quick and efficient (*have BR paid for that endorsement? . . . HR*) while the band can fly from Heathrow in literally a matter of minutes. Once there you find a luxurious studio located in the nicest possible area of Brussels with many pleasant auxiliary facilities literally on the doorstep. Morgan is right next door to a complex housing a sauna, swimming pool and tennis courts — an extremely unusual selling point to find in the centre of a capital city!

English

Another unusual feature is the fact the studio is basically English! — as well as the acoustics being London-style, the staff are all English, and English is the main language spoken in the complex. Amongst the artists who have found Morgan Brussels a home from home are Jethro Tull, and amongst those continental recording stars who have chosen to record in an island of England in a Belgian sea are Nana Mouskouri, Focus and Kayak.

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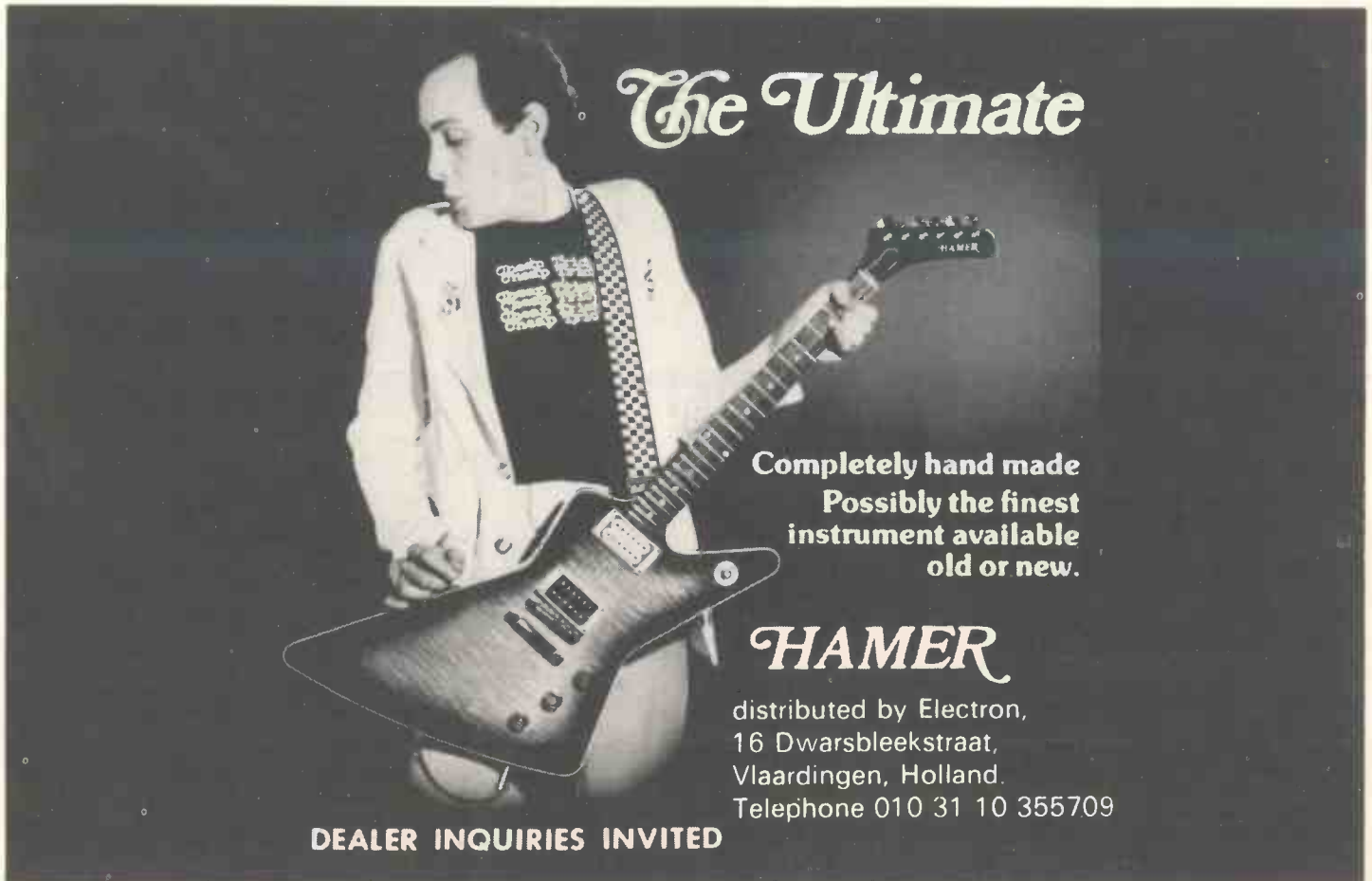
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V646.S.....	335-00
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1200 i2/s Folk.....	34-86
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2355M Big John S.Ac.	
Maple.....	190-00
2357 Mt. Strad Violin	
Bs.....	88-00
2350 Memphis	
Custom.....	136-00
2350 Memphis std.....	132-00
2350L Memphis std	
l/h.....	144-00
2351 Memphis d/l.....	136-00
2351DX Memphis d/l	
.....	148-00
2351 Memphis Ori-	
ginal.....	141-00
2342IV Memphis.....	170-00
2341 Memphis ctm	
d/l.....	154-00
2343 Memphis jun.....	159-00
2337DX Memphis jun	
d/l.....	173-00
2350 Memphis white.....	144-00
2405 Custom 74.....	208-00
2451 Memphis Oldie.....	190-00
2350B Memphis bs.....	143-00
2660 Memphis Vine.....	150-00
2458 Memphis Spl.....	157-00
2351CH Memphis	
Cherry.....	136-00
2675 Custom 76.....	430-00
2354 Woodstock.....	133-00
2354S Woodstock std	
.....	127-00
2345SL Left-Hand.....	135-00
2377 Woodstock pro	
.....	141-00
2383 Woodstock ctm	
.....	151-00
2338 Woodstock std.....	106-00
2347 Woodstock jun.....	128-00
2394 Woodstock nat.....	142-00
2345 Woodstock	
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2354B Woodstock bs.....	130-00
2354LB Woodstock	
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2352 Clipper.....	92-00
2352M Clipper d/l.....	108-00
2352 Custom.....	121-00
2353LXD Clipper	
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2368 Clipper Fireball	
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2365B Dixie bs.....	138-00
2365BL Dixie bs l/h.....	145-00
2366B Marksman.....	132-00
2366FLB Fretless bs.....	132-00
2375 Rocketman	
Maple fb.....	144-00
2375W Rocketman	
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2375L Sunburst l/h.....	140-00

2375N Rocketman			
Natural.....	155-00		
2375 Ash.....	182-00		
2375B Rocketman			
black.....	143-00		
2655ZB Rocketman			
Zebra.....	186-00		
2656ZB Zebra bs.....	188-00		
2375W Twin Gemini			
6/12.....	250-00		
2407 Twin Gemini			
6/4.....	260-00		
2376 Dixie Fireball bs			
2386 Memphis ctm			
d/l.....	154-00		
2386L Left-Hand.....	175-00		
2384 Clipper Ash.....	150-00		
2385 Clipper Ash bs.....	171-00		
2370 Semi-Ac Id.....	139-00		
2371 Semi-Ac bs.....	141-00		
2374 Semi-Ac Id.....	154-00		
2395 Semi-Ac nat.....	132-00		
2409B bs.....	160-00		
2409BW bs.....	167-00		
2387 Custom Vulcan.....	198-00		
2387CU Vulcan bs.....	210-00		
2348 Phoenix.....	207-00		
2375 Artist nat.....	231-00		
2459 Venturer.....	222-00		
2469 Vulcan II.....	223-00		
2683 Solid special.....	232-00		

ANTORIA WESTERN FOLK

698E Gt. Western			
elec.....	104-50		
698E Super Electric.....	121-00		
698G Gt. Western jbo.....	120-00		
698M Gt. Western			
maple.....	137-00		
698BK Gt. Western			
Black.....	120-00		
693 Gentleman Jim			
d/l.....	107-00		
684/12 Super Jumbo.....	104-00		
684BLK Black.....	97-00		
683 Super Jumbo.....	85-00		
684/6L Left-Hand.....	97-00		
628/12 Californian			
jumbo.....	86-00		
628 Californian jbo.....	78-00		
62 Bronco fk.....	44-00		
627/12 Bronco jbo.....	71-00		
627L Left-Hand.....	72-00		
642 Folk.....	144-00		
700 12 str.....	133-00		
699 Blonde.....	116-00		
699 Tennessee 6.....	125-00		
955 Nashville 6.....	92-00		
758 Gt. Western			
Artiste jumbo.....	100-00		
670.....	124-00		
952 Antoria Vintage			
jbo.....	82-00		
684/6 Super Nash-			
ville.....	94-00		

CIMAR	
1904 Black 2pu.....	83-00
1904S Sunburst 2pu.....	82-00
1908 Bass 2pu.....	85-00
1940 Sunburst 3pu.....	91-00
1940W White 3pu.....	91-00
1940 Ash 3pu.....	96-00
1941 Cherry Jun 1pu.....	75-00
1942 Walnut 2pu.....	75-00
1944 Walnut 2pu.....	82-00
1949 Stereo bs 2pu.....	159-00
1950 White.....	113-00
1951 Cherry.....	112-00
1952 Bass.....	109-00

ANTORIA CLASSICAL	
2855.....	58-00
2841.....	51-00
2840.....	49-00
2839.....	42-50

TAMA GUITARS	
3563 Western.....	299-00
3568.....	239-00
3560S.....	225-00

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

DOBRO GUITARS	
1000.....	800-00
36.....	285-00
33D.....	250-00
33HS.....	250-00
60SS.....	205-00
60S.....	205-00
DObro Mandolin.....	200-00

HAWAIIAN

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

KIMBARA ACOUSTIC

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N169 Classical.....	43-99
N175 Classical.....	50-23
N29 Classical.....	57-18
N108 Classical.....	78-24
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N145 Jumbo.....	117-14
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D50-NT Bluegrass Special Rose Dreadnought.....	449-47
D44MBL Bluegrass Jubilee Maple Dreadnought.....	417-09
G-41NT Jumbo 17" Body D/nought.....	413-51
G875NT 3/4 Size 15" Body D/nought.....	377-56
G-37BL Arched Back Maple D/nought.....	348-78
D-40NT Bluegrass Jubilee Mahog. D/nought.....	348-78
D-35NT Bluegrass D/nought Nat.....	302-05
D55SB Spruce.....	546-58
D44MNT Nat.....	417-09
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D-40C Nt Florentine Cutaway.....	399-16
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Jumbo & Folk Acoustic:	
F-50RNT Navarre Rosewood 17" Jbo.....	683-16
F-50SB Navarre Maple 17" Jbo, S/burst.....	546-58
F-40BL Bluegrass 16" Folk.....	395-50
F-30NT Aragon 15 1/2 Folk Nat.....	266-09
F-30SB Aragon 15 1/2 Folk, S/burst.....	266-09
F30 RNT Smaller.....	485-43
F-20NT Troubadour 13 1/2 Folk Nat.....	212-16
F50BL Blonde.....	546-58
F40NT Spruce Mahog	395-50
F30RNT Small.....	485-43
B50NT Acoustic bs.....	539-35
Twelve-String:	
F-512NT Custom Rosewood 17" Jbo.....	715-56
F-41BL Custom Flamed Maple 17" Jbo.....	643-64
F-212XLNT Extra Large Mah g 17" Jbo.....	471-06
F212CNT Cutaway.....	456-68
F-212NT Mahogany 16" Folk.....	402-71
F-112NT Standard 15 1/2 Folk.....	312-82
G-312NT Rosewood 16" D/nought.....	485-43
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SK612N.....	17-90
CK100N.....	25-85
SK 614N Concert.....	23-70
GK 200 Concert.....	32-80
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WK 599 Jbo.....	44-45
WK 588.....	31-65
FK288.....	31-05
WK0030.....	50-80
FK299 Folk.....	42-45
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PALMA ACOUSTICS	
300N.....	17-50
400F.....	22-50
580.....	21-00
500.....	14-95
BAROQUE STYLE	
203.7.....	57-00
437.....	86-50
342N.....	109-50
410.....	129-50
KASUGA ACOUSTICS	
G100L.....	54-00
G200.....	69-00
F140.....	68-00
D200.....	71-00
T250 (12-str.).....	81-00
D350.....	106-00
HC40.....	155-00
HC600.....	207-00
KASUGA ELECTRICS	
SG360.....	159-00
LG380B.....	174-00
SE480S.....	179-00
LG770V.....	239-00
EB750S.....	235-00
LG480S.....	181-00
SE600N.....	199-00
SA600.....	199-00
PB420.....	179-00
JHS ELECTRICS	
LP62B.....	89-00
MR26.....	109-00
HONDO ACOUSTICS	
H90N.....	22-00
H308A.....	26-50
H310A.....	34-00
H316A.....	38-00
H330A.....	44-00
H130A.....	35-00
H155A.....	39-00
H155B.....	41-00
H156A.....	52-00
H180A.....	44-00
H160A.....	47-00
H1200N.....	67-00
HONDO ELECTRICS	
EG502.....	43-00
HSG2.....	53-00
HESS000.....	59-00
HLP2B5.....	69-00
HLP2B.....	69-00
HLP2N.....	75-00
EB511.....	43-00
HEP5002.....	69-00
H1B2S.....	77-00
HRB2S.....	94-00
IVOR MAIRANTS	
MARTIN	
D.18.....	375-00
D.28.....	485-00
D.35.....	500-00
D.12-2B.....	500-00
O16N1 inc case.....	350-00
D.41 inc case.....	850-00
0021 inc case.....	500-00
D.45.....	1150-00
AROSTEGUI	
No. 2.....	24-00
No. 4.....	26-00
No. 6.....	28-00
CALABERT	
OS.....	20-00
A.....	22-50
B.....	26-00
C.....	33-00
Palosanto inc case.....	100-00
MITSUMA	
JG.101.....	21-00
JW304/12.....	40-00
JW.305/12.....	45-00
JG.102.....	28-00
JG.103.....	32-00
JG.42.....	35-00

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

JC.43.....	48-00
JC.45 inc case.....	100-00
JC.46 inc case.....	120-00
O3.....	80-75
JF.201.....	19-00
JF.202.....	22-50
JF.203.....	27-50
JW.303.....	30-00
SAKURA	
CI14B.....	20-00
CI13A.....	18-00
LS26D.....	73-00
LS26.....	65-00
LS26S.....	55-00
J.339R.....	78-50
MD.25.....	42-50
CI.325.....	39-50
CI.365.....	45-00
TG.10.....	74-00
TG.20.....	30-00
JB.24.....	69-50
JB.24DN.....	85-00
175DD inc case.....	95-00
175DG inc case.....	110-00
ORFEO	
DC.101.....	25-00
DC.103.....	30-00
DC.107.....	35-00
DC.110.....	37-50
DC.112.....	42-50
TAKAMINE	
DC.125.....	88-50
CI.28.....	50-00
CI.325.....	60-00
CI.365.....	90-00
NORMAN	
B.55.....	275-00
B.50.....	205-00
B.30.....	150-00
Spec Edition.....	120-00
B.20.....	100-00
B.55-12.....	310-00
B.50-12.....	255-00
B.20-12.....	120-00
JOHN BIRCH	
(EX. VAT)	
All 6 str. from.....	320-00
All basses from.....	340-00
Twin necks from.....	600-00
Cases from.....	45-00
KEMBLE	
YAMAHA	
G225.....	55-00
G230.....	62-00
G235.....	69-00
G240.....	77-00
G245s.....	85-00
G250s.....	97-00
G255s.....	111-00
FG325.....	58-00
FG330.....	66-00
FG335.....	79-00
FG340.....	95-00
FG345.....	105-00
FG512.....	111-00
FG350w.....	115-00
FG365s.....	121-00
FG375s.....	146-00
FG336sb.....	81-00
FG351sb.....	106-00
FG312.....	82-00
SG412sb.....	87-00
JG2000.....	569-00
SG1500.....	469-00
SG1000.....	450-00
SG700.....	395-00
SG500.....	350-00

SB800.....	360-00
SB700.....	345-00
SB600.....	320-00
SB500.....	305-00
Classic Case.....	17-69
Folk Case.....	20-47
Jumbo Case.....	20-47
GIBSON	
Howard Roberts.....	845-00
Byrdland.....	1263-00
L5CES.....	1386-00
Johnny Smith DN 2 p/u, Nat.....	1453-00
Johnny Smith D, S/b.....	1453-00
Johnny Smith N, 1 p/u.....	1407-00
Johnny Smith, S/b.....	1407-00
Super 400 CES, Nat.....	1514-00
Super 44 CES, S/b.....	1316-00
Byrdland, Natural.....	1098-00
L-5C, Single Cutaway Acoustic Nat.....	1078-00
Super 400 C Outfit, Single Cutaway Acoustic, Nat.....	1215-00
ES-175D.....	613-00
ES-345 TD, Cherry.....	673-00
ES-345 TD, S/b.....	698-00
ES-345 TD, Walnut.....	673-00
ES-355 TD-SV.....	875-00
ES-335 TD, Cherry.....	529-00
ES-335 TD, S/b.....	555-00
ES-325 TD.....	446-00
Les Paul Recording White.....	612-00
Les Paul Recording Nat.....	590-00
Les Paul Triumph Bs White.....	598-00
Les Paul Triumph Bs Nat.....	572-00
Les Paul Custom, Ebony.....	622-00
Les Paul Custom, White.....	679-00
Les Paul Custom, Cherry.....	644-00
Les Paul Custom, Wine.....	622-00
Les Paul De Luxe, Gold.....	505-00
Les Paul De Luxe, Cherry.....	529-00
Les Paul Signature, Gold.....	546-00
Les Paul Signature, tobacco brown s/b.....	529-00
Citation outfit.....	3789-00
Les Paul Signature, tobacco brown s/b.....	573-00
Les Paul Signature, tobacco brown s/b.....	555-00
Les Paul d/l tobacco brown s/b.....	529-00
Les Paul d/l wine red.....	505-00
Les Paul cb tobacco brown s/b.....	644-00
SG Custom, White.....	613-00
SG Custom, Walnut.....	589-00
SG Std., Cherry.....	402-00
SG Custom, wine red.....	589-00
SG Custom w Bigsby, walnut.....	597-00
SG Custom w Bigsby, white.....	625-00
SG Custom w Bigsby, wine red.....	597-00
SG Standard, s/b.....	429-00
SG Standard, white.....	429-00
S-I nat. satin.....	337-00
SG Std., Walnut.....	402-00
SG Std., Bigsby, Cherry.....	412-00
SG Std., Bigsby, Walnut.....	412-00

SG Std. Bigsby, Sunburst.....	439-00
L6-S Custom, Black.....	425-00
L6-S Custom, Nat.....	425-00
L6-S De Luxe, Wine.....	334-00
L6-S De Luxe, Nat. Satin.....	302-00
Marauder, Nat. Satin.....	293-00
Marauder, Wine.....	335-00
Left-hand:	
SG Std. Bigsby, Cherry.....	399-00
Les Paul De Luxe, Gold.....	505-00
SG Std., Cherry.....	389-00
SG Spec., Cherry.....	339-00
Les Paul Custom, Cherry.....	648-00
Les Paul De Luxe, Cherry.....	529-00
Bass Range	
Ripper (L9-S), Nat.....	394-00
Ripper (L9-S), Ebony Fretless.....	394-00
Grabber 3 (G-3), Nat Satin.....	328-00
Grabber 3 (G-3), Ebony.....	369-00
Grabber 3 (G-3), s/b.....	394-00
Grabber, Nat Satin.....	277-00
Grabber, Ebony.....	319-00
Grabber, Wine Red.....	319-00
EB-3, Cherry.....	394-00
EB-3, Walnut.....	394-00
EB-3, White.....	422-00
Jumbo Range	
J-200 Artist, S/b.....	668-00
J-200 Artist, Nat.....	683-00
Dove Custom, Cherry.....	600-00
Dove Custom, Nat.....	623-00
Gospel, Nat Top.....	509-00
Heritage Custom, Nat Top/Rose Back.....	529-00
H u m m i n g b i r d Custom, Cherry.....	471-00
H u m m i n g b i r d Custom, Nat.....	485-00
J-50, Nat Top.....	371-00
J-55, S/b.....	349-00
J-55, Nat Top.....	425-00
J160E Custom s/b.....	477-00
B-45-12N d/l 12 str.....	445-00
J-40 Nat Top.....	334-00
SAXON	
Class Range	
813.....	39-00
814.....	46-00
815.....	59-00
816.....	65-00
Folk Range	
817.....	46-00
818.....	55-50
Jumbo Range	
819.....	55-50
820.....	60-00
BANJOS & MANDOLINS	
AA Tenor.....	3816-00
AA 5 String.....	3816-00
Tenor.....	3816-00
5 Str.....	3816-00
TB-800 Tenor D L.....	1428-00
TB-250 Tenor.....	817-00
TB-100 Tenor.....	569-00
TB-800 D L.....	1489-00
RB-250 5-String.....	813-00
RB-100 5-String.....	569-00
PB-800 D L Banjo.....	1435-00
PB-250 Plectrum Banjo.....	813-00
F-5 Artist Mandolin.....	464-00
F-12 Artist Mandolin.....	221-00
A-5 Mandolin.....	976-00
A-12 Mandolin.....	781-00
821.....	57-00
822 12 str.....	62-00
823.....	57-00
824.....	77-00
825.....	94-00
Solid Range	
Saxon 830 Sld.....	117-00
Electric.....	117-00
Saxon 831 Sld.....	98-00
Electric.....	98-00
ORANGE	
Orange custom guitar.....To order Case.....To order	
ROSE-MORRIS	
ELECTRICS	
SHAFFESBURY	
3414 Sunburst.....	199-95
3419 bass (stereo).....	199-95

3398 2 p/u.....	165-00
3399 2 p/u bass.....	175-00
OVATION	
Breadwinner.....	425-00
Deacon.....	515-00
Deacon 12.....	599-95
Viper.....	435-00
Preacher.....	520-00
Electric Artist.....	539-95
Electric Country Artist.....	539-95
Electric Folklore.....	549-95
Electric Legend.....	625-00
Electric Pacemaker.....	649-95
Electric Classic.....	639-95
Electric Glen Campbell.....	599-95
Electric Custom Legend.....	999-95
Electric Custom Balladeer.....	499-95
TOP TWENTY	
1971 bs.....	58-95
1970 6-str.....	49-45
AVON	
3403.....	86-95
3404.....	69-50
3405.....	65-50
3407.....	76-95
3430.....	79-95
3431.....	79-95
TRAVIS BEAN	
3441 Std + case.....	765-00
EB-3 Bass + case.....	650-00
3443 Artist + case.....	850-00
ACOUSTICS	
OVATION	
Balladeer 6-str.....	349-94
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.....	485-00
Concert Classic.....	380-00
Legend.....	475-00
Artist.....	389-95
Country Artist.....	389-95
Patriot.....	535-00
Custom Legend.....	865-00
Matrix.....	239-95
Matrix Artist.....	239-95
EKO ACOUSTICS	
3131 Rio Bravo 6.....	79-00
3132 Rio Bravo 12.....	84-00
1780 Ranger 6.....	54-00
1793 Ranger 12.....	64-95
3140 Navajo 6.....	47-30
3141 Navajo 12.....	54-90
3151 Sombrero 6.....	72-95
3152 Sombrero 12.....	78-65
3153 Eldorado 6.....	106-00
3154 Eldorado 12.....	116-00
3143 El Paso.....	95-00
3142 El Guacho.....	129-00
Ranger 6 with p/u.....	69-95
Ranger 12 with p/u.....	81-50
Studio L.....	25-95
Student Classic.....	25-95
Left Hand to order 15% Extra. All Models.....	
CLASSICAL	
3076.....	44-35
3077.....	46-85
3078.....	58-95
3079.....	94-35
3080.....	149-50
SUZUKI GUITARS	
3180 Dreadnought.....	73-00
3183 Dreadnought.....	87-50
3181 Dreadnought.....	96-00
3184 Dreadnought 12.....	96-00
3182 Dreadnought.....	110-00
3186 Folk.....	129-95
3067 Matt Finish.....	59-50
3068.....	68-50
3069.....	84-50
3070 Handmade.....	135-00
3071 Handmade.....	218-00
STUDENT GUITARS	
3057 Dulcet.....	19-99

FT 135 Folk	82-50
FT 200	94-95
FT 140	74-95
FT 150	115-00
FT 550 Folk	159-95
FT 565 12/s	169-95
FT 160	94-95
FT 120 Folk	59-95

EROS	
9578 Elec.	109-95
9585 Bass	109-95
9586 Bass	109-95
9353 Folk	37-50
9356 12/s Folk	47-50
9350 Folk	35-95
9351 Folk	44-95
9587 6/s Electric	99-00
9709 bass	79-95
9710	79-95

EROS MKII SOLIDS	
9711 6/s	69-95
9712 6/s	79-95
9713 Bass	79-95

LARAMIE GUITARS	
9717 Jumbo	31-95
9714 Jumbo	34-95
9715 12 String	37-95

KISO-SUZUKI	
9502 Classic	26-85
9503 Classic	29-85
9504 Classic	32-25
9505 Classic	32-85
9583 H/made Classic	79-95
9651 Folk	49-95
9582 Folk	44-95
9653 12/s Folk	59-95
9507 Folk	52-95

TATRA	
9198 Classic	21-00
9225 Classic	24-95
Hi-Spot Nylon	14-95
Hi-Spot Steel	13-95

SUMMERFIELD

STUDENT CLASSIC	
730	23-50
S106	18-25

IBANEZ & CIMAR CLASSIC	
395	59-50
396	64-85
397	71-50
398	79-50
387	69-25
388	61-25
2856	88-95
2857	110-00
2858	132-00
2859	175-75
2860	220-00

MITSURU TAMURA HAND MADE CONCERT*	
10P1500	585-00
10P2000	795-00

MASURU KOHNO CONCERT*	
M.K. 15	825-00
M.K. 20	1050-00
M.K. 30	1500-00

IBANEZ & CIMAR WESTERN & FOLK	
615/12	97-50
620	112-00
647	110-00
647/12	111-50
684BK	115-00
369	67-50
370/12	65-95
371	61-25
393	77-50
371BK	64-50
355	59-50
355/12	67-95
655BS	150-00
LH684/12BK	123-50
LH620	120-00
LH647	118-00
LH647/12	118-00
LH684BK	120-00
2846	116-50
752	124-00
684BK/12	119-50
951	105-00
952	105-00
767	132-00
642SD	175-00
2608	185-00
2609	220-00

R. MATSUOKA WESTERN DREADNOUGHT*	
D30	130-00
D40	200-00
D50	218-00
D60	250-00
D80	325-00

LEVIN	
3155	950-00
W36	285-00
W32	450-00

MACCAFERRI REPLICA*	
MAC.2	155-00
MAC.2 Special	165-00
MAC.3	180-00

T. HARUO WESTERN GUITARS	
*T50	250-00
*T60	275-00

CSL & IBANEZ ELECTRICS	
2350	170-95

2350DX	210-00
FG360S	180-00
2351DX	189-50
2351DXCS	189-50
2341	190-50
2341DX	235-00
2350W	180-00
2451	231-00
2452B	231-00
2342	183-00
2343	195-50
2337DX	225-00
2344	230-00
2402	293-00
2407DX	322-00
2404	288-00
2651CW	276-50
2351AV	186-50
2420CW	218-00
2469	258-00
2335	175-50
2464S	338-75
2459	256-50
2342 IV	212-65
2389B	263-50
2459B	262-00
2460	268-50
655BS	399-50
2461	392-50
2463	248-50
2470	397-50
2471AC	375-00
2626B	353-25
2630	314-50
LH2350	180-00
2663	308-00
2387C	258-00
2387B	265-00
2388B/S	206-50
2388	219-50
LH1388B/S	220-00
2453	245-50
2455	277-25
2457ST	287-00
2352C	151-95
2352DX	176-25
2369B/W	196-75
LH2352DX	185-00
LHFG360S	180-00
LH2351DX	207-50
2348	269-50
2670	900-00
2680	296-50
2681	392-50
2671	392-50
2676	537-50
2617	303-00
2618	299-50
2619	334-00
2613	208-00
2616	293-00
2625B	310-00

SUMBRQ ELECTRICS	
SG6M	86-50
SG42M	95-00
SC36N	135-00
SC36W	115-00
SC3	115-00
JB200	125-00

WING	
Rickenbacker Solid	420
430	420
450	420
450/12	351-00
460	342-56
480	325-69
620	421-88
950	259-88
4080	943-31
4080/12	1290-93
Semi-Acoustic	320
330	330
330/12	513-00
20/2	457-31
340	393-75
360	469-13

BOZO GUITARS	
B50	175-00
B80	245-00
B80S	350-00
B80S/12	375-00
B100	500-00

HAWAIIAN GUITARS	
2251	110-95
2250	41-25
HG118C	178-00

UKULELES	
NU1	8-50
HU2	10-75
HU3	14-25

BANJOS	
589FB	305-00
593DX/FB	350-00
591/FB	315-00
591/TB	314-00
712	42-50
584C	25-00

MANDOLINS	
524	325-00
523	315-00
526	340-00
521	235-00
522	250-00
98-50	98-50
516	62-50
511	52-00
512	60-00
514	60-00
1521	22-75
80	49-25
100	64-25
E.M.I.	42-50

WOODS	
G 400 Standard	10-04
G 150A Classic	18-23
G 152 Folk	25-68
G 180 Classic	21-55
G 190 Classic	30-78
G 140 Jumbo	31-19

360/12	545-06
362/12	1105-31
370	513-00
360/12F	486-00

W.M.I.	
G101 Std. Flk	10-95
K200 Folk	16-95
K320 Concert Folk	20-95
KD28 Jbo Western	33-50
KD28-12 12st Jbo	39-50
K.410 Concert D/1 Lux	26-50
K.442 Auditorium Folk	23-95
K.550 Jbo pce back	33-95
KDG.70 D/I Jbo	39-50
K.475 L.L. Seagull	23-95

Classics:	
KC.265 Student	18-75
KC.333 Concert	19-75
KC225 Classic	15-50
KDG50 D/I Classic	26-95
Electric:	
K1B. 130 Bs long scale	29-95
E.120 Single p/u	23-95
K2T. S.G. 2 p/u	27-95

Banjo:	
KB.52 Deluxe	39-50

WELSON: CLASSIC GUITARS	
Cordoba	53-29
Valencia	56-05
Navarra	59-13
Granada	67-87
Castilla	75-97
Sevilla	97-36
Sevilla	97-36
Andorra	114-85

FOLK GUITARS	
FT/25	54-10
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WESTERN GUITARS	
Bass	
Fantom 20	51-67
Fantom 30	62-69
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Fantom 39	80-93

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Fantom 212	83-26
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SOLID BODY ELECTRIC GUITARS	
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Red Flame	106-68
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Caravel	105-75
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BASS ELECTRIC GUITARS	
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Red Bass	115-87

JOSE RAMITEZ CONCERT GUITARS	
Model Studio I	165-24
Model Studio II	294-84
Model Flamenco	437-40
Model Concierto	TBA

RICARDO SANCHIS CARPIO CONCERT GUITARS	
Model 40 E	149-04
Model 40	113-40
Model 38	66-42
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Model 32 Flamenco	95-58

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Model 26	66-42
Model 28 Flamenco	37-26
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M410 N(T) S2 Relays	39-57
M411N(T) Cardioid	36-78
M411N(C)S w. On/Off	40-61
M412N(T)S	42-98
M810N	39-10
M57 Omni	26-75
M57V Omni w. amp	34-84
M101C Omni	64-65

B. M. S.	
Phoenix	
PHA 1	199-00
PHS 1	108-00
PHS 2	112-00

BOOSEY & HAWKES	
LESLEIE	
60	528-00

110	277-00
122	706-00
122RV	852-00
130	473-00
145	666-00
147	708-00
147RV	841-00
251	687-00
320	754-00
330	717-00
540	462-00
705	708-00
710	788-00
720	954-00
760	722-00
770	558-00
820	791-00
860	907-00
910	

BOSE	
(exc VAT)	
1800 Amp	725-00
Pr 800 spkr w eqlr	555-00
Pt 800 spkr add-on w/out equalizer	479-50
800 equalizer	75-50
Pr tripod stands for 800 spkr	107-00
TC18 transit case	160-00

BRODR JORGENSEN	
ROLAND	
CA40 combo	232-27
PA 60 6 ch PA amp	295-66
PA 120 8 ch PA amp	444-70
JC 60 60W combo	315-52
JC 120 120W com	439-27
JC 80 80W combo	353-44
JC 160 160W combo	488-30
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RE301 echo	499-77
RE201 echo	360-43
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SR 120S & DS	367-64
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ENTERTAINMENT MICROPHONES	
CM 602D Omni Direct	32-00
CM 652D Full Rge	32-00
CM 654D Hand Held	33-70
CM 656D Ball Headed	40-00
Power supplies and leads extra	
CM 652D Full Rge	27-89

CM 654D Hand Held	27-89
CM 656D Ball Headed	34-32
CANARY (EX. VAT)	
10/2	255-00
10/2 sub	210-00
10/4	382-00
10/4 sub	285-00
15/2	738-00
20/2	1479-00
400W amp	225-00
Electronic Crossovers:	
3-way	57-00
4-way	63-00
Graphic	57-00

Musicmaster bass, 1 x 12-inch,.....	106-70
Bassman 50, top.....	176-42
Bassman 10",.....	276-19
300 PS enclosure, bs.,.....	311-80
PA100 top.....	281-59
PA100 column.....	92-72
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PA160 Amp Top.....	450-21
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CERWIN VEGA

Vocal Reinforcement systems	
V.30A 150W.....	253-00
V.32B 300W.....	345-00
V.34 300W.....	365-00
VH.36 400W.....	540-00

Musical Inst. systems	
G.32 200W.....	265-00
B.36 300W.....	315-00
B.48 300W.....	415-00
B.36MF 300W.....	395-00
B.48MF 400W.....	475-00

Sound Reinforcement systems

L.48CF 500W.....	425-00
L.48CFD (L.48CF w. hrn ext op).....	545-00
L.48DD 2000W.....	1255-00
HRM.1 100W.....	325-00
HF.6 100W.....	149-00

CLEARSTONE

CMJ	
1037, 50W L&B.....	119-23
1038, 100W L&B.....	138-70
1039, 2 x 5 cab., 120W, id.....	122-21
1040, 2 x 15 cab., 120W, bass.....	118-62
1050, 2 x 12 cab., 50W, id.....	97-50
1062, 1 x 18 cab., 100W, bass.....	98-81
1063, 4 x 12 cab., 100W, d.....	129-00
1064, 4 x 12 cab., 100W, bass.....	129-00
1047, 2 x 10 cols., 60W pr.....	110-11
1048, 4 x 10 cols., 120W, pr.....	142-26
1065, horn cabs.....	81-57
1066, 2 x 12 cols., 100W, pr.....	158-87
1067, 6 x 10 cols., 300W, pr.....	127-60
1068, 250W slave, ...	191-57
1069, 8-change mixer.....	257-41

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1071 50W, L & bs.....	118-84
1072 100W L & bs.....	127-57
1073 50W PA.....	118-84
1074 100W PA.....	153-50
1075 100W Slave.....	111-36

1060, sound/light control.....	43-47
1061, lighting cabs., set 3.....	50-60
1949, fuzz sound.....	10-36
1041, minireverb mixer, 6 chan.....	66-50
1041F, footswitch.....	2-88

J. T. COPPOCK

ELGEN	
Details and prices on application.....	

CUSTOM SOUND (EX. VAT)

Amplifiers:	
CS 700 BM.....	137-95
CS 700 CV.....	116-25
CS 700 DB.....	220-10
CS Trucker.....	89-90
CS Trucker bass.....	111-60
CS Trucker duo.....	106-95
CS 700A.....	176-70
CS 700B.....	147-25
CS 700C.....	100-75
CS 700D.....	201-50
CS 700DX.....	238-70

Mixer:	
CS 700MXR 12 ch.....	396-80

Monitoring:	
CS 7WM.....	44-95
CS 7WMS.....	54-25
CS 7WMH.....	68-20

Enclosures:	
Sigma.....	186-00
Omega.....	TBA
CS 7212.....	74-40
CS 7212H.....	96-10
CS 7215.....	139-50
CS 7215S.....	186-00
CS 7115.....	96-10
CS 7115S.....	120-90
CS 7212S.....	93-00
CS 7412.....	151-96
CS 7115B.....	124-00
CS 7215B.....	192-20
CS 7015FH.....	209-25
CS 7018FH.....	260-40
CS 715EF.....	114-70
CS 715EF5.....	145-70
CS 71HPH.....	137-95
CS 7HB.....	TBA

DARBURN

Reverb.....	71-30
SRV-50/80.....	180-60
SRV-100.....	245-50
KGP-50/80.....	184-30
KGP-100.....	252-80
KGP-100 1 x 15.....	273-10
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1823, 110W driver.....	61-90
1829, 60W driver.....	65-47
Sentry IV system.....	966-30
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EVM15B speaker.....	116-66
EVM15L speaker.....	116-06
EVM18B speaker.....	123-80
T350, VHF driver.....	82-14
RHD horn.....	28-58
Elim 1A.....	545-00
Elim 2A.....	480-00
Elim 3.....	350-00
Elim 4.....	390-00
LR4B.....	304-59
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30" woofer.....	354-14
P.A.30A.....	41-07
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6101 Universal Amp. 50.....	239-32
6102 Universal Amp. 100.....	269-42
6103 Universal Amp. 200.....	437-38
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FAL

Combo 40-T.....	75-94
Bass Fiesta.....	75-60
Kestrel.....	84-24
Kestrel combo.....	162-00
Super Minstrel.....	37-13
Phase 50.....	57-24
Phase 100, 2 amp.....	71-28
P100 slave.....	53-46
P200 slave.....	81-00
120, 6 amp.....	106-92
50, 1 x 12 cab.....	38-88
100, 2 x 12 cab.....	61-56
PA 200 cols (pr).....	162-00
Mon. +hns.....	48-60
1 x 15" + hns.....	77-76
2 x 12" + hns.....	95-58
Add on horns.....	51-84
Bass bin.....	81-00
Bass bin + hn.....	123-12

FARFISA

RSC 350 Rotating sound cabinet, 160-watt amp.....	588-60
RSC 180 Dicto, with 80-watt amp.....	340-20
OR 200, 106-watt amplifier and two speaker cabinets.....	513-00
TR 70, portable, 60W two chan.....	232-20
CL30 Amp. +Cab.....	237-60

FUNKSHUN

1 x 12" 50W all purp.....	46-37
1 x 12" Pro 75W all purpose.....	49-72

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.

ECHO UNITS

Single-head echo.....	134-85
Multi-head echo.....	145-70

HIWATT (EX. VAT)

DR504 50W.....	115-00
DR103 100W.....	149-00
DR201 200W.....	189-00
DR112 PA 100W.....	158-00
DR203 PA 200W.....	214-00
ST100 slave 100W.....	118-00
ST100 slave 200W.....	174-00
SE4121 50W cab 4 x 12".....	123-00
SE4123 100W cab 4 x 12".....	135-00
SE4122 150W cab 4 x 12".....	152-00
SE4129 200W cab 4 x 12".....	189-00
SE4124 50W col 4 x 12".....	118-00
SE4125 100W col 4 x 12".....	141-00
SE4126 150W col 4 x 12".....	158-00
SE2123 30W mon.....	71-00
SE2124 75W mon.....	90-00
SE2125 100W mon.....	116-00
SE2120 100W mini bn.....	143-00
SE320 200W horn bn.....	189-00
SE215 150W. bass bn.....	155-00
Type B stereo mixer 16/4.....	1200-00
NCA108 200W solid state amp.....	178-00
SA212 50W combo.....	168-00
SA212R 100W combo w. reverb/vibrato.....	217-00
DRD001 Sound Desk.....	253-00

G.M.S.

P&N microphone stands:	
CT 102S, floor.....	15-64
GM167, floor.....	8-10
GM119F, boom stand.....	20-70
GM139, boom stand.....	16-18
GM115, boom.....	7-83
GM120, boom.....	9-41
GM121, boom.....	10-42
GM137, boom.....	6-86
GM109, table top.....	8-06
GM111, table top.....	9-27
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VS Musician 100W rvb.....	150-97
VS Musician 100W.....	130-97
VS Bass amp 100W.....	124-23
VS Musician combo 100W.....	212-30
VS Musician rvb combo 100W.....	196-85

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

PA AMPS

MA100 5 ch 100W.....	149-17
MA100S 5 ch 100W.....	138-41
5130 slave 100W.....	89-90

PA LOUDSPEAKERS

212 DC 2 x 12 100W.....	99-14
412 DC 4 x 12 160W.....	150-24
Mini horn 50W.....	62-77
Radial horn 100W.....	110-67
115 bass enc 1 x 15 100W.....	107-99
Mon combo.....	137-17
Mon ext.....	76-72

ACOUSTIC

Combs:	
I34 125W 4 x 10" 2 chn. rev.....	366-66
I35 125W 2 x 12" 2 chn. rev.....	366-66

Bass Combs:

I36 125W 1 x 15" 2 chn.....	338-40
470 170W Graphic 2 chn rev.....	451-41

PA Amplifiers:

I40 125W 2 chn.....	223-16
370 375W Graphic.....	389-26
450 170W Graphic.....	353-10

Cabinets:

104 6 x 10".....	211-30
105 4 x 12".....	211-30
201 Alttec 2 x 15" + hn.....	507-90
404 6 x 12".....	281-92
405 4 x 12" + hn.....	338-42

PA Mixers:

890 16 chn + multi-core.....	2822-00
880 12 chn.....	1581-36

Slave amplifiers:

300 275W mono.....	310-17
400 375W pr chn. stereo.....	593-22

Bass cabinets:

106 2 x 15".....	231-62
406 2 x 15".....	281-92
301 Vega 1 x 18" bn.....	429-37

PA Amplifiers:

870 170W 6 chn. Graphic rev.....	564-40
850 275W 8 chn. rev.....	---

PA Enclosures:

804 2 x 12", 3 x 8", 2 x sib. proj.....	183-62
807 Full range.....	225-42
808 2 x 15", 2hn, 2 x sib. proj.....	480-23
809 Horn enc.....	253-67
810 4 x 15" Bass enc.....	366-66
811 Horn enc.....	338-42
812 4 x 15" Bass enc.....	451-42

Keyboard mixers:

500 4 chn.....	366-66
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LANEY

Amplifiers:	
A500 Lead/Bass.....	128-52
A510R Lead/Bass rvb.....	151-20
A540PA Public add. 5 chn.....	132-58
A570 Slave.....	105-46
A100 Valve.....	142-29

Combination Amps:

K20.....	54-05
K40L Lead.....	129-74
K40B Bass.....	129-74
K70 Twin reverb.....	180-79
K120 Twin reverb JBL.....	297-00

Cabinets:

C400 100W 4 x 12".....	135-59
C420 120W 4 x 12".....	154-01
C440 120W 2 x 15".....	154-01

Columns:

C460PA 100W 2 x 12" pair.....	142-47
C470PA 200W 4 x 12" pair.....	272-86

MACINNES (EX. VAT)

CROWN INT/AMCRON IC150 Stereo Pre-Amp.....	285-00
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Lead stacks:	
PE200A.....	185-00
TS100.....	269-00
YTA10A.....	454-00
TS200.....	431-00
YTA200A.....	616-00

Bass stacks:

BE200.....	151-00
BS100.....	359-00
YBA100.....	510-00

Horn speaker:

YHS100.....	251-00
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Combs:

G25112.....	159-00
G50112.....	239-00
G100B212.....	329-00
G100115.....	369-00
G100410.....	435-00
B50115.....	283-00
B100115.....	381-00

KINGFISHER

ACOUSTIC

Combs:	
I34 125W 4 x 10" 2 chn. rev.....	366-66
I35 125W 2 x 12" 2 chn. rev.....	366-66

Bass Combs:

I36 125W 1 x 15" 2 chn.....	338-40
470 170W Graphic 2 chn rev.....	451-41

PA Amplifiers:

I40 125W 2 chn.....	223-16
370 375W Graphic.....	389-26
450 170W Graphic.....	353-10

Cabinets:

104 6 x 10".....	211-3
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Amplifiers:
PA150 Slave..... 90-00
WA600 Mixer/Amp..... 187-00
AP360 100W..... 180-00

19" Rack Mounting Equipment:
EPI22 2-way elec. cross..... 49-00
EPI23 3-way elec. cross..... 65-00
EPI27 7-way graphic EQ..... 65-00
EPI30 st. bs. bin filter..... 46-00
EPI41 st. comp. limiter..... 72-00
EPI61 sub-mixer..... 93-00

MUSIC MAN

Combo Amps
112-65..... 428-62
115-65..... 471-90
210-65..... 471-90
212-65..... 558-49
410-65..... 558-49
210HD-130..... 558-49
212HD-130..... 649-41
410HD-130..... 649-41

Heads
65..... 316-05
65REV..... 385-27
HDI130..... 402-63
HDI10REV..... 471-90

Speaker Enclosures
115RH65..... 267-84
212RH130..... 318-06
412GS..... 342-04

NORLIN

SELMER SOLID STATE
7980 15 SS Combo..... 46-00
7981 Super Reverb 30 Combo..... 139-00
7982 Lead 100..... 129-00
7983 Bass 100..... 109-00
7984 Slave 100..... 85-00
7610 Futurama 3 Combo..... 26-50
7985 PA 100..... 175-00

VALVE
7404 Treble "N" Bass 100 SV..... 145-00
7402 Treble "N" Bass 50 SV..... 129-00
7403 Treble "N" Bass 50 5V Rev..... 149-00
7408 PA100/6 SV Rev..... 189-00
7407 PA100/4 SV..... 159-00

SPEAKERS
7990 S412 3 x 12"..... 169-00
7991 S212H 2 x 12" hn..... 129-00
7992 S115 1 x 15"..... 135-00
7993 S2H Add on dbl hn..... 81-00
7994 S115A 1 x 15"..... 229-00
7451 TV-35 PA Col..... 55-00
7450 TV-20 PA Col (pair)..... 75-00

NOVANEX

Combos
Aut 3..... 55-00
Aut 6..... 69-00
Aut 10..... 86-00
Aut 20..... 115-00
Aut 20R..... 149-00
U 30..... 220-00
U 50..... 275-00
U 70..... 324-00
U 80..... 350-00
U 100W..... 460-00
RG 30..... 235-00
RG 50..... 285-00
RG 80..... 360-00
RG 100W..... 470-00
B 35..... 220-00
B 70..... 310-00
B 100W..... 450-00
G70 Wildcat..... 299-00
OPS 70..... 450-00
OPS 120..... 550-00
WA44/S100..... 35-00

Power generators, mixers
L 30..... 165-00
L 50..... 219-00
L 75..... 290-00
L 100..... 360-00
L 125..... 430-00
LM 30..... 149-00
LM 40..... 179-00
M 41..... 230-00
M 61..... 180-00
M 41..... 155-00
M 62..... 390-00
M 82..... 470-00
MB35..... 555-00

M1235..... 755-00
M1635..... 955-00
M 122..... 630-00
M 162..... 790-00
M1235..... 755-00
M1635..... 955-00

Echo/reverb units
ER 300..... 99-00
ER 500..... 169-00
ER 800..... 259-00

Line source mixers
LS 50..... 173-00
LS 75..... 260-00
LS 100..... 330-00

ORANGE (EX. VAT)

CABS
115 Bass 60W, 1 x 15" inv. horn..... 159-51
114/110 Bass, 100W, 1 x 15" inv. horn..... 253-28
113 Reflex Bass, 2 x 15" 120W..... 235-62
113/200 Reflex Bass, 2 x 15" 200W..... 313-99
109, 4 x 12" 120W..... 171-39
107, 2 x 12" Monitor, 60W..... 105-51
114/4H, 1 x 15" inc. horn, 4 horns and cross..... 306-08
106, 4 x 12" anti-feedback col..... 171-39

HORNS
108 Horn unit, 100W 121A 2 horns..... 85-57
121B 4 horns..... 151-42

MIXER AMPS
104B, 6 chann, 120W PA..... 331-47
102, 120W, graphic PA..... 191-37
102/80, 80W, graphic PA..... 181-62
103T, 200W, Slave..... 255-87
111, 120W, graphic Slave..... 175-00
111/80, 80W, graphic Slave..... 162-12
112, 120, 120W..... 184-92
112.80 80W graphic..... 175-00
115, 80W combo..... 256-83
115/R 80W, combo with Hammond reverb..... 308-28
115, 120, 120W, combo..... 326-97

OMEQ
150W inst. amp..... 137-98
150EQ+equalizer..... 156-94
S150+effects..... 185-19
S150EQ w. both..... 205-74
PA150 4 ch. Wrvb..... 165-08
PA150 EQ..... 182-03
OM1 digital amp..... 397-22
OM2 Remote unit..... 39-83

Speakers
OC1 2 x 12 PA..... 92-11
OC2 2 x 12 stage..... 95-71
OC3 2 x 12 140W..... 109-71
OC4 15" bass..... 118-11

PEAVEY

exc VAT

Combination Amplifiers
P112 Pacer 45W 1 x 12" w. reverb..... 170-50
TNT Tn t 45W 1 x 15" bs unit..... 209-25
CL212 Classic 50W 2 x 12" w. reverb +Automix..... 248-00
CL410 Classic 50W 4 x 10" w. reverb +Automix..... 294-50
D212 Deuce 120W 2 x 12" w. reverb +Automix..... 333-25
A112 Artist 120W 1 x 12, reverb +Automix..... 333-25
M212 Mace 160W 2 x 12" w. reverb +Automix..... 441-75
M412 Mace 160W 4 x 12" w. reverb +A tomix..... 527-00
SN212 Session 200W 2 x 12" w. reverb..... 410-75
SN12:V Session 200V 2 x 12" Electro-Voice spkrs..... 519-25
SN113 Session 200W 1 x 15" JBL or Black Widow..... 503-75
LTD115 LTD 200W 1 x 15" JBL or Black Widow..... 503-75

Instrument Amplifier Heads
CY Century 100W all purpose..... 166-62
SAP Standard 130W all purpose+reverb+Automix..... 224-75
B Bass 200W w. Eq+Automix..... 286-75
M Musician 200W w. Eq+effects+Automix..... 313-88
MA Mace 160W w. reverb+Automix..... 313-88
SN Session 200W w. rvb..... 279-00

F800G Festival Series 400W w. reverb, effects and Eq..... 480-50
F800B Festival Series 400W Bs unt w. Eq..... 410-75

Instrument Speaker Enclosures
115 1 x 15"..... 127-87
212 2 x 12"..... 147-25
412S 4 x 12" Stackable..... 209-25
412M 4 x 12"..... 228-86
412F 4 x 12"..... 228-86
215 2 x 15"..... 197-62
215H 2 x 15" +Hyperbolic Hn..... 248-00
610 6 x 10"..... 201-50
612H 6 x 12" +Hyperbolic Hn..... 317-75
810 8 x 10"..... 348-75
118S 1 x 18" Stackable..... 286-75
118FH 1 x 18" Folded Hn..... 356-60

Public Address Amplifiers and Slaves
PA120 100W 4 inputs SPA Standard 130W 8 inputs..... 224-75
PA400 200W 12 inpts PA700S New stereo mixer amp 120W/ch..... 558-00
260B 260 Booster 130W slave..... 170-50
260S 260 Stereo Booster 120W/ch stereo slave..... 259-62
400B 400 Booster 200W slave..... 240-25
800B 800 Booster 400W slave..... 333-25
CS800 Commercial Power Amp stereo 400W/ch..... 480-50

Mixers
600 Mixer 6 ch mono 600S 600 Stereo Mixer 6 ch stereo facilities..... 313-87
800S 800 Stereo Mixer 8 ch stereo facilities..... 480-50
900 Mixer 9 ch mono 1200 Mixer 12 ch mono..... 406-87
1200S 1200 Stereo Mixer 12 ch stereo facilities..... 736-25
2400F Festival Mixer 24 ch full prof unit..... 3487-50

Public Address Speaker Enclosures
210 2 x 10" Col. each..... 73-63
410 4 x 10" Col. each..... 116-25
1210TS 1 x 12" + 1 x 10" + 3 x Tweeters Col..... 135-62
412 4 x 12" Col. each..... 139-50
1210T 2 x 12" + 2 x 10" + 3 x Tweeters Col. each..... 178-25
215H 2 x 15" + Hyperbolic Hn Cab..... 248-00
1510T 2 x 15" + 2 x 10" + 3 x Tweeters Cab. each..... 271-25
115HT 1 x 15" + Hyperbolic Hn + 2 x Tweeters Vocal Proj each..... 217-00
215HT 2 x 15" + 2 x Hyperbolic Hns + 2 x Tweeters Vocal Proj each..... 333-25
SPI Spider Bin 1 x 15" + Radial Hn Theatre Type encl. each..... 372-00
T300 Bank of 3 Twtrs..... 58-13
T12 Radial Bank of 12 Tweeters each..... 166-62

Ancillary Public Address Equipment
MO Monitor Amp 130W..... 186-00
112TS Monitor Wedge Cab 1 x 12" + 2 Tweeters each..... 135-69
22 Spider 22 High Efficiency Hn driver..... 73-63
A1 Adaptor for above..... 7-75

A2 ditto..... 11-63
A3 ditto..... 13-95
PMH Peavey Micro-Phone High Imp..... 56-58
PML Peavey Micro-Phone Low Imp..... 56-58
BMH Peavey Ball Microphone High Impedance..... 56-58
BML Peavey Ball Microphone Low Imp..... 56-58

RESOSOUND

S81/M Cardioid med mic..... 42-55
S91/H Condenser mic..... 52-87
S91/L-M Condenser mic..... 52-87
UDI-H Cardioid mic..... 28-00
UDI-M Cardioid mic..... 28-00
RGP71 Super Cardioid mic..... 24-00
ECON Omni-dir. mic..... 12-85
Cabaret Exec mic..... 356-40
TX100..... 174-96
TX100 (Gold mic. transmitter)..... 174-96
TXR..... 174-50
RXA Receiver w. aerial..... 166-32

PA
Horn l/p..... 56-00
4820 25W..... 65-50
4820/T 25W..... 23-50
SU25 Driver 25W..... 32-25
SA5205 Spark diaphragm..... 4-33

ROOST

AMPLIFICATION (Valve)
50W 2 Chann + overdrive fac..... 120-33
50W 2 chann + integral reverb..... 155-65
100W 2 ch..... 144-37
100W 2 ch w. rvb..... 179-37
150W 2 chann + overdrive fac..... 160-42
150W 2 chann + integral reverb..... 196-07
100W 6 chan PA..... 187-74
150W Slave..... 132-87
Session Master 50W comb 2 x 12"..... 184-37
Session Master as above w reverb..... 213-26
SM100 100W combo..... 216-63
SM100R w. rvb..... 245-34
SM104 100W combo..... 285-94
SM104R w. rvb..... 314-81
Solid State 8 chan mixer..... 137-27
As above +100W amp..... 225-99
Stereo slave..... 199-62
2 x 12" 50W..... 73-66
2 x 12" 150W..... 88-30
4 x 12" 100W..... 129-74
4 x 12" 300W..... 155-60
1 x 12" 300/600/900 stage monitors pr..... 107-14
1 x 15" 100 Folded hn bass bin..... 127-99
2 x 15" 170W bs cab..... 154-84
4 hn dispersion cab..... 71-98
100W folded cab + tweeters..... 225-99
100W ported cab + 2 hn..... 102-53
Radial Flare add on hn. 50W..... 131-73
As above but 100W..... 155-68
Prices ex covers

ROSE-MORRIS

MARSHALL
Instrument Amp Tops 1959 100W Lead..... 214-95
2203 100W M/Vol..... 214-95
2068 100W Artist..... 216-45
1989 50W keyboard..... 175-00
2195 100W Trans..... 109-95
2098 100W Trans Lead..... 174-35
1992 100W Bass..... 214-95
2099 100W Trans Bass..... 174-35
1986 50W Bass..... 175-00
1987 50W Lead..... 175-00
2204 50W M/Vol..... 175-00
2048 50W Artist..... 167-65
2205 100W Slave..... 149-15

Instrument Cabinets
1982-82B 120W 4 x 12..... 182-95
1960-60B 100W 4 x 12..... 168-35
1935-35B 100W 4 x 12..... 168-35
1979-79B 200W 4 x 12..... 285-00
2095-95B 100W 2 x 12..... 168-35
2065-65B 125W Powercel..... 190-90
2064-64B 100W Powercel..... 165-15
2045 60W 2 x 12..... 99-95
1990 100W 8 x 10..... 170-85
2049 60W Artist..... 144-80
2069 120W Artist..... 173-85
2052 125W Powercel..... 228-75
2056 250W Powercel..... 386-50
2196 100W Lead/bass..... 140-45
2120 100W Bin w/ Horns..... 172-75

Combo Amplifiers
2200 100W Super Trans..... 263-65
2077 100W 4 x 12 Bass..... 287-95
2078 100W 4 x 12 LD..... 287-95
2240 50W Artist Combo..... 249-85
2201 30W Trans Ld..... 140-75
2202 30W Trans Bs..... 140-75
2199 30W 2 x 12..... 154-95

PA Amps & Mixers
2003 100W 6 Ch Amp..... 235-95
1985 50W 4 Ch Amp..... 175-00
2071 6 Ch Mixer..... 88-10
1994 100W Slave..... 118-10
2051 250W Slave..... 234-60
2125 8 ch rvb mixer amp..... 244-35

PA Cabs & Bins
2097 pr 8 x 8 125W..... 211-90
2043 pr 2 x 10 2 x 12 200W..... 299-95
2047 pr 1 x 10 1 x 12 100W..... 197-80
2121 100W Slave Monitor..... 212-90
2122 30W Slave Monitor..... 152-25
2123 50W Monitor..... 82-75
2126 Bass bins..... 130-25
2127 Supahorn..... 80-50
2128 Supahorn..... 66-30

S.A.I. (EX. VAT)

Disco Units
Maverick disco..... 144-00
Disco IVS..... 189-00
Disco IVSP..... 210-00
Disco IVSP dual dcks..... 237-00
Stereo disco..... 270-00

Amps
50W twin ch..... 85-00
50W slave..... 81-00
FC 150 slave..... 96-00

Cabinets
Eliminator w. horn..... 264-00
Eliminator w. horn..... 160-00
Mini Elim. w. horn..... 164-00
Mini Elim. w. horns..... 144-00
15"..... 188-00
2 x 12 + 2H..... 237-00
2 x 12 std..... 144-00
1 x 12 + 1H..... 144-00
Tweeter box..... 39-00
18" hn..... 252-00
Miri bass cab..... 102-00
Super lead cab..... 96-00

SHARMA

ORGAN SPEAKER CABINETS
500..... 274-35
650..... 322-84
Sharmette..... 331-84
900..... 391-92
2200 d/l..... 357-35
2200 pro..... 335-92
2000 pro..... 415-72
2000 d/l..... 424-58
5000 GT..... 524-05
2300..... 512-07
3000..... 570-54
7000..... 690-03

SHURE

VOCAL MASTER
VA300-S..... 212-40
VA301-S..... 155-40
VA302E6..... 1014-00
VA302E6-C..... 616-20

VA305HF..... 93-00
PM300E6..... 257-40
A3PC..... 48-00
A3PC-C..... 14-40
A3PC-S..... 17-40
A3S-C..... 45-00
A3S-S..... 16-80
A3S-T..... 21-60
A31PC-S..... 15-60
A50-XC..... 18-60
P300R..... 10-20

SR SERIES
SR101-2E..... 1017-00
SR102..... 279-00
SR103..... 234-00
SR105C-E6..... 390-00
SR106-2E..... 129-00
SR107-2E..... 204-00
SR108..... 582-00
SR109-2E..... 534-00
SR110-2E..... 153-00
SR112..... 234-00
SR116..... 264-00
A101A..... 82-20
A101B..... 16-20
A102A..... 28-80
A103A..... 24-60
A105A..... 57-60
A112A..... 39-60
A112B..... 57-00
A112C..... 15-60
A30A..... 52-80

DAVE SIMMS MUSIC PRODUCTS (EX. VAT)

August Amplification
PA 100 4 ch..... 119-99
2 x 12 A Cols prs..... 154-40
2 x 12 PA Hn Cols prs..... 172-50
1 x 12 PA Cols prs..... 99-99
1 x 12 PA Cols pr..... 119-25
2 x 12 Inst. Cab..... 82-25
"V" 4 x 12 Inst. Cab..... 140-00
1 x 15 Folded Hn Bin..... 145-00
Add on Hn pr per..... 64-80
Full-mix PA 100..... 149-99
Power slave 125 amp..... 94-50
1 x 15 Super bin w hn..... 167-00
1 x 15 Mini bin..... 124-30
1 x 15 Super mini bin..... 145-80

August Disco Consoles
MD3 Garrard dks..... 218-45
MD1..... 153-25
MD1 100..... 286-25

SOLA SOUND

Reverb mixer..... 45-20
6-ch mixer..... 37-79
Graphic equaliser..... 45-20
Mighty Atom amp..... 27-90
Compact 10..... 41-85
Sola 30W amp..... 89-64
Buckeroo 7W amp..... 33-13

SOUNDOUT (EX. VAT)

M200 Mono slave..... 141-00
S400 Stereo slave..... 210-00
M174M 4-chann mic mixer..... 97-50
M174 170W mixer amp..... 165-00
M206 200W 6 ch. w. rvb..... 210-00

Speakers
DL6 100W full range..... 108-00
DL8 200W full range..... 216-00
System 200 stack..... 369-00
SP2 tweeter..... 33-00
SP4 tweeter..... 51-00
SP5 tweeter..... 37-50

PA Packages
Group I 200W..... 379-90
Group II 400W..... 580-70
Group III 400W..... 743-90
Booster 400W..... 648-40
400W rig + 12/2 desk..... 1223-50
400W rig + Canary 10/2..... 1553-00

SIMON KING MUSIC

2 x 12 Inst. cab. 75W..... 77-00
2 x 12 PA cols pr. 100W..... 148-00
4 x 12PA cols split prs 200W..... 293-00
4 x 12 inst. cab. 150W..... 135-00

Loudspeakers
HEIc, 1 x 12, 50..... 60-00

HE2c, 2 x 12, 100W..	93-00
DL3, 100W F/rng...	183-00
DL6, 100W F/rng...	108-00
Series VI.....	246-00
Series VII.....	186-00
SP 18 pre amp.....	135-00

SOUNDCRAFT

16/2 mixer.....	1000-00
12/4 mixer.....	1500-00
16/4 mixer.....	1800-00
Soundcraft/Court Acoustic PA's prices on application. Options arranged	
SPII 50W hn.....	30-00
SPIV 100W hn.....	51-00

STRAMP

2100-A, 100W amp top.....	213-60
2120-A, 120W amp top.....	199-30
3120-A, 120W, 4-chn amp, top.....	192-30
SL100, 120W slave amp.....	127-90
SL200, 240W slave amp.....	177-90
MP10, 10-chn mixer MP-16, 16-chn mixer.....	577-15 1427-90
EX-2 Cross-over.....	113-60
K-85 Power Baby combo.....	265-45
K-95 Bass Baby combo.....	285-00
2050-BB, 100W cab.....	163-60
2100-GB, 200W cab.....	206-60
2100-BB, 100W bs cab.....	213-60
370-B 70W horn p.a. cab.....	142-15
3140-BH, 140W hn p.a. cab.....	186-45
3140-B 140W p.a. cab.....	156-45
3200-B, 120W bass horn cab.....	427-90
H-50, 70W tweeter horn.....	156-45
H-100 120W tweeter horn.....	227-15

STRINGS & THINGS

BARCUS BERRY AMPS	
1500 Pre-amp contr. unit.....	242-73
1510 Pre-amp contr. unit.....	326-43
1520 Pre-amp contr. unit.....	368-28
1601 Pwrd 12" spkr unit.....	326-43
1602 Pwrd 15" spkr unit.....	351-54
1603 Pwrd 2 x 12 spkr unit.....	368-28

THEATRE PROJECTS (EX. VAT)

ALTEC VOICE OF THE THEATRE COLUMNS AND CABS

812 100W 1 x 12".....	155-00
816 150W 1 x 15" Id.....	180-00
812TU Port H/F for 812.....	147-00
816TU Port H/F for 816.....	147-00
1208B 50W V.O.T.T.....	497-00
1211A 50W Col.....	185-00
1217A 75W Col.....	317-00
1215 150W Port L/H horn.....	248-00
1215T Port H/F for 1215.....	286-00

STUDIO MONITORS

604-89 15" 65W.....	265-00
9844A 30W.....	500-00
9845A 50W.....	600-00
9846-8A 100W.....	530-00
9849A 60W.....	400-00

AMPLIFIERS

9440A 2 x 225W.....	830-00
1214-AX 100W Mixer amp.....	650-00
1224 60W/30W bi- amp.....	315-00
1609 100W/50W bi- amp.....	570-00

MUSIC SPEAKERS AND COMPONENTS

417-BH 12" 100W.....	98-50
418-BH 15" 150W.....	108-00
421-BH 15" 150W.....	126-00
511B Sectoral hn.....	75-00
811B Sectoral hn.....	64-00
808-8A 30W H/F driver.....	108-00
802 HF driver 40W.....	92-50
809 Xover 100W.....	65-00

TRAYNOR (EX. VAT)

Combos:

YGM-3 30W rvb.....	114-00
YGM-4 40W rvb.....	132-00
YGL-3 Twin rvb 90W.....	252-00
YBA-2B Bs mate 30W.....	114-00
YBA-450W15", spkr	177-00

Amplifiers:

YBA-1 50W, bs.....	108-00
YRM-1 50W Id w/rvb 132-00	
YBA-1A 100W bs.....	138-00
YGL-3A 100W head- rvb/trem.....	168-00
Monoblock 325W bs/ lb.....	243-00

Speaker Systems:

YS-15P 15" ported bs 120-00	
YT-15 2 x 15" Id/bs.....	120-00
YF-10 4 x 10" Id/bs.....	120-00
YC-810 8 x 10" bs.....	150-00

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

YC-610 6 x 10" Id.....	138-00
Y-212 4 x 12" Id.....	108-00
YF-12 4 x 12" Id.....	150-00
YCV-188 1 x 18" Vega cab 300W.....	132-00
YCV-212 2 x 12" Vega cab 200W.....	174-00
P.A. Amps:	
YVM-3 P.A. rvb 30W 99-00	
YVM-4 4-chn w/rvb.....	150-00
YVM-6 6-chn w/rvb.....	234-00
YPM-1 100W slave.....	99-00

A500 Pro. Power amp 480-00	
TPS 12/2 mixer.....	1740-00
TPS 16/2 mixer.....	2125-50
YPS 20/2 mixer.....	2500-00
TPS 24/2 mixer.....	2875-00
TPM 10/2 mixer.....	1931-25
TPM 16/2 mixer.....	2562-00
TPM 20/2 mixer.....	2981-25
TPM 24/2 mixer.....	3400-00

Belden Multiway

Cables.....	on app
Cannon Pigs-Stg.....	"
Boxes.....	"
Gauss Spkrs.....	"
JBL Spkrs.....	"

VITAVOX (EX. VAT)

Thunderbolt CN480.....	520-00
Bass Bin CN308.....	655-45
6200 Bitone Repro.....	471-45
Major Bitone CN343.....	579-65
15 in. Loudspeaker.....	105-90
S.2 Pressure unit.....	148-00
S.3 Pressure unit.....	121-00
H.F. Horn CN157.....	65-55
4kHz Horn CN463.....	50-45
10 cell Multicell Hn CN123.....	299-80
500 Dividing Ntwrk.....	37-80
220S/531 Multicell CN129. Hn.....	550-30

W.E.M.

Copicat Echo.....	94-50
Dominator 30.....	165-00
Dominator 30 reverb.....	182-00
Dominator 50 lead.....	126-50
Dominator 50 Combo GX 40.....	198-00 104-50
GX 100.....	133-00

AX 40.....	104-50
AX 100.....	133-00
Dominator Mk III.....	107-00
Dominator Bass.....	118-00
Slave Power Stage 100 Slave Power Stage 200	206-00 206-00
Bandmixer 100 Mk II	169-50
Reverbmaster.....	254-00
Audiomaster Mk 2.....	435-00
Super Dual 12.....	97-00
Super 40.....	97-00
Starfinder 100 Bass.....	115-50
Starfinder Twin 15.....	137-50
Super Starfinder 200.....	192-50
1 x 12" w/vol control Club System.....	53-00 66-00
Club 2 x 12".....	79-50
Band System.....	115-50
Band 2 x 12".....	99-00
4 x 12" A Super.....	121-00
Intruder reflex 50.....	176-00
Intruder reflex 100.....	198-00
X39 reflex 100.....	346-50
X39 reflex 200.....	412-00

SISGO

Revolving organ cabinets:	
SM/3070W Leslie.....	377-00
SM/100 70W.....	624-00
SM/300 120W Leslie.....	856-00
SM/3000 200W.....	1163-00

WHITE

INST AMPLIFIERS

LW50 w sustain 70W LW100 w sustain 120W.....	139-50 158-55
CM30 Combo w reverb.....	213-00
P.A. AMPLIFIERS	
PA100 6 ch PA amp 100W.....	122-49
PA150 6 ch A amp 150W.....	168-99
PA200 6 ch PA amp 200W.....	189-00

POWER SLAVE AMPLIFIERS

PS100 100W.....	106-92
PS150 150W.....	119-43
PS250 250W.....	148-50
PS300 300W (st).....	184-22

INSTRUMENT ENCLOSURES

A2004 x 12" 200W ...	157-68
A150 1 x 15" fldd hn bs enc 150W.....	216-63
A150H as A150 w mid range hn.....	269-73
A250 1 x 18" fldd hn bs enc 200W.....	277-50

P.A. ENCLOSURES

S50 1 x 12" 60W.....	59-85
S100 2 x 12" 120W ...	84-82
S150 1 x 15" w H.F. horns 100W.....	174-21
S200 4 x 12" 240W ...	157-65
M50 1 x 12" monitor 60W.....	61-74
H50 H.F. twin horn.....	66-45
Projector 100 1 x 15" 2 hn.....	154-50

Projector 200 2 x 15" 3 hn.....	256-00
CONCERT RANGE PA ENCLOSURES	
B12 1 x 12" Mid rge hn 200W.....	196-20
B15 1 x 15" bs hn 200W.....	240-12
B30 2 x 15" bs hn 400W.....	398-58
H100E Radial horn 30W.....	136-23
H100V Radial horn 70W.....	187-23
T70 H.F. horn 70W... 0 36" horn 70W..	171-48 314-85

MONITOR ENCLOSURES

100/12 1 x 12" MWedge 100W.....	370-71
M100/15 1 x 15" M200/15 1 x 15" D24 St 24 ch.....	
Multi wedge 200W Mon Horn "A" Mid/ H.F.....	1275-00 184-98 12-78
Mon Horn "B" Ext.....	58-68

MIXING DESKS

D8 Mono 8 ch.....	185-79
D8 D-L Mono 8 ch.....	229-80
D16 St 16 ch.....	870-00

WOODS

GUYATONE

GA280.....	47-58
GA380.....	64-97
GA480.....	90-36
GA580.....	127-17
GA580B.....	149-60
GA680.....	165-80
GA880.....	234-00
GA1050DR.....	279-45
GA1100DR.....	309-58
PS.101 Phaser.....	20-49

ZOOT-HORN (EX. VAT)

All prices available on appl.

BB 1 l x 15" bin.....	TBA
BB 2 x 15" bin.....	"
FB 5 mon. 75W.....	"
FB 6 mon. 150W.....	"
MB 1 2 x 12" ATC.....	"
MB 2 2 x 12" Gauss.....	"
HUB driver+h.....	"
ST203 Super drivers .	"
CB15 1 x 15" bass enc	"
SD18 1 x 18" bass enc	"
SFI 4-way PA cab.....	"
Modular custom mixers.....	"
Electronic crossovers	"
Studio consoles.....	"

PERCUSSION INSTRUMENTS

ASBA

Asba Metal

24 x 14 bass.....	184-53
22 x 14 bass.....	171-92
20 x 14 bass.....	167-79
18 x 14 bass.....	161-49
14 x 9 Tom Tom.....	99-65
13 x 9 Tom Tom.....	95-51
16 x 16 Tom Tom.....	151-05
12 x 8 Tom Tom.....	92-36
10 x 8 Tom Tom.....	89-21
15 x 10 Tom Tom.....	103-78
14 x 14 Tom Tom.....	142-57
15 x 15 Tom Tom.....	146-72
18 x 16 Tom Tom.....	157-35

Snares

14 x 5 wood.....	128-01
14 x 5 metal.....	128-01
14 x 6 1/2.....	136-28

Stands

Snare.....	31-50
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Conga/Bongo

Tumbador.....	118-55
Quinto.....	102-40
Bongos.....	48-17
Metal bongos.....	36-62

D. H. BALDWIN

GRETSCH

Outfits:

4027 Rock 'n Roll	766-00
4029 Avant Garde.....	1046-00
4028 Black Hawk.....	814-00
4015 Name Band.....	649-00
4025 Progressive Jazz	649-00
4020 Broadkaster.....	882-00
4035 Monster.....	1046-00
4030 Tri Tom.....	1208-00

BOOSEY & HAWKES

BEVERLEY COMPLETE OUTFITS

Panorama 21.....	359-91
Panorama 22.....	485-46
Panorama 24.....	428-54
Galaxy 18.....	296-30
Galaxy 21.....	313-04
Galaxy 24.....	324-76

AVEDIS ZILDJIAN CYMBALS

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

7386 8".....	24-51
7387 10".....	29-00
7389 12".....	35-00
7390 13".....	39-01
7391 14".....	44-99
7392 15".....	48-01
7393 16".....	50-99
7394 17".....	56-00
7395 18".....	61-00
7395S 18" Swish.....	71-50
7399 19".....	67-01
7396 20".....	74-01
7396P 20" Pang.....	81-99
7396S 20" Swish.....	81-99
7400 21".....	80-00
7397 22".....	90-01
7397S 22" Swish.....	98-01

AVEDIS ZILDJIAN 'BRILLIANT' CYMBALS

(Prices for all types except Swish and Pang as stated)

7397B 10".....	34-99
7390B 13".....	44-99

7391B 14".....	51-01
7392B 15".....	54-00
7393B 16".....	57-00
7394B 17".....	62-00
7395B 18".....	67-50
7395B 18" Swish.....	78-01
7396B 20".....	79-50
7396B 20" Swish.....	88-00
7396BP 20" Swish.....	88-00
7397B 22".....	96-00
7397B 22" Swish.....	104-00

AVEDIS ZILDJIAN HI-HAT CYMBALS

7390HH 13".....	78-01
7391HH 14".....	90-00
7392HH 15".....	98-02
7393HH 16".....	101-98

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

ROGERS

Outfits:

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

Starlighter IV.....	560-98
Greater Londoner V.....	658-75
Headliner IV.....	455-33
Londoner VI.....	695-13
Londoner VII.....	822-37
Ultrapower VIII.....	983-15

Dynasonic

Dynasonic snare 5 x 14".....	113-94
Dynasonic snare 6 1/2 x 14".....	113-94
Superten snare 6 1/2 x 14".....	87-50
Powertone, 14 x 20 bs.....	135-50
Powertone, 14 x 22 bs.....	147-84
Powertone 8 x 12 t.t. Powertone, 9 x 13 t.t. Powertone, 10 x 14 t.t.....	61-60 64-66 70-84
Powertone, 12 x 15 t.t.....	80-07
Powertone, 16 x 16 t.t.....	98-55
Powertone, 16 x 18 t.t.....	110-89
Powertone, 18 x 20 t.t.....	154-02

Accusonic timpani 20 inch.....	5C4-85
Accusonic timpani 23 inch.....	533-20
Accusonic timpani 26 inch.....	643-17
Accusonic timpani 29 inch.....	666-50

Concert Tom-Toms:

8".....	39-08
10".....	42-84
12".....	45-40
13".....	47-91
14".....	54-22

20" Crash, Med/Ride 60-11
22" Crash, Med/Ride 76-90
24" Crash, Med/Ride 92-71
18" China type 70-08
20" China type 89-04
8" Bell cymbal 30-23
11" Splash cymbal 35-96
Formula 602:
13" Hi-Hat Sound Edge 96-91
14" Hi-Hat Sound Edge 105-69
15" Hi-Hat Sound Edge 112-34
13" Hi-Hat 75-92
14" Hi-Hat 80-90
15" Hi-Hat 90-49
16" Thin 51-66
18" Thin 62-15
20" Thin 77-52
22" Thin 99-32
24" Thin 119-44
18" Flat Ride Med. 70-10
20" Flat Ride Med. 89-05
18" China type 70-10
20" China type 89-05
N3, 1 Seven Snd. set. 30-32
N3, 2 Seven Snd. set. 35-67
N3, 3 Seven Snd. set. 61-60
N4, 4 Seven Snd. set. 70-08
N5, 5 Seven Snd. set. 70-08
N6, 6 Seven Snd. set. 70-08
N7, 7 Seven Snd. set. 89-05
14" Joe Morello Hi-Hat 88-97
17" Joe Morello Hi-Hat 51-81
18" Joe Morello Hi-Hat 59-08
20" Joe Morello Hi-Hat 75-02
22" Finger Cymbals 6-88
22" Dark Ride 129-16
Cup Chimes with stand 176-14
Dixie Cymbals:
14" Hi-Hat 28-40
16" Hi-Hat 20-07
18" Hi-Hat 25-39
20" Hi-Hat 33-25
Scambal:
14" Hi-Hat 40-55
16" Hi-Hat 25-93
18" Hi-Hat 32-21
20" Hi-Hat 40-39

N2501 Superstar 295-00
N2501 Apollo 4 156-03
HOHNER
SONOR
Outfits
XK984 541-85
XK925 650-00
XK926 717-05
XK946 822-25
XK925 rosewood 1078-45
XK9212 Sound mchn 1354-25
Snare drums:
D565 14" x 5 1/2" 89-40
D566 14" x 6 1/2" 96-10
D561 Acrylic 89-40
Bass drums:
G318 18" x 14" 103-70
G370 20" x 14" 115-15
G322 22" x 14" 126-45
G324 24" x 14" 150-35
Tom-toms (single-headed)
T706 6" x 5 1/2" Set 55-50
T708 8" x 5 1/2" 51-65
T710 10" x 5 1/2" 54-90
T712 12" x 8" 54-90
T713 13" x 9" 63-55
T714 14" x 10" 85-30
T715 15" x 12" 86-30
T716 16" x 14" 86-30
Tom-toms (double headed)
T722 12" x 8" 54-90
T723 13" x 9" 54-90
T724 14" x 10" 63-55
T625 15" x 12" 71-40
T734 14" x 14" 86-05
T736 16" x 16" 86-30
T738 18" x 16" 112-25
Snare drum stands:
Z5554 52-30
Cymbal stands:
Z5224 34-40
Z5227 16-40
Z5228 69-70
Z5229 34-40
Cymbals:
Zymbor
Z1002 12" 6-10
Z1003 13" 7-20
Z1005 14" 10-55
Z1007 16" 13-30
Z1009 18" 19-25
Z1011 20" 21-75

6312/PF 22" Bs 633-00
6312/SF 22" Bs 671-00
6312/PNP 22" Bs 603-00
6312/SNP 22" Bs 643-00
6314/PFW 24" Bs 591-00
6314/SFW 24" Bs 642-00
6314/PPF 24" Bs 677-00
6314/SF 24" Bs 728-00
6314/PNP 24" Bs 642-00
6314/SNP 24" Bs 642-00
6324/PW 24" Bs 529-00
6324/SW 24" Bs 571-00
6324/FFW 24" Bs 529-00
6324/SFW 24" Bs 571-00
6324/PF 24" Bs 603-00
6332/SF 22" Bs 633-00
6324/PNP 24" Bs 568-00
6324/SNP 24" Bs 610-00
6332/PFW 22" Bs 494-00
6332/SFW 22" Bs 525-00
6332/PF 22" Bs 557-00
6332/SF 22" Bs 589-00
6332/PNP 22" Bs 531-00
6332/SNP 22" Bs 562-00
6342/PW 22" Bs 440-00
6342/SW 22" Bs 468-00
6342/PFW 22" Bs 440-00
6342/SFW 22" Bs 468-00
6342/PF 22" Bs 496-00
6342/SF 22" Bs 524-00
6355/Temp Concert PnP-Toms 429-00
6355/SNP Concert PnP-Toms 468-00
Snare Drums:
6356 Cust Metal Snare 5 x 14" 51-00
6357 Cust Brass Snare 5 x 14" 71-00
6358 Cust Brass Snare 6 1/2 x 14" 71-00
Accessories:
6360 Bs Drm Pedal 25-75
6361 Hi-Hat stand 31-75
6362 Cymbal floor stand 16-00
6363 Snare Drum stand 18-25
6364 Cymbal Boom stand 30-75
6365 Drummer's Stool 39-50
PEARL MAXWIN
Outfits:
6400 Stage-705 22" Bs Drum 245-00
6401 Stage-704 22" Bs Drum 218-00
6402 Studio-504 22" Bs Drm 199-00
6403 Studio-503 20" Bs Drm 126-00
Snare Drums:
6410 Snare Drum Kit 5 x 14, 12" 36-75
6411 Metal Snare Drum, 5 1/2 x 14", Chrome 31-00
6412 Wood Snare Drum, 5 1/2 x 14" 27-75
6413 Wood Snare Drum, 5 1/2 x 14" 23-50
Accessories:
6420 Bs Drm Pedal 12-00
6422 Hi-Hat Stand 13-00
6423 Cym Floor Std. 8-25
6424 Snare Drm Std. 7-25
TOSCO CYMBALS
14" Hi-Hats 38-00
15" Hi-Hats 40-00
16" Crash Ride 23-00
18" Medium Ride 33-00
20" Medium Ride 39-50
ORANGE
Single drum kit... To order
Double drum kit... To order
PREMIER (VAT)
Snare:
33, 14 x 5 1/2" 72-50
35, 14 x 5 1/2" 76-50
36, 14 x 6 1/2" 80-00
1002, 14 x 5 1/2" 37-50
1005, 14 x 5 1/2" 38-50
1035, 14 x 5 1/2" 59-00
1036, 14 x 5 1/2" 63-00
2000, 14 x 5 1/2" 78-50
2001, 14 x 5 1/2" 79-00
2003, 14 x 5 1/2" 85-50
2005, 14 x 8" 87-00
2011, 14 x 4" 80-00
Outfits (w/out cymbals)
202 2 20" BD 400-50
B202 w 22" BD 402-00
D202 w 24" BD 414-00
201 201 388-50
B201 390-00
B203 494-50
D203 503-50
D204 580-00
D204 589-00
304 438-50
B304 490-00
D304 502-00
305 535-50
B305 537-00
D305 549-00
308 573-50
B308 575-00
D308 587-00
604 473-00
B604 474-00
D604 486-50
605 563-00
B605 564-50
D605 576-50
606 704-00
B606 707-00
D606 731-00
717 w 20" BD 648-50
B717 w 22" BD 650-00
D717 w 24" BD 662-00
808 w 20" BD 865-50
B808 w 22" BD 868-50
D808 w 24" BD 892-50
1030 20" BD 369-00
B1030 22" BD 373-50
D1030 24" BD 378-50
1031 w 20" BD 246-00
B1031 w 22" BD 250-00
1033 w 20" BD 292-00
B1033 w 22" BD 296-00
B3304 546-50
B3305 600-50
D3371 739-50
Bass Drums:
124, 28 x 14" 100-50
125, 24 x 14" 96-00
126, 26 x 14" 99-50
127, 18 x 12" 87-50
130, 20 x 14" 82-50
132, 22 x 14" 94-00
142, 22 x 14" 96-00
144, 24 x 14" 105-00
150, 20" 69-50
152, 22" 74-00
154, 24" 79-00
161, 20 x 14" 61-00
163, 22 x 14" 63-50
170, 20 x 12" 54-50
171, 20 x 14" 55-00
173, 22 x 14" 59-00
175, 24 x 12" 64-00
Timbales:
531, 13 & 14 x 6 110-00
532, 13 & 14 x 6 102-00
531C 110-00
532C 102-00
Tom-Toms:
112 33-50
113 36-50
114 44-00
115 51-00
116 54-00
118 57-00
333 54-50
340 60-00
342 51-00
346 77-00
348 86-00
433, 13 x 9" 48-50
435, 14 x 14" 63-50
436, 16 x 20" 76-50
440, 14 x 10" 54-00
442, 12 x 8" 44-50
444, 14 x 9" 51-00
445, 15 x 12" 61-50
446 69-50
448, 18 x 16" 76-50
1433, 13 x 8" 31-00
1333 37-00
1340 39-00
1346 53-00
1435, 14 x 14" 44-50
1440, 14 x 10" 39-50
1441, 12 x 8" 23-00
1442, 12 x 8" 29-50
1445, 16 x 16" 37-50
1446, 16 x 16" 46-50
1448, 18 x 16" 48-50

1001 Rock Machine 950-00
1007 Smoke In Fire 970-00
2007 Overdrive 1150-00
2003 Power Factory 1330-00
Snare Drums:
410 Supersensitive 5" 189-95
411 Supersensitive 6 1/2" 191-95
400 Supraphonic 5 1/2" 123-95
402 Supraphonic 6 1/2" 129-95
404 Acrolite 89-95
405 Piccolo 3" 113-95
Stands and Fittings:
201 Speed King Pedal 42-95
205 Ghost Pedal 59-95
1130 Tubular Hi-Hat stand 49-95
1374 Tubular s/d stand 40-95
1405 Tubular cymbal stand 36-95
1410 Tubular boom stand 49-95
1020 Tubular throne 39-95
Orchestral Drums:
942 12 x 8 Tom Tom Super Classic 104-95
944 13 x 9 Tom Tom Super Classic 108-95
946 14 x 10 Tom Tom Super Classic 112-95
947 15 x 12 Tom Tom Super Classic 119-95
948 14 x 14 Floor Tom Tom Super Classic 143-95
950 16 x 16 Floor Tom Tom Super Classic 156-95
952 18 x 16 Floor Tom Tom Super Classic 180-95
954 20 x 18 Floor Tom Tom Super Classic 210-95
497 6 x 5 1/2 Melodic Tom Tom 46-95
488 8 x 5 1/2 Melodic Tom Tom 48-95
489 10 x 6 1/2 Melodic Tom Tom 60-95
461 12 x 8 Melodic Tom Tom 70-95
462 13 x 9 Melodic Tom Tom 78-95
463 14 x 10 Melodic Tom Tom 84-95
464 15 x 12 Melodic Tom Tom 97-95
465 16 x 14 Melodic Tom Tom 109-95
920 20 x 14 Bass Drum Super Classic 202-95
922 22 x 14 Bass Drum Super Classic 217-95
924 24 x 14 Bass Drum Super Classic 230-95
926 26 x 14 Bass Drum Super Classic 249-95
LATIN-AMERICAN
5485 Bongos (pr) 8-26
5484 Bongos (pr) 6-53
5475 Conga drum 30-23
5463 Conga drum 48-06
5481 Tuneable bongos (pr) 15-15
5464 Tuneable bongos (pr) 36-88
5465 Bongos 22-60
5452 Claves 7-00
5453 Wood Guiro 3-72
Sticks, Brushes, Miscellaneousous
190 Wire Brushes 2-95
190A Wire Brushes 2-95
191 Wire Brushes 2-95
191A Wire Brushes 2-95
195 Wire Brushes 3-55
Hickory Sticks all grades 2-95
Hickory Nylon Tip Sticks, all grades 3-45
MUSSER
M51 Kelon Portable Xylophone 899-95
M42 Kelon Elite Xylophone 749-95
M41 Kelon Piccolo Xylophone (2 1/2 Oct.) 369-95
M39 Kelon Piccolo Xylophone (2 Oct.) 489-95
M31 Kelon Windsor Marimba 1075-00
M61 Kelon Triette Marimba 719-95
M30 Brentwood Marimba 1750-00
M250 Concert Grand Marimba 2350-00
M150 Century Marimba 2185-00
M75 Century Vib. 2400-00
M55 Pro Viba 2030-00
M45 One Nites Vibe (Variable Speed) 1850-00
CYMBALS
Avedis Zildjian Products
5241 8" 24-50
5242 10" 29-00
5243 13" 39-00
5244 14" 45-00
5245 15" 48-00
5246 16" 51-00
5247 17" 56-00
5248 18" 61-00
5248W/C 18" Wide Cup 61-00
5248S/W 18" Swish 71-50
5248 S 18" Sizzle 61-00
5248T 18" Tri-C 61-00
5248MC 18" Mini Cup 61-00
5249 19" 67-00
5220 20" 74-00
5220S/W 20" Swish 82-00
5220P 20" Pang 82-00
5220S 20" Sizzle 73-50
5220MC 20" Mini Cup 73-50
5261 21" 80-00
5221 22" 90-00
5221S/W 22" Swish 98-00
Kenny Clarke Pairs Hi-Hats
5215 13" 14" pr 84-00
5216 14" 15" pr 93-00
New Beat and Standard Hi-Hats
5243/2 13" pr 78-00
5244/2 14" pr 90-00
5245/2 15" pr 96-00
5246/2 16" pr 102-00
Brilliant
4930 8" 31-00
5333 10" 35-00
5334 13" 41-00
5335 14" 45-00
5336 15" 51-00
5337 16" 54-00
5338 17" 57-00
5339 18" 67-50
5340 20" 79-50
5341 22" 96-00

6312/PF 22" Bs 633-00
6312/SF 22" Bs 671-00
6312/PNP 22" Bs 603-00
6312/SNP 22" Bs 643-00
6314/PFW 24" Bs 591-00
6314/SFW 24" Bs 642-00
6314/PPF 24" Bs 677-00
6314/SF 24" Bs 728-00
6314/PNP 24" Bs 642-00
6314/SNP 24" Bs 642-00
6324/PW 24" Bs 529-00
6324/SW 24" Bs 571-00
6324/FFW 24" Bs 529-00
6324/SFW 24" Bs 571-00
6324/PF 24" Bs 603-00
6332/SF 22" Bs 633-00
6324/PNP 24" Bs 568-00
6324/SNP 24" Bs 610-00
6332/PFW 22" Bs 494-00
6332/SFW 22" Bs 525-00
6332/PF 22" Bs 557-00
6332/SF 22" Bs 589-00
6332/PNP 22" Bs 531-00
6332/SNP 22" Bs 562-00
6342/PW 22" Bs 440-00
6342/SW 22" Bs 468-00
6342/PFW 22" Bs 440-00
6342/SFW 22" Bs 468-00
6342/PF 22" Bs 496-00
6342/SF 22" Bs 524-00
6355/Temp Concert PnP-Toms 429-00
6355/SNP Concert PnP-Toms 468-00
Snare Drums:
6356 Cust Metal Snare 5 x 14" 51-00
6357 Cust Brass Snare 5 x 14" 71-00
6358 Cust Brass Snare 6 1/2 x 14" 71-00
Accessories:
6360 Bs Drm Pedal 25-75
6361 Hi-Hat stand 31-75
6362 Cymbal floor stand 16-00
6363 Snare Drum stand 18-25
6364 Cymbal Boom stand 30-75
6365 Drummer's Stool 39-50
PEARL MAXWIN
Outfits:
6400 Stage-705 22" Bs Drum 245-00
6401 Stage-704 22" Bs Drum 218-00
6402 Studio-504 22" Bs Drm 199-00
6403 Studio-503 20" Bs Drm 126-00
Snare Drums:
6410 Snare Drum Kit 5 x 14, 12" 36-75
6411 Metal Snare Drum, 5 1/2 x 14", Chrome 31-00
6412 Wood Snare Drum, 5 1/2 x 14" 27-75
6413 Wood Snare Drum, 5 1/2 x 14" 23-50
Accessories:
6420 Bs Drm Pedal 12-00
6422 Hi-Hat Stand 13-00
6423 Cym Floor Std. 8-25
6424 Snare Drm Std. 7-25
TOSCO CYMBALS
14" Hi-Hats 38-00
15" Hi-Hats 40-00
16" Crash Ride 23-00
18" Medium Ride 33-00
20" Medium Ride 39-50
ORANGE
Single drum kit... To order
Double drum kit... To order
PREMIER (VAT)
Snare:
33, 14 x 5 1/2" 72-50
35, 14 x 5 1/2" 76-50
36, 14 x 6 1/2" 80-00
1002, 14 x 5 1/2" 37-50
1005, 14 x 5 1/2" 38-50
1035, 14 x 5 1/2" 59-00
1036, 14 x 5 1/2" 63-00
2000, 14 x 5 1/2" 78-50
2001, 14 x 5 1/2" 79-00
2003, 14 x 5 1/2" 85-50
2005, 14 x 8" 87-00
2011, 14 x 4" 80-00
Outfits (w/out cymbals)
202 2 20" BD 400-50
B202 w 22" BD 402-00
D202 w 24" BD 414-00
201 201 388-50
B201 390-00
B203 494-50
D203 503-50
D204 580-00
D204 589-00
304 438-50
B304 490-00
D304 502-00
305 535-50
B305 537-00
D305 549-00
308 573-50
B308 575-00
D308 587-00
604 473-00
B604 474-00
D604 486-50
605 563-00
B605 564-50
D605 576-50
606 704-00
B606 707-00
D606 731-00
717 w 20" BD 648-50
B717 w 22" BD 650-00
D717 w 24" BD 662-00
808 w 20" BD 865-50
B808 w 22" BD 868-50
D808 w 24" BD 892-50
1030 20" BD 369-00
B1030 22" BD 373-50
D1030 24" BD 378-50
1031 w 20" BD 246-00
B1031 w 22" BD 250-00
1033 w 20" BD 292-00
B1033 w 22" BD 296-00
B3304 546-50
B3305 600-50
D3371 739-50
Bass Drums:
124, 28 x 14" 100-50
125, 24 x 14" 96-00
126, 26 x 14" 99-50
127, 18 x 12" 87-50
130, 20 x 14" 82-50
132, 22 x 14" 94-00
142, 22 x 14" 96-00
144, 24 x 14" 105-00
150, 20" 69-50
152, 22" 74-00
154, 24" 79-00
161, 20 x 14" 61-00
163, 22 x 14" 63-50
170, 20 x 12" 54-50
171, 20 x 14" 55-00
173, 22 x 14" 59-00
175, 24 x 12" 64-00
Timbales:
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Table listing musical instruments and their prices. Columns include instrument name, price, and additional specifications. Items include various drum kits, Tom Tom sets, and electronic organs.

KEYBOARDS

BALDWIN

Table listing Baldwin keyboard models such as 124A, E10, E10LB, and 130AC with their corresponding prices.

BOOSEY & HAWKES

Table listing Boosey & Hawkes keyboard models including Cavendish 750, 1000, 1500, and 2000.

BRODR JORGENSEN

Table listing Brodr Jorgensen keyboard models such as Rhythm Units, TR 33, and TR 55.

C.B.S. ARBITER

Table listing C.B.S. Arbiters keyboard models including Rhodes Suitcase and Piano.

Table listing Rhodes keyboard models like Suitcase Piano, Rhodes Stage Piano, and Super Satellite.

J. T. COPPOCK

Table listing J. T. Coppock keyboard models such as ELGAM 1049R and 2049R, and various console and portable models.

ELKA ORLA

Table listing Elka Orla keyboard models including X55 P Portable, X55, and ROLAND Rhythm Units.

FARFISA

Table listing Farfisa keyboard models such as Balfour, Beaumont, Belgrave, and Berkeley.

HAMMOND

Table listing Hammond keyboard models including Super Dolphin 9722, 9822, and 9922K.

HOHNER

Table listing Hohner keyboard models such as Clavinet D6, Pianet T, and KORG 700S.

HORNBY-SKEWES

Table listing Hornby-Skewes keyboard models including 3718P Rainbow Reed Organ and EKO Electronic chord organs.

KEMBLE

Table listing Yamaha keyboard models such as CP30, CP70, and C550.

KENTUCKY

Table listing Kentucky keyboard models including 201 Challenger, 301 Explorer, and 101 Adventurer.

LIVINGSTON

Table listing Livingston keyboard models such as Chorister 61MB, Abbey Chapel, and Choral 30.

Table listing 3 Chan Stnd Cab and EXTRAS (Op) Melodic Bs, Rev (Echo), and other accessories.

MACARI

Table listing Macari keyboard models like EMS Synthi AKS and EMS D.K.2 Keyboard.

NORLIN

Table listing Norlin keyboard models including Orch Holiday and Genie.

LOWREY

Table listing Lowrey keyboard models such as Orch Holiday, Genie, and Symp Holiday.

MOOG SYNTHESISERS

Table listing Moog Synthesizers models including Mini-Moog, Sonic Six, and Taurus Pedal Synth.

ROSE-MORRIS

Table listing Rose-Morris keyboard models such as 250 Intersound, 330 Avon, and 281 Mini-Korg 700S.

STATESIDE

Table listing Stateside keyboard models including ARP Axse, Odyssey, and 2600.

THOMAS

Table listing Thomas keyboard models like 1129 Cavalier and 1135 Falcon.

Table listing various keyboard models including 1155 Rapier, 1160 Le Grande, and 1165 Sabre.

MACARI

Table listing Macari keyboard models like EMS Synthi AKS and EMS D.K.2 Keyboard.

NORLIN

Table listing Norlin keyboard models including Orch Holiday and Genie.

WOODS

Table listing Woods keyboard models such as Condor T, Condor Duo, Imperator, and Personal Duo.

ROSE-MORRIS

Table listing Rose-Morris keyboard models including 250 Intersound, 330 Avon, and 281 Mini-Korg 700S.

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THOMAS

Table listing Thomas keyboard models like 1129 Cavalier and 1135 Falcon.

WURLITZER

Table listing Wurlitzer keyboard models such as 305, 320, 325, and 350.

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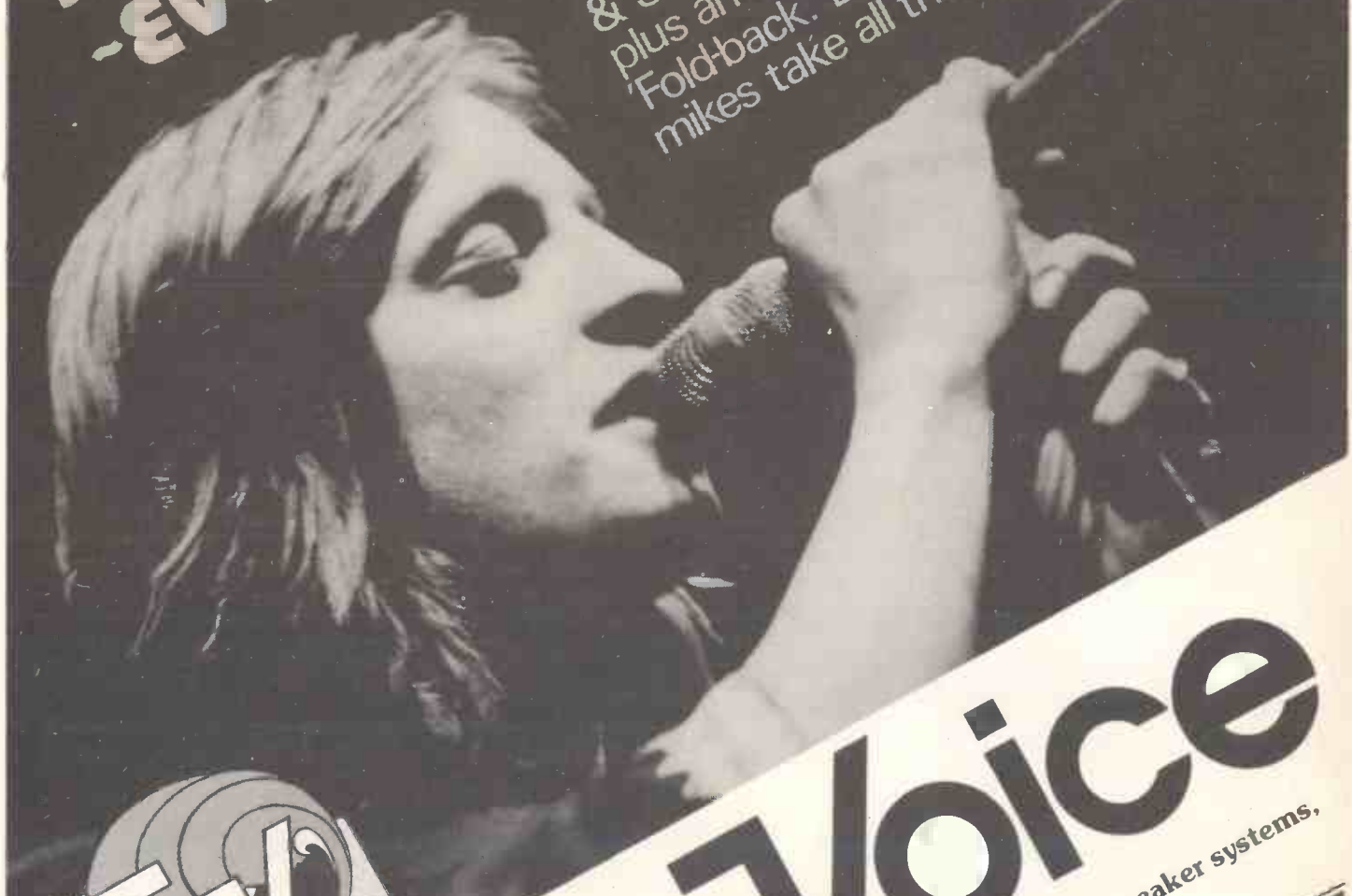
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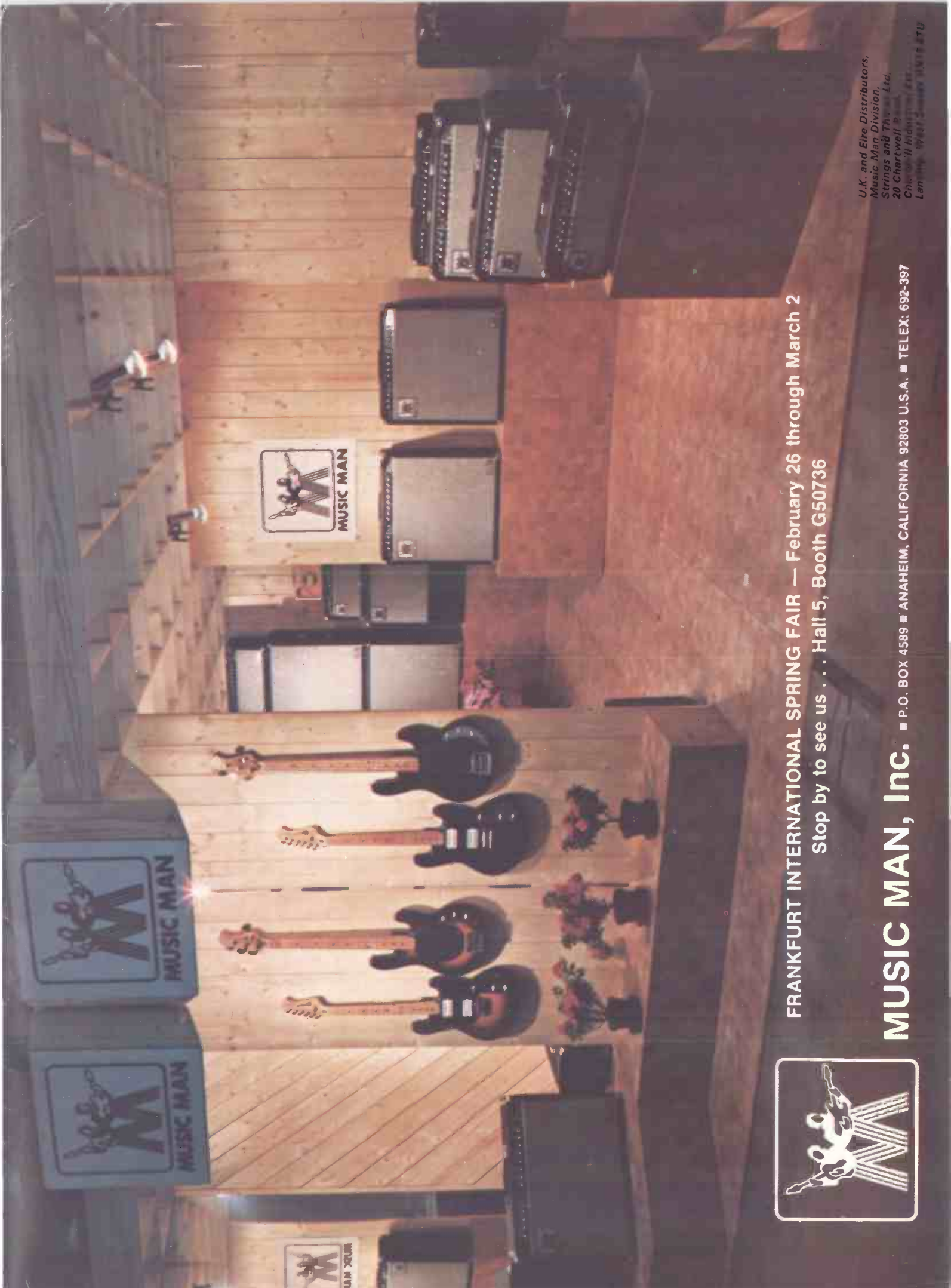
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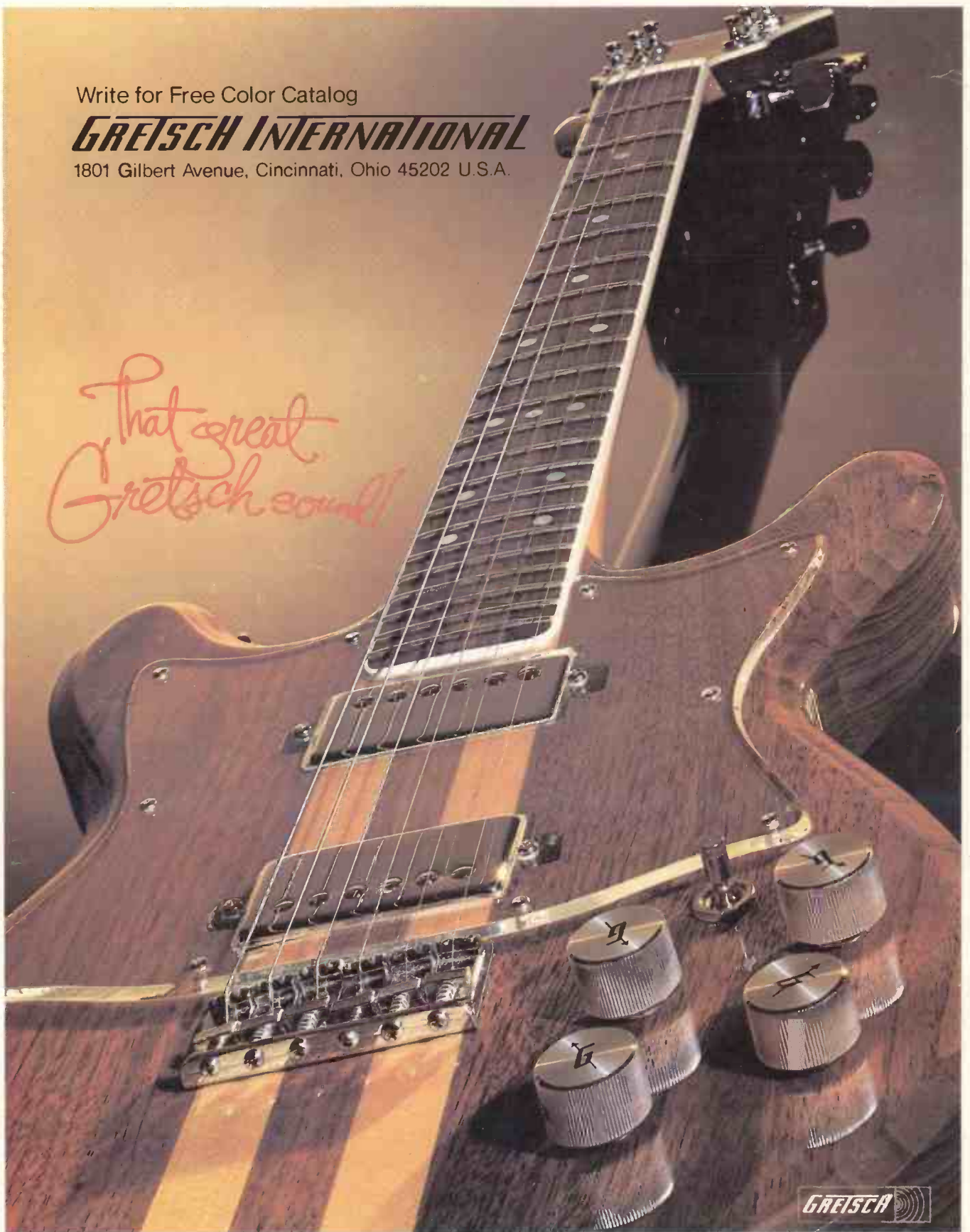
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SG 2000 — THE GUITAR IN 1977

The major musical success story of 1977 was not the birth of the New Wave, nor even the consolidation of chart-topping positions by the established forces of the '60s and '70s. Rather, it was the rapid acceptance of the Yamaha SG2000 by professional musicians as the most desirable electric guitar since the original introduction of the now legendary Les Paul. There are probably those who may greet this news with some scepticism: there are undoubtedly many more who now have an SG2000 high on their list of priorities for 1978. Throughout last year the list of guitarists turning to Yamaha — some after many years of public commitment to other makes — has expanded steadily, and now it is not only fashionable to own one, but also both musical and professional to be seen playing one.

Quality

The road to success is never easy, and the road to producing a guitar which can successfully compete in terms of quality and playability with any other guitar in the world was strewn with potential pitfalls and problems. Yamaha's design team were well aware of the difficulties not only of actually producing the guitar itself, but also of the peculiar loyalties that other guitars have received from their owners. Thus the new Yamaha had not only to be technically brilliant — it also had to have personality.

Yamaha consulted with the experts

— the professional guitarists of the world's rock music. Prototypes were put to good use — lent to these experts for comment and assessment. Suggestions were listened to carefully. Slowly and painstakingly the end product began to take shape. Six years after the original design brief had been received, the SG2000 guitar appeared: not just another new guitar, but a revolution in guitar thought. It was an instant success, even taking Yamaha a little by surprise with the speed with which it won acceptance from every corner of the music world — from star guitarists to technical publications. Rarely has any musical instrument won such a general consensus of favourable opinion.

Playability

The SG2000 lies at the top of the formidable SG range of electric guitars —



a range developed to cover the price range to offer the same excellent tonal qualities and playability. The SG1000 and 700 have a push-lock switch in the tone control and a bi-sound system for changing from humbucking to single bobbin sound and vice versa. The SG500 is the baby of the range — but only in price, because Yamaha's production techniques ensure that quality is not the exclusive property of the wealthy!

NEW LINES FOR FRANKFURT

The 1978 Frankfurt Fair, the most important event in the musical instruments industry's calendar, will see the introduction of several additions to the established ranges of Yamaha products. Most significant are the SF electric guitars, designed to complement the SG range which has already found so much favour amongst the world's guitarists. Bass players will be interested to try the new BB bass guitars which will be making their first continental public appearance, and for keyboard players Yamaha have extended their synthesizer list with the addition of the CS10, and a String Synthesizer, the SS30. Also for the keyboard man is the CP20, a less sophisticated version of the CP30 electric piano. Visit the Yamaha stand and see what's really happening in the music world!

Allan Holdsworth has played guitar for The Tony Williams Lifetime, Soft Machine, Gong and Bill Bruford. Here he gives his opinion of the Yamaha SG2000



It's hard to know where to start with this guitar as I quite honestly believe that it cannot be faulted. Although this might sound a strange way to begin an independent assessment of an instrument, it's also a truthful one. Of course, one man's meat is another man's poison and ultimately any opinion I express about this guitar must be subjective, but in terms of quality and performance the SG2000 is one of the very best guitars I have ever played.

THE NECK

THE SG2000 has no join between the body and neck. Each SG2000 begins life as a single block of mahogany and maple; the mahogany forms the bulk of the body and a block of maple runs from the head, down the neck, and through the body itself. If this combination isn't enough to satisfy real sustain addicts there is also a brass sustain plate set into the wood supporting the bridge: this means that all string vibrations are transmitted straight through the body.

THE MACHINES

The machines are Yamaha's own design, permanently lubricated, and they worked smoothly and easily for the whole period that the guitar was on loan to me. The head and neck are inlaid with white abalone shell, perfectly fitted, and the fingerboard's ebony face was a joy to play. The pick-ups — 2 Humbucking — sat well in the body, and all the volume and tone controls felt as if they belonged on a guitar such as this — and it isn't cheap!

THE FINGERBOARD

I found the neck dimensions very comfortable, although I personally would prefer them slightly larger.

The fret wire is quite wide and reasonably high — a feel I like — and there didn't seem to be any speed limit at all: occasionally extra fast fingerboards can lead a guitarist into attempting runs that are beyond him, but somehow this didn't happen on the SG — I always knew exactly where I was and felt I could control the speed without problem.

THE PICK-UPS

Soundwise I found it an excellent guitar. The pick-ups are extremely powerful (although power in itself is no criterion by which to judge an instrument like this) and the tone controls provided more than adequate variations on the basic strong, fat sound. The pick-ups are of the high efficiency magnetic type with a special alnico magnet which (Yamaha tell me) eliminates magnetic interference. The pick-ups are adjustable in their three point support fittings. With careful setting the SG can be set up with a nice, acidic treble on one pick-up, switch to the middle position for a country-type sound, and then flick down to the bass p/u for a real bassy sound, the last of which is admirably suited to blues players. As for sustain, it's easy to see why Santana uses a Yamaha — there's loads of it!

CONCLUSION

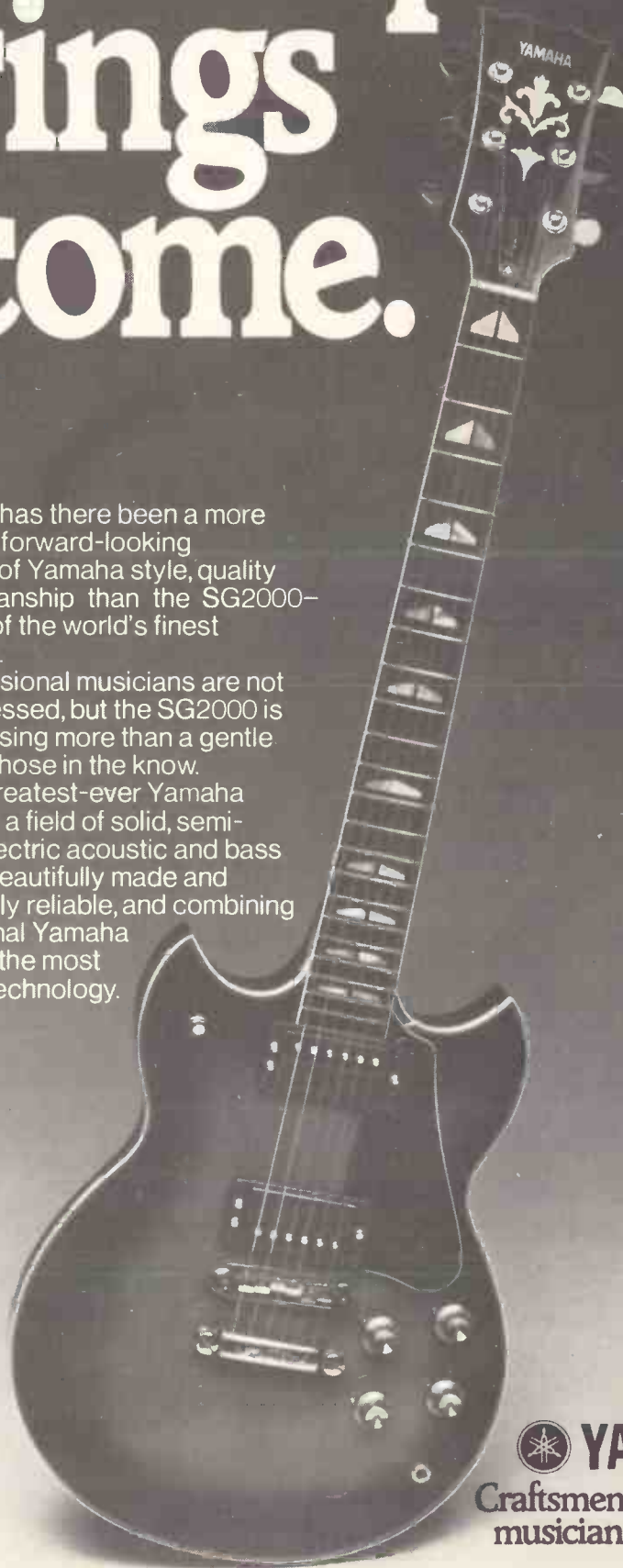
All in all then I rate the SG2000 as a very good instrument indeed — one which I have been very happy to play and get to know. As I said at the beginning, any guitar of this sort must strike a personal relationship with its owner so ultimately it's up to any potential purchaser to try it out and get to know it; but, from all the technical angles, and the quality of workmanship, it's faultless.


The shape of strings to come.

Never has there been a more brilliant and forward-looking expression of Yamaha style, quality and workmanship than the SG2000—surely one of the world's finest instruments.

Professional musicians are not easily impressed, but the SG2000 is already causing more than a gentle stir among those in the know.

This greatest-ever Yamaha guitar leads a field of solid, semi-acoustic, electric acoustic and bass guitars, all beautifully made and outstandingly reliable, and combining our traditional Yamaha quality with the most advanced technology.



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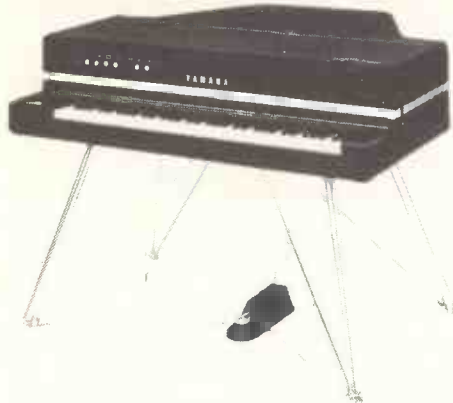
Yamaha's involvement with the music business doesn't just begin and end with the SG range of guitars — indeed, electric guitars are only a part of the Yamaha total commitment to producing superior quality instruments from the simplest recorder to the highly sophisticated range of polyphonic synthesizers and sound reinforcement systems. In fact, there's hardly a rock musician in the world for whom Yamaha do not make a suitable

instrument.

Because Yamaha genuinely care about their equipment, every instrument leaving the factory is thoroughly inspected not only to ensure that it meets the necessary rigid technical specification, but also to be certain that it possesses that very special playability unique to all Yamaha products.

ELECTRIC GRAND PIANO CP70

They always said it couldn't be done — until Yamaha produced the CP 70, the world's first electric grand piano. Before the CP 70 arrived on the scene there was a Hobson's choice for every touring professional keyboard player — either meet the costs and hassles of transporting a grand piano, or make do with whatever each successive venue could provide. The CP 70 has changed all that. It is an acoustic piano with very nearly the sound and response of a concert grand; yet it is considerably lighter and more compact with improved tuning stability. Now there's a third choice — and the best one at that!



THE SG RANGE OF ELECTRIC GUITARS

There's not much more that can be said about the fabulous SG guitars; their unrivalled success story speaks loudly enough — almost as loudly as their powerful pick-ups! Combining all the advantages of production line dependability with the unique feel of a hand-crafted instrument the SG electrics really are today's guitars. Available in five different models in an eye-catching variety of colours, there's an SG from Yamaha for you.



ELECTRONIC PIANO CP30

The CP 30 is the new industry standard in electronic pianos. This all electric instrument has both the touch and the sound of an acoustic piano with all the advantages of electronics. The CP 30 is a true stereo piano designed both to imitate its acoustic ancestor and provide a whole range of additional effects at the touch of a switch. The CP30 has a touch sensitive keyboard — the harder you play the louder you sound! It can be tuned instantly, and provide a wide range of different sounds from honky-tonk to harpsichord, and straight acoustic piano to even an acoustic guitar!



POLYPHONIC SYNTHESIZER CS80

The CS80 is one of the most versatile and reliable polyphonic synthesizers in the world. Eight notes can be played at the same time, produced by 16 tone generators divided into two channels that can work alone or be mixed in different proportions as the player chooses. It's touch sensitive, like the CP30 piano: the harder you strike the keys, the louder it becomes. There are 22 pre-programmed sounds in addition to the four built-in memory banks. All the controls are colour coded for easy identification. In fact the list of effects is virtually endless, as are the sounds it will produce. It's not fair just talking about it — visit your nearest Yamaha Pro-Center and try one out!

ACOUSTIC GUITARS

What can be said about the Yamaha range of acoustic guitars which isn't already widely known? Yamaha have always taken pride in the fact that, pound for pound, their acoustic guitars represent the best value for money on the market today. Their choice of woods ensure that every guitar sounds exactly right, and their craftsmanship ensures perfect playability and feel. There cannot be many guitarists today who were not weaned on a Yamaha acoustic, and the new range introduced last year is certain to continue Yamaha's unrivalled reputation.

AND SOME YOU WILL KNOW!

The 1978 Frankfurt Fair is the venue for the debut of a number of exciting and important additions to the comprehensive Yamaha collection of musical instruments. Never content just to rest on their laurels, Yamaha constantly review their entire product range, keeping a close eye on technical developments and listening hard to

the informed comments of professional musicians around the world. By keeping in touch with the grass-roots, Yamaha are able to produce new instruments which have genuine relevance to the desires of all musicians, and are not simply technical dreams with no real life applications.



A BRAND NEW RANGE OF 6 STRING ELECTRICS . . . The SF Range

The SF range is new. Yamaha have spent the last twelve months putting the finishing touches to a completely new selection of electric guitars to give you an even wider choice when it's your turn in the shop! The SF range comprises three new models: the SF1000, 700 and 500. Top of the new range is the superb SF1000 fitted with two Humbucking type pick-ups, 2 volume controls, 2 tone controls, a splitter switch and a pick-up selector switch. The body is maple and alder, the neck maple, and the fingerboard ebony, for faster, smoother playing. All three guitars are available in a choice of colours and finishes — all you have to do is make the choice!



. . . AND BASS GUITARS The BB Range

The BB range is new. While part of Yamaha's design team were working on the development of the SF range, another section was busy designing this brilliant selection of new bass guitars aimed at every bass player from the humblest amateur outfit to the top professional bands in the world. The woods come from Yamaha's own forests, the manufacture from Yamaha's own production techniques, and the playability from that extra bit of Yamaha genius, common to all their products. The BB range is topped by the new 1200, a one piece body/neck constructed guitar complete with ebony fingerboard. Both the 1000 and 800 have detachable maple necks with rosewood fingerboards and alder bodies: and each guitar comes complete with a hard case as a standard accessory.

. . . AND NEW KEYBOARDS TOO!

The keyboard department has been busy as well! Responding to the requests of professional keyboard players Yamaha announce the addition of several new instruments to their established product range. The CP20 is the smaller sister of the magnificent CP30 electronic piano. The CP20 shares the same touch-sensitive keyboard and many of the electronics, but is a single channel electric piano with four basic sounds — Piano I and II, and Harpsichord I and II. The CS10 is a new comer to the synthesizer range which offers increased versatility and tone reproduction. See us at Frankfurt, or visit your local Yamaha Pro-Center and ask for full details.



THE YD-9122W DRUM KIT — INDEPENDENTLY ASSESSED BY HOWARD ROSEN

For some time drummers have been feeling a little left out in the cold by the manufacturers of the world's best musical instruments. Now Yamaha are poised to launch into the percussion market in a big way with some of the finest drums ever constructed. Ask any guitarist or keyboard player for his opinion on Yamaha products and you'll get the picture about their reputation — a reputation they have shown themselves willing to lay on the line by inviting me to assess one of the new kits.

The YD9122W is a 5 drum outfit consisting of:
14" × 22" Bass Drum
16" × 16" Floor Tom
9" × 13" and 8" × 12" Small Toms.
All metal Snare Drum 5½" × 14".
Hi-Hat Stand.

2 Cymbal Stands (including one boom stand), Snare Drum stand, Tom Tom holder and a Bass Drum pedal with beater. The drums were all chrome finished and fitted with Yamaha heads. For convenience's sake I will take each drum and fitting in turn and explain how it reacted and sounds. All the drums are 5 ply Birchwood (with the exception of the Snare) and are laminated inside for added protection.

BASS DRUM

Fitted with 10 tuning lugs on both sides, the bass drum does not have the usual wing bolts on all the lugs. The two lugs on the base of the drum have square headed snare drum style lugs, adjusted with a drum key, which made siting the bass drum particularly easy. The fold-in spurs give good support with no movement at all, and are available in rubber and spiked spurs. It was refreshing to see adequate support all around the fittings inside the drum which means there's very little chance of the drum giving way under the strain of either a heavy roadie or a violent drummer! The sound was great — loud, responsive and ideally suited for all styles of playing.

TOM TOMS

All the Tom Toms are double headed, but Yamaha have informed me that there is a complete set of single headed concert Toms available — obviously worth looking out for in themselves!

One of the most important aspects of any Tom Tom is the tuning facility. The 16" × 16" and the 9" × 13" have 8 tensioning lugs, while the smaller 8" × 12" has six. It took a while to become accustomed to tuning the

Toms, but I discovered that each drum was capable of producing a wide range of tones from a number of different tunings. The lugs on the Yamaha drums are worth closer examination at this point — simply because they are noiseless. This silence during playing has been achieved by the total elimination of conventional springs, and their substitution by a Yamaha invention, the 'Lug-O-Ring'.

This invention does precisely the same job as the conventional spring but without any of the annoying buzzing that usually accompanies spring lugs: a further detail that came to my notice after playing the kit for some time was the lugs' permanent tuning, i.e. they never loosened at all while playing the kit. The Floor Tom is fitted with 3 Box clamp fittings to hold each leg, and a large, solid wing nut to give a good grip to prevent the legs slipping.

SNARE DRUM

The all-metal snare supplied with the kit is Yamaha's special deep snare, fitted with 10 tuning lugs (again the special Lug-O-Ring type) and a set of 2 × 10 stranded snares and an excellent snare release. The snare sounded crisp and brilliant, reacting very favourably to stick response.

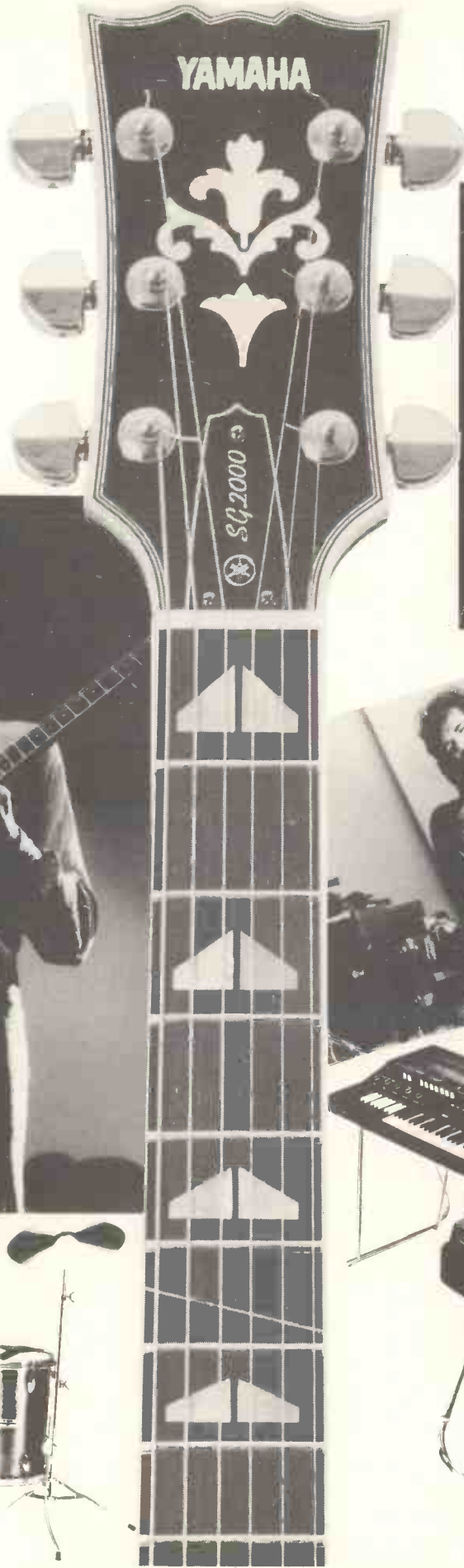
ACCESSORIES

The Tom Tom holder is a Yamaha development, operating on a large ball joint that can be placed in any position and locked by tightening the large, metal wing nut. The other stands all proved more than able to do their job, giving plenty of height and angle adjustment and remaining very stable while in use. I was pleasantly surprised with the performance of the boom stand, for it proved capable of various positions carrying a 20" cymbal despite the absence of any counter-weight.

CONCLUSION

The Yamaha kit looked and played superbly — one of the nicest kits to hit the market in a long time. Unfortunately, however, the YD-9122W is not that easily accessible. Costing £889 (inclusive of VAT) it's a kit that has to be worked up to — but well worth the money once you've managed to scrape it together.





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