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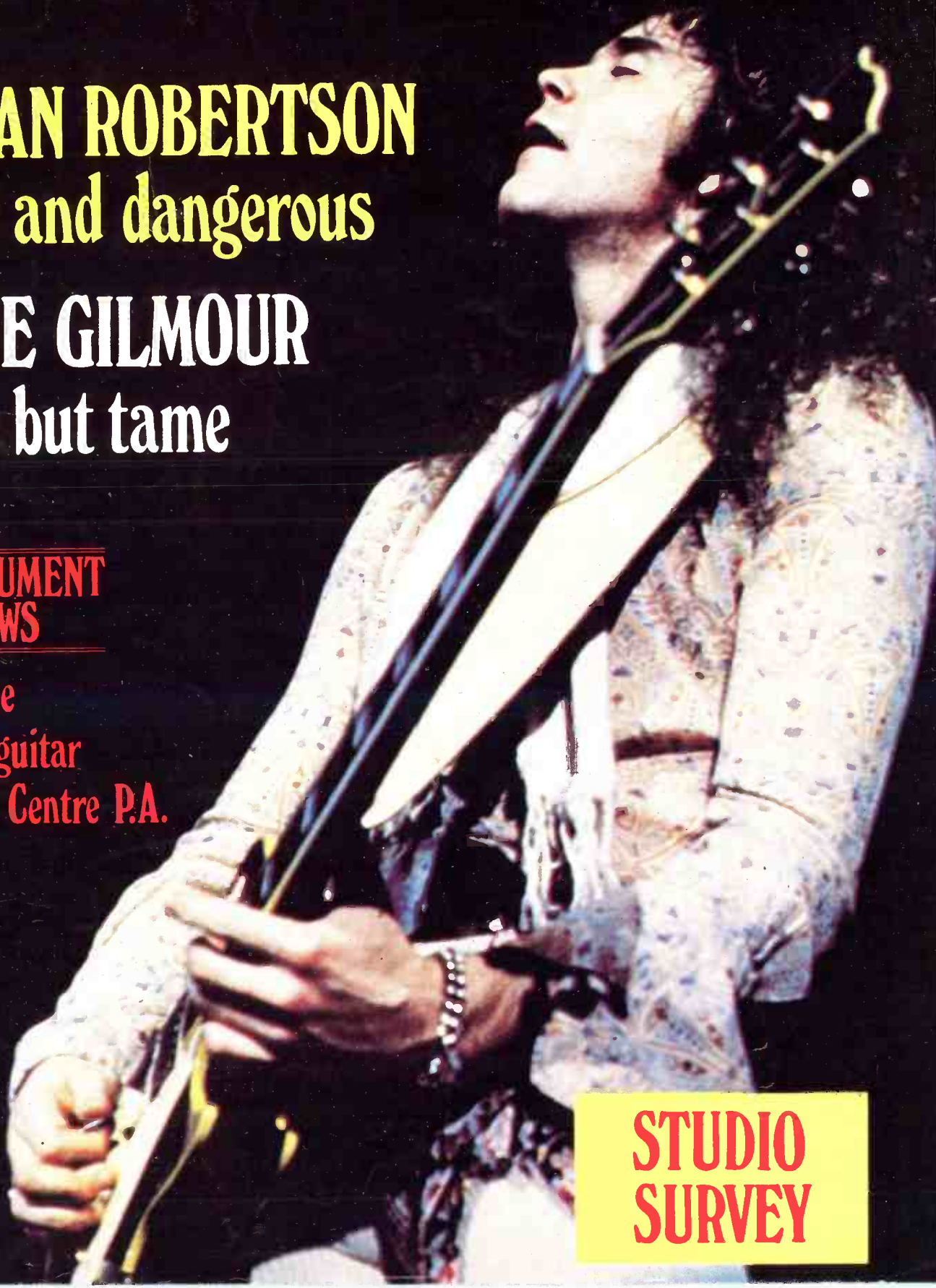
BRIAN ROBERTSON
Live and dangerous

DAVE GILMOUR
Live but tame

INSTRUMENT REVIEWS

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BRIAN ROBERTSON

Live, dangerous and talking to Tom Stock



The last time I came across Brian Robertson was in the Lizzy caravan at last year's mud-stained Reading Festival. It seemed someone had carefully laid his guitars to rest in some safe place but had forgotten to let Brian know exactly where. Hence my chat with Phil Lynott was temporarily interrupted by an apparently paranoid guitarist in frantic search for his precious weapons. He was, to moderately understate the matter, an unhappy man.

Our second meeting took place in much happier circumstances — in the lounge of the modest flat in Victoria he shares with Jimmy Bain on one of those blazing afternoons we all sweated through in May, to discuss the sheer power and excitement of Lizzy's latest vinyl offering, 'Live and Dangerous.'

Lizzy's long career which has now taken them to that enviable pedestal reserved for the world's best live rock'n roll band has been encapsulated in a double album (see review) which finally confirms them in their position: Lizzy are 'live and dangerous.' The risk that they took — to try and capture the energy and raw guts of their live set on record — has paid off admirably. How?

"I think the band is much better live than it ever will be in the studio — it's a live band, you know? We enjoy being on the road and when we're on the road we work our backsides off. We don't take days off because if we did, the music would suffer. If we keep pumping it out on the road, just keep doing it, then the band gets tighter and tighter.

"We've always had faith in the band live anyway — it seemed like the right thing to do at this time anyway . . . I suppose you can say it's the end of an era really in our music; we'll probably bugger off on some other tangent now. It'll still be Lizzy's sort of rock 'n roll, but everybody's developing so much now and writing so much music that it's bound to change. Every band changes, so it seemed like the thing to do: to get it down on record before the change really occurs."

It's damn rare in this precarious business to get the precise reply to a question that you had hoped for when you asked it in the first place! I could see it then — shock horror headlines in the weeklies, 'Lizzy: end of an era says guitarist Brian Robertson.' Journalists' manna — 'scoop' — fell about me like snow. Journalists' honour — to give the guy a second chance in case he used the phrase inadvertently —

managed to intervene just in time. Did he really mean to say it, and are there any definite plans for the way Lizzy will go?

"No, I think it's just the feeling we have that it's time to change the set, and it's time to re-think the stage show; it's to throw out a few numbers which people might bitch about — but it's time to do it otherwise our set will be colossally long.

"Half the impact of Lizzy's set is the fact that it's not that long — only an hour and a quarter to an hour and a half — and if they were any longer they wouldn't have the impact: in fact if they were any longer we wouldn't get them on an album — and then the album wouldn't have the impact. We had to squeeze it as it was — chop audience out and stuff like that. I think when you get to that stage, you *can* say it's the end of an era. There are tracks on that from every album we've done, so it's better than a 'greatest hits' — 1) because it's live and 2) because we had total control over it. You could say it's Lizzy's Greatest Hits, but it's a lot more than that — a hell of a lot more."

I wondered then if there was a danger that Lizzy, having arrived at the very top after many years hard work, might now catch a bad case of Who/Zepitis and retire and do f-all for a couple years. Brian's response was pleasing.

"No, no — I don't think that will ever happen with Lizzy because both the band needs to work live — it always will — and individually we all need to work live. After all, we're musicians and the best outlet for that is music, so I think Lizzy as a band is safe.

"A lot of bands become more obscure because they've done so little in the way of live shows. They also became pretty inaccessible — the kids couldn't get to them . . . like we're doing Wembley right . . ." Brian anticipated the next interjection . . . "and I'm not too keen on doing Wembley: I don't think any of us fancy it that much. I mean I've seen bands at Wembley from the back of the hall, even in the middle, and you can't see a damn thing. And I've been of the opinion for a long time that if we did Wembley we'd be ripping the kids off; but then again, if the kids want you to do Wembley, you've got to do it, you don't have any choice in the matter at all — you've got to play these venues."

Lizzy are planning to adapt the arena, however, to make it easier. "We're putting up a huge colour videoscreen — it might cock up our light show but at least it's going to help the kids from the back to see what's going on so they can get some sort of vibe off the show. If we weren't going to do that I don't think we'd do it at



all, because if there's no atmosphere for the kids, then there's no atmosphere for us and we couldn't play at all without that."

With live recording, how did Brian react to the knowledge that his performance just might bugger up a whole live album!

"I think recording a live album is bound to affect your playing in one way or another — probably not consciously, but the fact there's a 24 track machine running outside is bound to have some effect! We did record a couple of gigs at the Adelphi and because I'd been so up-tight the first night, I just thought 'fuck it' and let loose and just did the show: I went the opposite way and was just too bloody loose! We've done a few nights now and it's just experience."

Steering him back to the present I wondered if there are any plans for a solo venture — after all, Phil Lynott is known to have been working on one for some time now.

"I do fancy a solo album — I've been doing a lot of work on some stuff I'd like to use for about a year now. I've been putting lots of little pieces down as they came along and no doubt I will get into something like that: it may not actually be a solo album — it might be a joint venture with somebody else. There's certainly enough material but whether or not I feel like doing it at this time is another matter. I might get more into doing sessions and concentrating more on my guitar playing than breaking my bollocks trying to get a solo album together. I get a lot out of doing other people's stuff — it improves your playing and gives you more scope."

Mention of session work led me to ask if he could read music. A common question asked of Beat is whether it is necessary to read to undertake session work. Brian's reply was interesting:

"I can read, but I make a point never to do it when I'm doing sessions, because I think it tends to limit you. I usually tear the score sheets up and just start from scratch — I much prefer to hear the track and take it from there. I really don't think you can play rock'n roll by numbers. You've got to be disciplined in what you're doing on a session, but if it's rock'n roll . . . I really can't see any way of recording rock'n roll by reading sheet music. You've got to get the feeling of it and put some creativity into it."

Classic

Still on the subject of playing we moved on to more specific areas. The musical question most asked of Lizzy's two guitarists is how well they gell together: it's also the most often answered. But what about rhythm guitar? "We play two different types of rhythm — Scott plays a sort of chordic — full chords, rhythmic while I tend to play over that basic structure with riffs. It's something we've developed over the years together. He's always had the rhythmic thing with chords, and I sort of lay back off that and follow the drums a bit more — going across what he's doing and complementing it. It works well, but there definitely are two kinds. In the studio one of us might lay it all down, but on stage we split it up again."

It must be admitted that Lynott is also a very rhythmic bass player and this obviously shifts the load across all four members of the band. Is Phil an easy bassist to play with? "Yeah — he plays it like a rhythm guitar which again leaves a lot of room for me to play over the top. He leaves a lot of room, a lot of space; he's constantly playing with that."

Brian's long association with Gibson guitars and Marshall amplication is well known and there are no surprises to be had from questioning him about his current set-up — "three Marshall 100s with two racked Copicats to give all the pre-amp power, and that's it — well, and one Marshall cab for each amp. It's a reliable sound. I've been using a Les Paul Custom now since the American tour and that in combination with the Marshalls has been giving me the perfect sound — it's classic."

It's similarly well-known that Brian is a guitar freak — but only to the point of buying guitars which he'll put to good use, not just for the sake of building up the Robertson museum of early Gibsons. He has a few luvverly old Gibbos and an early Epiphone, and some ace backup from Roundhouse Music's Andy Driver — "I've never been disappointed with anything he's done for me". He's looking currently

for a Flying V and an Explorer which he hopes he'll pick up on his next visit to the States. Why Gibsons, and why his Les Pauls?

"Apart from any other consideration, they're easy and simple to operate, to work with as well as play. I switch pick-ups so often. For example, during Johnny the Fox I'm actually playing three separate guitar parts: a clean rhythm, a riff, and then that's got a really heavy part on top of it — so I'm playing" (demonstrates with a Les Paul conveniently sited on his lap during the interview) "and I'm changing pick-ups over thirty times on that one track, plus I'm having to hit the wah-wah, go to a solo, bring the volume up, turn it down again for the rhythm —and the Les Paul is so well designed that you can get to that switch with just a flick of your thumb as you're playing, so it becomes part of the playing itself. It's a simple guitar, the Les Paul — even though the range of it is excellent. You've got more than enough there to work with." That said, he does use a Fender Strat fitted with di Marzios through a H/H combo occasionally for studio work.

"I use every guitar I own, but concentrate on two main guitars live — the black and the sunburst Les Pauls, even though I carry a lot of guitars around with me on the road as it's useful to have that combination of sounds with me all the time. I know the sound I can get out of any particular guitar so I know what to take on a session. Every Les Paul, even, is different. The black Les Paul, for example, if I need clean rhythm sound I take it to about 5 or 6 on the bass pick-up, whereas the sunburst one only needs to be taken to 2 or 3, with a bit of top rolled off the amp."

"I don't go for this Gibson is a Gibson is a Gibson idea; you can get a great sound out of any Gibson, but the difference in range and quality, and necks, and tonal textures on the old ones is a much higher standard — I think, anyway."

Time had run out, sadly, even though Brian had blown out a couple of telephone interviews arranged for that same afternoon in order to keep rapping.

Lizzy's plans for the rest of the year tentatively revolve around an American tour developing into a world affair later, but nothing's absolutely clear on that matter. However, they've been clever this time. While they're working their collective backsides off, you only have to turn up the wick, slap on side 3 of Live and Dangerous and have the whole damn lot of them in your front living room any old time you want them. Live and Dangerous they may be but live they most certainly are.

electro-harmonix

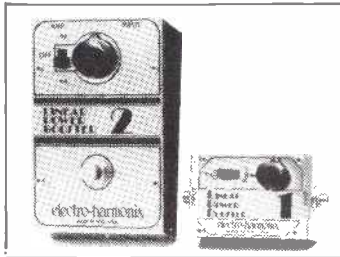
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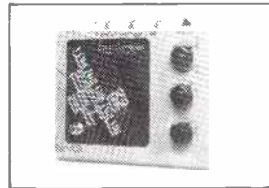


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THE LITTLE BIG MUZZ PI is a compact version of the famous Big Muff Pi favored by Jimi Hendrix and Carlos Santana. Preset maximum sustain. AC DC 5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"

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



TASTE AND FEEL EACH NOTE

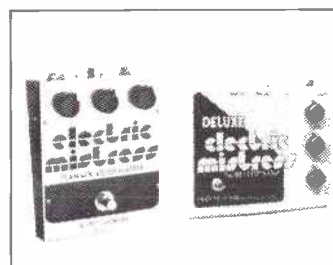
The SCREAMING BIRD and SCREAMING TREE are treble boosters that will give your instrument that razor sharp edge that can cut through when you're playing live. The high end of your sound spectrum will sparkle, as you can 'taste and feel each note.

BIRD - 3" x 2" x 1 1/2"
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gently sweep the sound spectrum to create a prismatic array of absolutely fascinating and ethereal sounds. Both are made on earth for rising stars! DELUXE (AC) 8" x 6 1/4" x 6" x 1 1/2"
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MIXXXXX

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

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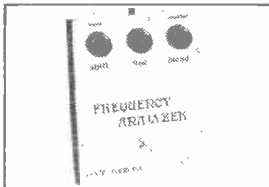
13" x 6" x 3 3/4"



E-H DEMO RECORD GETS DOWN TO IT

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

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



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

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

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



OUR GREAT NEW ECHO/ANALOG DELAY LINE

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

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

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

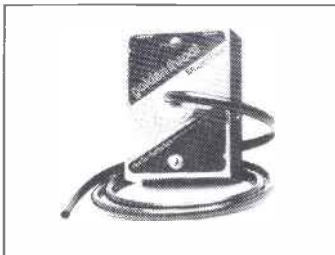
Unlike competitive solid state echo units, MEMORY MAN DELUXE does not decrease its bandwidth as Delay is increased. The result? Crisp razor sharp highs at any echo setting for the professional performing musician.

- Wide range of Delay: 15 msec — 4 sec
- Wide frequency response: 10 Hz — 100 kHz (Direct), 10 Hz — 3 kHz (Echo) ± 3db
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- AC operation with power switch and indicator

Combines with other effects for a smashing echoing flange echo-wah or echo-fuzz. Attractively packaged in a nickel-plated steel chassis with heavy duty line cord.

Also available in an economy design, less indicators, level control and noise reduction circuitry, but including special Boost switch.

8" x 6 1/2" x 6" x 1 1/2"



GOLDEN THROAT WILL LET YOU SING YOUR AXE OFF

This top-of-the-line mouth tube and filter enables a musician to make the unique sound recently popularized by Peter Frampton and also used by Stevie Wonder, Jeff Beck, Steely Dan, and Joe Walsh. Your mouth becomes an extension of your guitar, as the guitar music feeds up into and is controlled by the movements of your jaw, tongue, and lips. Wah, fuzz, tremolo, phasing, and many other effects are possible.

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

6 3/4" x 5" x 3 1/4" TUBE — 6" x 1/4"



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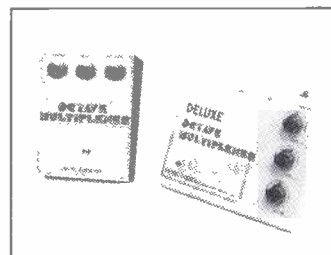
Now, using only one GOLDEN THROAT DELUXE, you can boost the range of your group *threefold*.

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

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

And each of these sound dimensions is instantaneously controlled by simply tapping one of two heavy-duty footswitches! AC

8 1/2" x 8" x 3" x 1 1/2"



DELUXE OCTAVE MULTIPLEXER WITH ERROR-FREE TRACKING

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

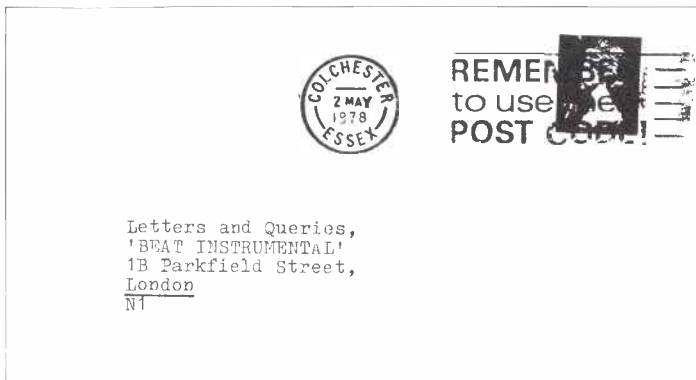
into the bass and baritone range. Makes any singer sound like Ike Turner. The popular standard OCTAVE MULTIPLEXER has the same fine features and thruout bass with slightly relaxed tracking accuracy. The pedal version of the standard unit gives the musician continuous foot-controlled blending of high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

AC only DELUXE 8" x 6 1/2" x 6" x 1 1/2"

AC DC STANDARD 6 3/4" x 5 1/2" x 1 1/2" x 1 1/2"

AC DC PEDAL 13" x 6" x 3 1/2"

LETTERS and QUERIES



Roland Mc Pheedback

Dear Beat,

I have just read, with great interest, your review of the ARP Avatar (T. McPhee, May issue) and feel that I should correct Tony on various comment he made regarding the Roland GR500 Guitar Synthesizer.

Tony states that the Roland is merely an interface unit for an extension synth and also misinforms readers by telling them that any guitar can be used. Not so on both counts!

Let me comment on the guitar itself. Roland have, in fact, developed a special guitar which is specifically designed to connect to the Roland guitar synthesizer itself. The guitar contains the following features:

1. Straight guitar
2. Polyensemble
3. Bass
4. Solo Melody
5. Ext. Synth

This enables the guitarist to mix freely the synth and guitar sounds without having to refer to the synth control panel.

The synth contains the following features:

1. Guitar section with

parametric equalisation.

2. Polyensemble with 4 voicings and independent envelope generator for each string, all controlled from one master envelope generator.

3. Bass section with string selector.

4. Solo Melody section incorporating a voltage controlled oscillator, filter and envelope generator. Portamento is also included.

5. Ext. synth section which enables the GR500 to plug into an extension synth be it Roland, Moog, ARP, Oberheim or other synths operating on a similar system.

The above is just a brief summary of the specifications — other functions too numerous to mention are available. It happens that Tony has got his wires crossed somewhere, because, as you have gathered by now, we do make a guitar and synth (which is polyphonic and paraphonic) and not just a pickup and interface unit.

Adrian Lee,
U.K. Roland demonstrator

Tony McPhee replies: Profound apologies to Roland for my faux pas. I was in fact misinformed about the GR500 by somebody who should have known better.

I do think, however, that it

would have been a point in Roland's favour if it were possible to use one's own guitar. With electronic keyboards the only real criterion as regards "feel" is the action, and that is mainly a matter of the return springs, which can be adjusted to some extent. But with guitars, weight, action, width and depth of neck and body and even length of neck are all very personal preferences.

The idea of a guitar synthesizer is really to enable guitarists to get into synthesizers. I know I would have a hard time getting used to the unique nomenclature of the GR500 without having to get into an alien . . . axe as well! I wrote the article as a guitarist who happened to get into synthesizers via the ARP 2600, and the Avatar would be my choice simply because I could use by own guitar and because I was used to the graphic layout and performance of ARPs.

Mains power

Dear Sir,

I would be grateful if you could advise me on a suitable mains power supply, i.e. 250V a.c./9V d.c. to power about three units simultaneously. I am at present using a cheap power supply for my Electro-Harmonix phaser; however, when trying to use the same supply for my Schaller Pre-amp I find I get too much background noise. So if you could recommend a suitable high quality supply module for this purpose I would be most grateful.

R. A. Kemp,
Redhill,
Surrey

A company known as Farnell Instruments make a variety of electronic gadgets, power modules amongst them. Write to them at Zorley Court, Greenford Road,

Harrow, Middlesex, including in your letter the wattage output of each individual effect you wish to use. The particular power unit suitable for your needs can then be selected.

Rare echo

Dear Sir,

Could you please tell me where I could get hold of a Binson Echo and what price I could be expected to pay. Also, could you inform me of any retailers in the Southampton area who might have one in stock.

V. Marczak,
Southampton

After numerous phone calls to shops in the south coast area, we tracked down a second-hand 'Baby Binson' for £100 at Kingfisher Music in Fleet (yes we know it's not really anywhere near Southampton) but this was the only shop out of ten who had one at all.

Binsons are made in Italy and currently come in four different models: with four, six, eight or ten heads. We discovered that the importers, E.S.E. of Maidstone, currently have a very limited number of units on offer cut-price. The EC3, for example — the model with four heads — normally costs over £600, but at the time of our call this could be snapped up for a mere £399, including VAT. The shop operated by E.S.E. is Matthews Music, 20 The Broadway, Maidstone, Kent. We would suggest that speed is of the essence in this case!

Rich hitch

Dear Sir,

I am interested in purchasing a B. C. Rich guitar. I know that they are a small company based in Los Angeles, but I wish to enquire if they have a British distributor, and how I can get hold of one.

Thanks for the superb mag — keep up the great work.

Ian McFetridge,
Glasgow

There is not, unfortunately, a British distributor for these guitars, but they will certainly freight them to you direct — probably at no greater cost than if you were to pay for a British retailer to freight them. The address is: B. C. Rich, 4770 Valley Boulevard, Stall 119-120, Los Angeles, Cal 90032 U.S.A.



Arp Avatar

We've told you before, but . . .

Dear Sir,

I am writing to you in order to gain some information, which I hope you can provide. I need to contact the major record companies in this country but find myself somewhat at a loss when it comes to finding out their addresses. I have managed to uncover WEA's address, but would be grateful if you could provide me with the addresses of the other major record companies — RCA, Island, Pye, etc.

Ross Harvey,
Bristol.

A very common request. As we've pointed out before, the best answer by far is to lash out a couple of quid for one of the music industry year books, one of the best being the Melody Maker Year Book and Desk Diary, obtainable from the newspaper. Every conceivable address and telephone number of the important people in the biz will be found in the back of the Diary. Meanwhile, the address of RCA Records is 50 Curzon Street, London W1, Island are at 22 St. Peter's Square, London W6, and Pye can be found lurking somewhere in the vicinity of ATV House, 17 Great Cumberland Place, London W1. If you are submitting tapes for the attention of the various A&R departments of these companies, make sure your package is addressed to this effect.

Down the Drains

Dear Beat,

I fail to see how you can condemn punk as a noise and yet sing the praises of bands like Rainbow for churning out 'good music'. I was subjected to Long Live Rock & Roll and after the initial barrage of noise I managed to notice great similarities between Rainbow, Purple, Rush and just about any other HM band. Does originality mean anything to Mr. Blackmore? I've just heard Smoke On The Water/Burn by Purple and I don't really want to hear it backwards, sideways, left, right, up, down as done by Rainbow. I play in a band called The Drains and I don't want to be a guitar hero. Does this condemn my band as just a noise? I think your magazine is full of hypocrites and that you are paranoid about punk because they are young and exciting and you are old. Why don't you come out of your dreams and see what reality looks like?

Andy Drain,
Glasgow

PS. Our other guitarist likes Gong but I don't care 'cos I'm broad minded unlike you lot.

PPS. Please do some reviews on cheaper guitars and amps because I can't yet afford my Les Paul and Marshall stacks.

PPPS. Can't see how the Clash give one brain damage. Maybe I've got it and it doesn't make any difference.

PPPPS. Bet you 50p you don't print this because you're too scared to air criticism of your so-called 'musicians magazine'.

We all have versions of Burn played backwards, left, right, up and down by Rainbow, but none of us has the sideways riff on any track. Which album is this on? There are a lot of anti-guitar heroes about — maybe you've missed the boat on that one, but send us a Drains tape and we'll give it to our Dave Crosby clone for comment. We are not that old. Compared to a budding punky we might look as if we're getting on a bit, but then again we're all much younger than Irving Berlin. Did you know that he is ninety and can still only play in F sharp?

PS. Watch your second guitarist — he sounds too clever by half.

PPS. They're not giving 'em away these days, but we've got some cheapos in the pipeline. If you play HM you might make more money and then you can buy a Marshall and a Les Paul.

PPPS. The Clash don't necessarily give one brain damage. It is more likely that they aggravate a latent condition already sub-consciously suffered by the listener.

PPPPS. Make the 50p payable to Beat Instrumental — a postal order will be fine and we will be able to put it directly into our private Help the Aged fund.

Finger pickin' good

Dear Sir,

In a past issue of your magazine you reviewed the record "Flat Picking Guitar Festival" on the Kicking Mule label.

I have tried in various shops in my area to obtain this record but have had no luck as the dealers all wanted to know who the distributor of the label was before they could order it for me.

I would be obliged if you could check on this for me and provide me with the necessary information.

A. L. Stears,
Chatham,
Kent

Kicking Mule is the guitar pickin' label run by Stefan Grossman and distributed by Sonet Records (121 Ledbury Road, London W11). If you wish to order the album direct, write to Stefan at Kicking Mule Records 125 Studridge Street, London SW6.

Sonet also handle the Specialty label (fifties rock'n'roll), Alligator (Chicago blues), Flying Fish (country) and Tacoma (run by John Fahey and featuring mainly himself).

Disco publisher

Dear Sir,

Can you please let me know the name and address of a music publisher who might be interested in disco material?

S. A. Bond,
Stambridge,
W. Midlands

A publishing company formed in March — Smudge Music — is currently looking for new writers of all kinds, from singer-songwriters and commercial pop to rock. Write to Alan Smith, Smudge Music, 15 Clifford St., London W1, enclosing your demo tape.

A right Herbert?

Dear Beat,

Could you please inform me of any left-handed basses available at a price of £150 or under, as I don't seem to have come across any. If you can, could you tell the prices in each case, and briefly their specifications, which will help me in my choice. Great mag, lads!

Dave Herbert,
Hertford

An easy matter, we thought, as we began our investigation. But it soon became clear that left-handed bassists are a much discriminated-against minority. Several major distributors don't do any left-handed models at all. Those that do exist tend to be in the higher price bracket — Gibsons and Fenders, for example. But even the higher quality "copy" guitars — when they make left-handers — are more expensive than you might think. An Ibanez copy of a Rickenbacker 1/h costs £239, for example. One of the new Aria guitars, the PB500N, is a 1/h bass, and will cost £172.50 when one arrives in this country. There is an Antoria, the 2365BL Dixie, whose price is being revised, and will probably cost around £170-£180.

But surprise, surprise. You can actually get a Fender bass for £147 + VAT. It's a left-handed Musicmaster, which has a 30" scale, detachable maple neck, rosewood fingerboard, a single adjustable pick-up, one volume and one tone control.



The Clash: could YOU get brain-damaged by these men?

Hondo II

only your wallet knows the difference

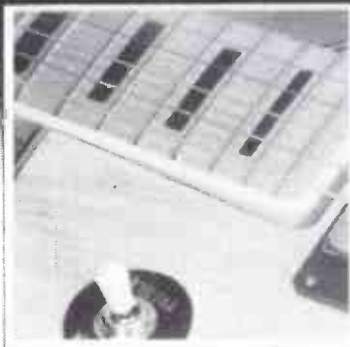
Take a long, close look at a Hondo II guitar and you'll be amazed at the quality of the finish, the fidelity of sound and the superb feel of the instrument. Now take a look at the price — you'll be in for a pleasant surprise. The famous style guitar illustrated model HLP2N costs around £79.00 (incl. VAT)

While everyone else is scraping together a deposit for the guitar of their dreams, you could be playing yours now! Only your wallet will know the difference.

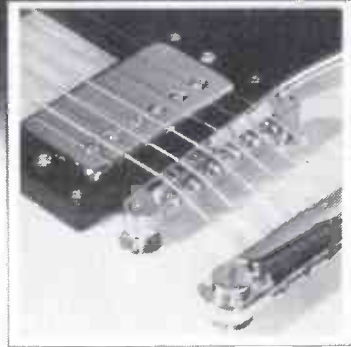
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Beautifully finished body and neck. Accurate fingerboard with inlaid position marks. All Hondo necks are steel reinforced and adjustable.



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Ashford (Middx) Accent Music
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Leeds Kitchens
Leicester Sound Pad
Lowestoft Morlings
Luton Luton Music Centre
Maidenhead The Sound House
Maidstone Sharon Studios
Manchester A.1. Music
Mansfield Carlsbro Sound
Middlesborough Cleveland Music
Newcastle Rock City Music
Newton-le-Willows Newtowne Music
Northampton Alans Music Centre
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Portsmouth Courtney & Walker
Reading Rumbelows
Rochdale Shorlocks & Shorrock
Romford Soundwave
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Stockport Dawsons
Sunderland White Sound Equipment
Tunbridge Wells Sharons Music
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DAVID GILMOUR

The Enigma Variations

by Tom Stock



The Pink Floyd's corporate reputation as an inaccessible enigma is only rivalled in rock music by that of the individual members of the band. Gilmour, Mason, Waters and Wright embrace a policy of non-communication with the press and their public which at times is both frustrating and self-indulgent. They require financial reward for their endeavours, yet remain unanswerable to the very people who provide that reward. They inhabit a carefully constructed cocoon which protects them from inquisitive eyes, and yet when the time comes for the covers to be partially removed, expect the very people they've denied in the past to come running to sip the nectar for a brief moment.

What follows is the transcript (with grammatical tidying) of my hour long conversation with David Gilmour in which he explains the motives for this self-imposed exile, talks about his solo album, and touches lightly on other areas concerning the Pink Floyd. While much of the conversation involved short answers and left much unanswered by implication it would be true to say that his body language was considerably more friendly than his oral language. He appeared, not surprisingly, to be totally out of practise communicating with a creature from the press and required prompting several times to extract anything like the information I had hoped to obtain. That said, however, once the tape-recorder was switched off, he relaxed visibly, played me a couple of un-heard before demo tapes of Syd Barrett, and spent half an hour showing me round the facilities at Britannia Row Studios while playing a master tape of the solo album.

This schizophrenic attitude to someone he must, by his own admission, have regarded as an invader of his privacy, seems to confirm that the self imposed obsession with privacy has indeed become a way of life. I, and I hope many of you, regret this narrow-minded view of the public which has spent so much money placing him, and the others in the band, in this enviable position. That other major bands have managed to make their music, talk to explain their motives, and maintain healthily private lives is indisputable. If the Floyd really believe fame can be had for free they are, of course, entitled to that opinion: however, their freedom must cost their buying public some of the essential rapport that should exist between a band and its fans.

Why did you feel it necessary to make a solo album?

It wasn't strictly necessary – it was just something to do, a bit of fun: I've always wanted to get into one, and now seemed a good time. When the Pink Floyd aren't working it's good to have something to do.

As simple as that?

Well, it's not quite as simple as that. There are other things, obviously, like it's nice not having to work to a compromise once in a while, which you obviously have to do in a group of any sort, unless one person is hard and fast boss. Working to a compromise is a good thing, but it's nice not to have to work within one all the time.

So you were looking for a bit more freedom outside the Floyd structure?

It's not really freedom, no, it's just . . . no, maybe it is freedom. In a sense it's freedom – it's not like I feel imprisoned by being within the Pink Floyd structure: I like that, and that is very rewarding and valuable, but it's nice not to be within it all the time. It's nice to have a change.

Did you control the album completely?

Yes.

From choosing the musicians to producing it yourself?

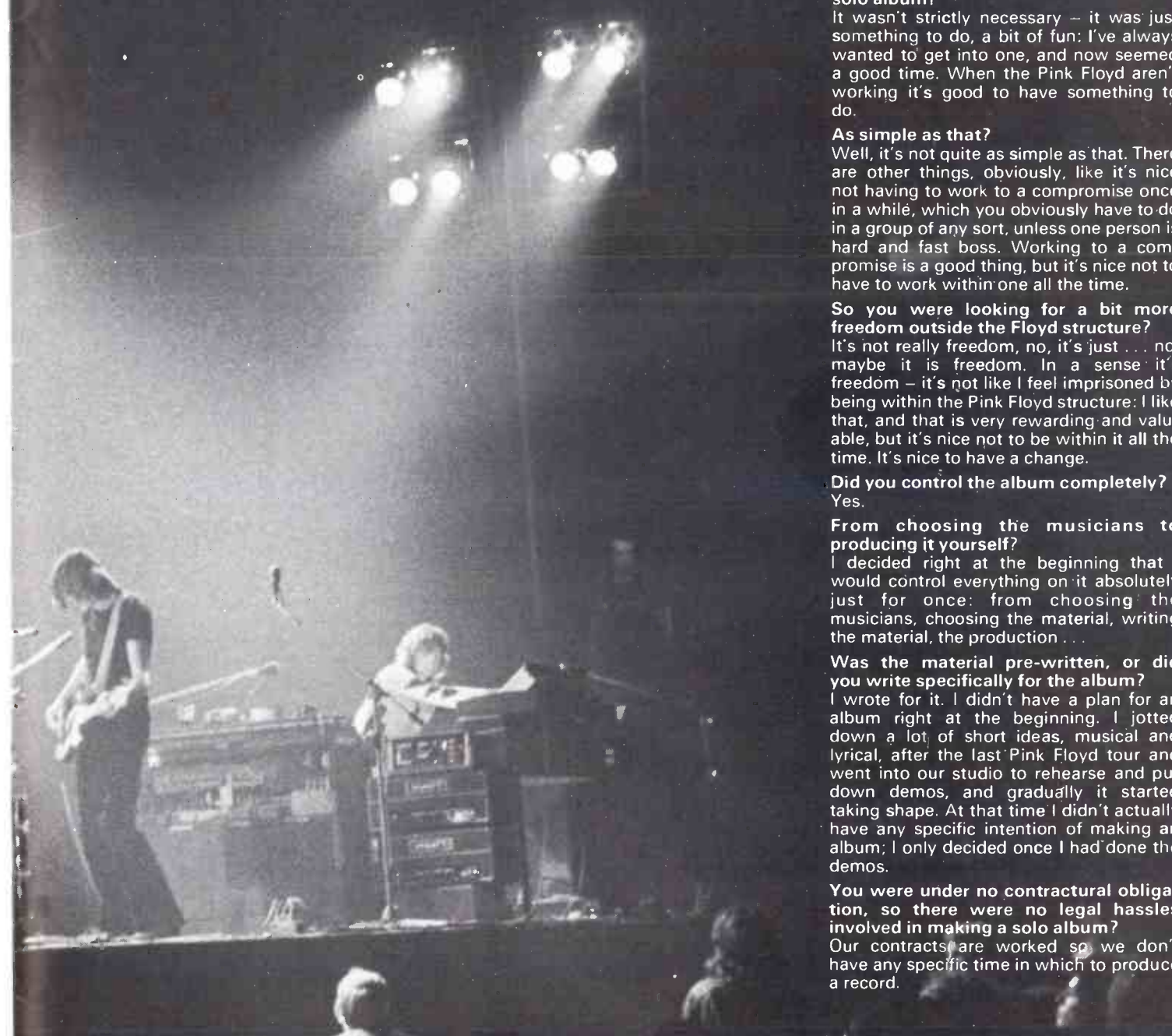
I decided right at the beginning that I would control everything on it absolutely just for once: from choosing the musicians, choosing the material, writing the material, the production . . .

Was the material pre-written, or did you write specifically for the album?

I wrote for it. I didn't have a plan for an album right at the beginning. I jotted down a lot of short ideas, musical and lyrical, after the last Pink Floyd tour and went into our studio to rehearse and put down demos, and gradually it started taking shape. At that time I didn't actually have any specific intention of making an album; I only decided once I had done the demos.

You were under no contractual obligation, so there were no legal hassles involved in making a solo album?

Our contracts are worked so we don't have any specific time in which to produce a record.



DAVID GILMOUR

Why did you choose Rick Wills and Willie Wilson to work with?

Because they're good musicians, number one, and because they're friends of mine and we have a good empathy between us. They were very capable of doing the sort of things I wanted them to do, and also because it's partly down to them that I actually got round to doing it. They and my wife were instrumental in pushing me enough to get me started.

Would you take it as criticism if I say that I regard the album as being Floyd without the keyboards?

No, I wouldn't take it as a criticism.

Did you consciously move away from the grand keyboard structure of . . .

Well, I didn't use a keyboard player, for one thing – I had to do it myself. As I said, I worked with these two guys, basically, who I know very well, and I thought working in the first place, at the beginning, with a keyboard player might prove restricting to some of the ideas. I did intend to get one in later on and go through all the stuff with a keyboard player, but it never worked out that I could get the right guy at the right time – so I didn't have a keyboard player. Finally in the last count, when I was actually there recording I didn't have a keyboard player and couldn't get one, so I decided to try and do it myself: so I did it myself, and so they are very, very minimal and very basic.

The lack of keyboards does give your guitar a lot more room to work in than on the Floyd's albums, despite the superficial similarity in sound.

This thing of it sounding a bit like the Floyd is not intentional: there was never any intention to sound like the Pink Floyd, but I do sound like me, and there's no way I can get round that. If I tried artificially to get round that it would be pointless and it would also be pointless for me to make an album different to the Floyd unless I really wanted it. I think it is pretty different but there are obviously at the same time similarities in the way I sing, in the way I play guitar. Basically I didn't try to make it the same as the Floyd, and I didn't try to make it different – I just wanted it to come out fairly natural.

There's ostensibly less 'studio trickery' than on Floyd albums. Was this also intentional?

There's quite a lot of overdubbing – but the same thing applies really. I didn't intend not to do that, or to do that; I just did each song as it felt right to me at the time, without wanting to go so deeply into it and think about it for so long that I lost the spontaneity. I did deliberately want to do it quite quickly, and do all the recording in a short space of time.

When I reviewed Animals last year I termed your guitar playing 'manic'. Your playing has come more to the fore on the more recent Floyd albums, and

in places you've got the same demented sound on the solo album. Is this conscious?

I haven't consciously developed it – I mean 'Animals' was bound to sound demented because it was a demented album, right? The whole thing was, and I do try and play what I think will fit. I mean, I agree there's one song on the album (his own) where I still do a guitar passage with masses of fuzz on it, but that seemed to work at the time and appeared a reasonable thing to do.

But Animals was significant in placing your playing further out into the spotlight, so to speak . . . Will this be continued in the next Floyd project?

I think there's been quite a lot of it to the fore going back – Wish You Were Here had quite a lot of it to the fore. It's really a question of who's coming up with what. At the time of making Animals I was into playing a lot of guitar, and Rick was particularly into coming up with lots of . . . or maybe, because of the way the songs were hard and aggressive, Rick didn't feel it suited so well. It's just a natural process – it's not anything that was pre-planned.

Can we talk about your guitars now – I take it you're still using a Fender?

Mostly.

What kind?

Stratocasters and Telecasters mostly.

Have they been modified in any way?

Not really, no . . . let me see. The Stratocaster that I use on stage with the Pink Floyd, which is one that I use quite a bit on the solo album, is . . . the neck is from the early Sixties, the body is about 1970, and the electrics are from the same time. It's got a Di Marzio pick-up for the treble, but I don't think that makes that much difference – it's quite nice, but I also use another Strat that is perfectly standard. I always modify a Telecaster slightly because I don't like the way they're wired from the factory – most other people seem to do the same, as it's more or less a standard modification that everyone does on the Telecaster. I also used a Gretsch – I can't remember what it's called – and I used a Gibson Les Paul as well. It's mostly between three guitars – two Stratocasters and one variation Telecaster which is an Esquire really.

Why do you prefer the Fender sound?

I think whatever you start off with you tend to stick with and I've always stuck with it, more or less. I do like some aspects of the Gibson sound, but I find it hard to get and hard to play, hard to feel really at ease with.

But it could be argued the Gibson produces the fatter sound which could fit well into the Floyd's music.

Uh-huh it could be argued. But I think that what I do use fits O.K.

You also have an amazing pedal-board, don't you?

I do have a pedal-board, but it's nothing that miraculous: it's just got a whole bunch of regular effects pedals built-into it – volume controls, tone controls; it's also got send and return so that I can insert new battery things into the circuitry so it

doesn't have to come out at the beginning or the end . . .

We're interrupted as Dave's roadie brings in two cans of very welcome Fosters, confirms the unknown Gretsch to be a DuoJet, and informs Dave there are a couple of Music Mans waiting for him in the studio . . .

What else is there on the board?

I've got two different fuzz-boxes – one's a Big Muff and one's a Fuzz Bass – which has a tone control with it so when you switch into that circuit you get the tone control as well; there's a flanger, a phaser, noise gate, treble, bass boost – that's basically about it. There was a Univibe but I took it out when something else had to go in, and I use an MXR Digital Delay now instead of a Binson.

Why did you change?

Superior quality. I mean Binson are very good, but it's quite a job keeping them going. I used to have half a dozen, but at every gig I had to take the top off, set and adjust it all up, clean it – but with the MXR I just plug it in.

What's your main amplification?

I use a Hiwatt generally, but I've also been using a Yamaha.

Have you considered using a guitar synthesizer?

I've thought about it, but I haven't got round to it yet.

Do you think that's an area you could develop into?

I've no idea until I try one out. I would like to try one out and see how well they work, and how reliable they are on stage. Most synthesizer equipment I've used has been difficult to manipulate on stage: you spend so much time trying to keep it in tune and sounding right that you haven't got time to play, but I'm not averse to trying them.

I've read that you're contemplating going on the road with this album.

Contemplating it . . . yes, but that's as far as it goes at the moment.

Is it a serious possibility?

It is, but I've no idea when. I mean it's just entered the periphery of my brain, but that's as far as it's gone.

Do you find the prospect of touring with what would be a distinctly less complex outfit an interesting one?

Yes, anything that's different is an interesting prospect. It would be . . . I would look forward to being able to . . . not as a permanent proposition: I don't dislike the gigs that we do in any way – I really love them. It's a terrific feeling going out in front of 50,000 people to do gigs, and be at the centre of a great sound system like ours – but at the same time it would be nice to do smaller gigs, and that would obviously be a possibility if I were to start doing stuff with a different band.

Do you find gigging with the Floyd a monstrous mechanical hassle before you can actually get out and play?

No, not really. Sometimes it gets to feel like that. It is, but it's not a problem that I have to face – we have got lots of people to take those sort of headaches off our heads. It is a big operation in that we have

to plan a tour months in advance: we can't just say 'let's pop out and do a gig', which would be a nice thing to be able to do sometime.

Rick is doing a solo album now, as well, isn't he? Are we going to see more of this kind of project from the Floyd?

I imagine you'll see one from Rick.

Is this a sabbatical year for the Floyd?

Well, it's something like that, yes. When you've been at it as long as we have it's nice to be able to take short sabbaticals from time to time. Rick has done one – I think it's practically finished but I don't know when it's coming out.

But you weren't involved in Rick's, and he not at all in yours?

Well, there didn't seem to me to be much point in doing it if I was going to be involved with the Pink Floyd.

There have been many instances of successful bands in which there are several writers breaking up because of the compromises that necessarily have to be made in that kind of outfit. How does the Floyd continue?

I don't know. I guess our aims are close enough together and we're not that madly egocentric ... excuse me a mo, must go to the loo! ...

Is your own, and the Floyd's, relative inaccessibility from the public deliberate?

Um, let me see. It's deliberate in the sense that we want to hang on to privacy for ourselves very much – we do want to hang on to that as much as is at all possible – but when the time comes for doing interviews, and there's something to be talked about, we do do some when it's something as hard and fast as that but a lot of the time there doesn't seem to us to be anything much to talk about that cannot be got from the music. It's different now because I'm doing these interviews to promote my album which is a hard and fast reason for doing it. It's important to me.

But, by the same token, if in the early stages the individual members of the band had promoted their own identities you'd probably have found there would be no reason to give interviews now. Had the band's members been better known, there would have been no need to promote the name David Gilmour.

Yes, this is true – I want to promote the name David Gilmour a little bit so people will go and listen to the album and hear if it's worth it, but I'm glad we've done it this way round. I don't feel the loss of personal identity as such in the public eye and I don't desire it. I'm not doing this to promote my personal image as such – it's just that I want people to listen to my record, and if I don't do it, not nearly as many people would listen to it and I'd like to give it a fair crack of the whip. I wouldn't like to think in a few months' time that I could use as an excuse for its failure the fact that I hadn't done anything to help it.

So a tour might be more on the cards than you've actually hinted?

No, because I certainly won't be doing any touring until the success of this album is really established or lost.

So, it really is a deliberate isolation which you and the other members of the band have placed yourselves into?

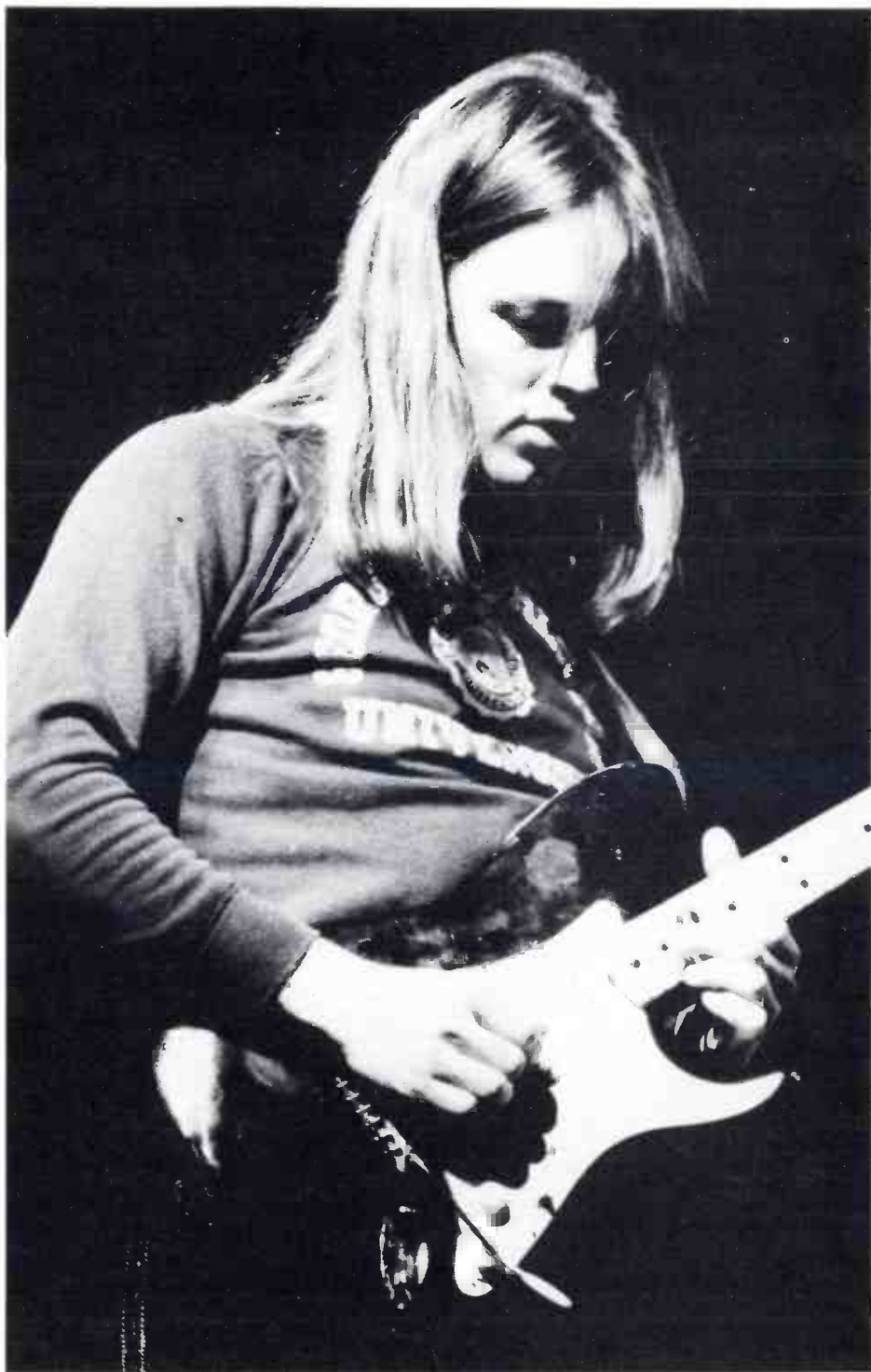
We really don't want to become public property. There are a lot of people who have, and their lives aren't something that I envy at all. I don't want that – I don't want my life to be like that. I value being able to do anything I please – go out to concerts, to the centre of the town, wander around, and do everything I want to do that I did before we were successful without there being any great change. I hate the thought of walking around like anyone else you care to mention and having people continually staring at me

and tormenting me. A lot of people are happy to trade that, to have that and lose their privacy – but I'm not, and we're not, as a group. It's not so terribly unusual these days – lots of others are doing it. There are a lot of other bands you wouldn't recognise on the streets ... The Eagles, for example, would you recognise all the Eagles if you saw them on the street? I certainly wouldn't.

I would.

(Tough luck Dave, picking the Eagles out of a hat ... Asst. Ed)

Well, you might just about, but you're obviously a cognoscenti.



DAVID GILMOUR

How long do you believe the Floyd can continue producing albums of such consistently high standard?

I can't see why the standard should drop, particularly; I mean obviously they'll fluctuate.

Do you consider Dark Side to be as musically amazing as the press and public?

No – I thought it's strength lay in the idea, in the concept of the whole thing, and in it being very, very consistent. I think the musical highs were toned down a little bit and the lows were eliminated and as a record it was very, very good; but I thought at the time, and I still think a lot of the music was, if not weak, then not as inspiring as some of the other stuff we've done. I don't think it was a perfect marriage. I think something like the quality of the music of 'Echoes' married with the quality of concept and idea of Dark Side of The Moon would be better. In some ways I think the quality of the music in what's actually there in Wish You Were Here is greater.

That suffered because of the overkill of Dark Side?

In a way, you could say that, but it also suffered because of us – some of it wasn't performed as well as it could have been: hearts weren't in all of it all of the time.

And yet Animals is a real jump ahead, isn't it?

Yes. Animals is geared towards a smaller audience I suppose, and I never expected Animals to sell as many as Wish You Were Here or Dark Side because it's aimed at a narrower audience... there's not a lot of sweet, sing-along stuff on it!

Understatement of the year?

But I think it's just as good, the quality is just as high.

Are you then, that financially secure that you can deliberately aim a record at a smaller market?

Well, we've always made records for us first and Animals was the record we wanted to make at the time. It's only looking at it afterwards – or even during the making, we knew then that it wouldn't appeal to so wide an audience...

Did you get a vibe during the making of Dark Side that it was destined to be such an incredible success?

We all got a vibe that it was pretty good and it would probably do better than anything we'd done before and when we finally got the cover finished and put the whole thing together we all thought it was very, very strong – we were all fairly convinced it would do better. We thought it might do the top ten in the US.

Is the Floyd's visual imagery also a co-operative effort?

Largely, yes. We all do work on it.

You're not really used to being interviewed, are you?

No.

Where do you go from the theatricals of the last tour?

I don't know yet.

You seem to be deliberately building walls to knock down again.

Precisely.

Have you modified your sound system since we examined it last year?

It remains the same now, more or less – I don't know the modifications that are going on. It's always out, being rented out.

Presumably the Floyd will be on the road again next year with the next product. Do you really feel there's an auditorium in the country which can cope with it?

Well, there's not an auditorium in this country that compares with some of the auditoriums you get elsewhere. It's a shame that a nice sized auditorium is not of good quality because there are all sorts of auditorium over the world where you can get fifteen to twenty thousand people in a room which has good sound and none's too far away.

Talking of sound quality – the Knebworth gig you played some years back while allowing some hundred thousand people to see the band had pretty poor sound quality.

We had an awful lot of problems at Knebworth – very specific problems with the generator failure, and all the keyboards going out of tune. There's nothing outside our scope at a gig like that that can't be coped with, it's just that various things went wrong at that specific time added up to make it difficult – also, we'd just finished an American tour and we had like a week to get all the equipment back from America, repaired, out to Knebworth, and together for a gig which involved all our guys working day and night for three days without any sleep; and also, then having to do the sound for all the other people on the gig – it was so unfortunate we were so close to the end of our American tour; we were very in practice and were playing very, very well at the time and we just got thrown. On stage we got thrown by the Hammond and all the other keyboards going out of tune because the generator wasn't keeping up 50 cycles and out front they were thrown because the equipment hadn't had time to be fixed and adjusted quite right, and lots of stuff was breaking down, and everything was against us. But there was nothing that could stop us playing, and that is a perfectly conceivable gig to do.

Is there any chance of the Floyd doing a summer festival this year?

No, there's no chance of us doing one.

The Pink Floyd, as a band, is so much on a pedestal – how much of what goes on at street level, in terms of culture and music, can actually come inside this building.

It's not the band – well it is, but it's not how you see it, or how most people seem to see it as four people up on a pedestal. It's the *image* of Pink Floyd that's up on the pedestal, but the four people in it can slip out in the shadows and leave it behind. The Pedestal and the image stay there, but we're not on it all the time. We

can move right out because of the way our image is, because of the facelessness of our personal publicity we can do exactly what we want to do.

What sort of music do you listen to personally?

Mostly I listen to the radio – I've had so little time to listen to records in the past two or three years – I mean literally not switching the gram on more than half a dozen times. I've got piles of new records which record companies give me, but I haven't listened to any of them. I sometimes get influenced by things I hear on the radio. Most of the things I hear are on the Horn, or the Peel show when I'm driving home at night.

Later Floyd albums, and your own solo, contain less of what used to be termed the 'spacier' passages of the early Floyd material. Is that because you've moved on, or is out of consideration for commercial realities?

It's nothing to do with it being commercial or otherwise. It's just what we want to do at the time, what it fits with, and where it feels it would be right. If it suggests itself, and we try it and it works, then we use it; if it suggests itself, and we try it and it doesn't work, or if it doesn't suggest itself at all, then we don't.

I wouldn't have thought it was as easy as that. Your more recent material is shorter, seems to have basic song structures with choruses and middle eights and all the rest of it, whereas you were into twenty minutes non-structured pieces.

Well, I mean 'Echoes' was pretty structured; Atom Heart Mother was pretty structured: you're really going back to Saucerful of Secrets and things around that sort of time to find that sort of thing: they were structured but more loosely so. That is going back quite a long time, but that isn't what we want to do.

But even things like Echoes and Atom Heart Mother – you say they're 'structured' but to Joe Public out there it's unstructured and something to listen to when he's out of his brain.

You should be able to listen to it when you're not out of your brain. I mean, I think Echoes is as structured in its way as Dark Side of the Moon.

Do you still pioneer your music on the road before you record it?

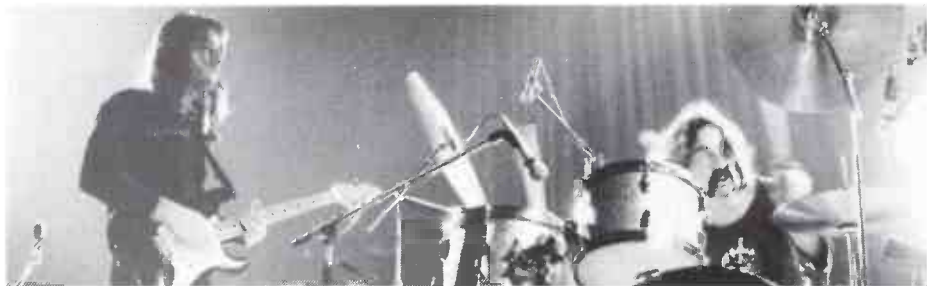
Not always – we had performed Dogs and Sheep under previous titles before recording Animals.

How difficult is it reproducing your studio sound out on the road?

Sometimes there are obstacles to be overcome, but we can generally think of a way of doing it.

Are you totally immune from the criticism that follows some of your gigs concerning the theatrics, the effects and the use of tapes, or does it completely wash over you because you're doing exactly what you want at the time?

It doesn't completely wash over us, obviously – one does hear these things, but the only thing that really bugs me about it is they say we use pre-recorded



back-tracks and stuff which we haven't ever used.

But the intro to Wish You Were Here is on an eight-track tape . . .

But that's just a chord, just a basic background chord which would take up so many of Rick's fingers – I mean, we could pay half a dozen guys to stand there to play one chord, but that's pointless, isn't it? It's hardly a recorded backing track. The 'Machine' song has got a bass pulse on it, pre-recorded – but that's only to keep in time with the film because we actually synch it with the film and have to wear headphones.

Roger wears cans through the whole gig . . .

Yes, that's because he likes to for his singing – he can hear his singing better . . . he can balance, he's got a little mixer where all the mics go through and he can balance them as in the studios.

The Eagles last year were critically slammed for appearing as rock'n roll dummies. In some respects, the same criticism could be levelled against the

Floyd, that the street's idea of energy is no longer there – if it ever has been. Do you feel it necessary, or are the theatricals saying it for you : – are they really relevant?

I think they're very relevant to the music, but they're not necessary – I mean absolutely necessary. Obviously you could adapt the set if we weren't working with those things, but we could do it without them. I think there's a lot of energy and stuff going on when we play the Animals stuff particularly. It's all down to personal taste, really, isn't it. I mean, we play what we want to play – I mean, I don't know exactly what stuff you're talking about, but it's stuff that we probably wouldn't want to do, and that's our choice – it isn't anyone else's. The public's choice is to come or not come, and the critic's choice is to say it's good, or not from their personal opinion – but it's only their personal opinion . . .

So what you're playing is only your personal trip?

Yes, it is, as it is with everyone else. You can't spend your time doing things for the

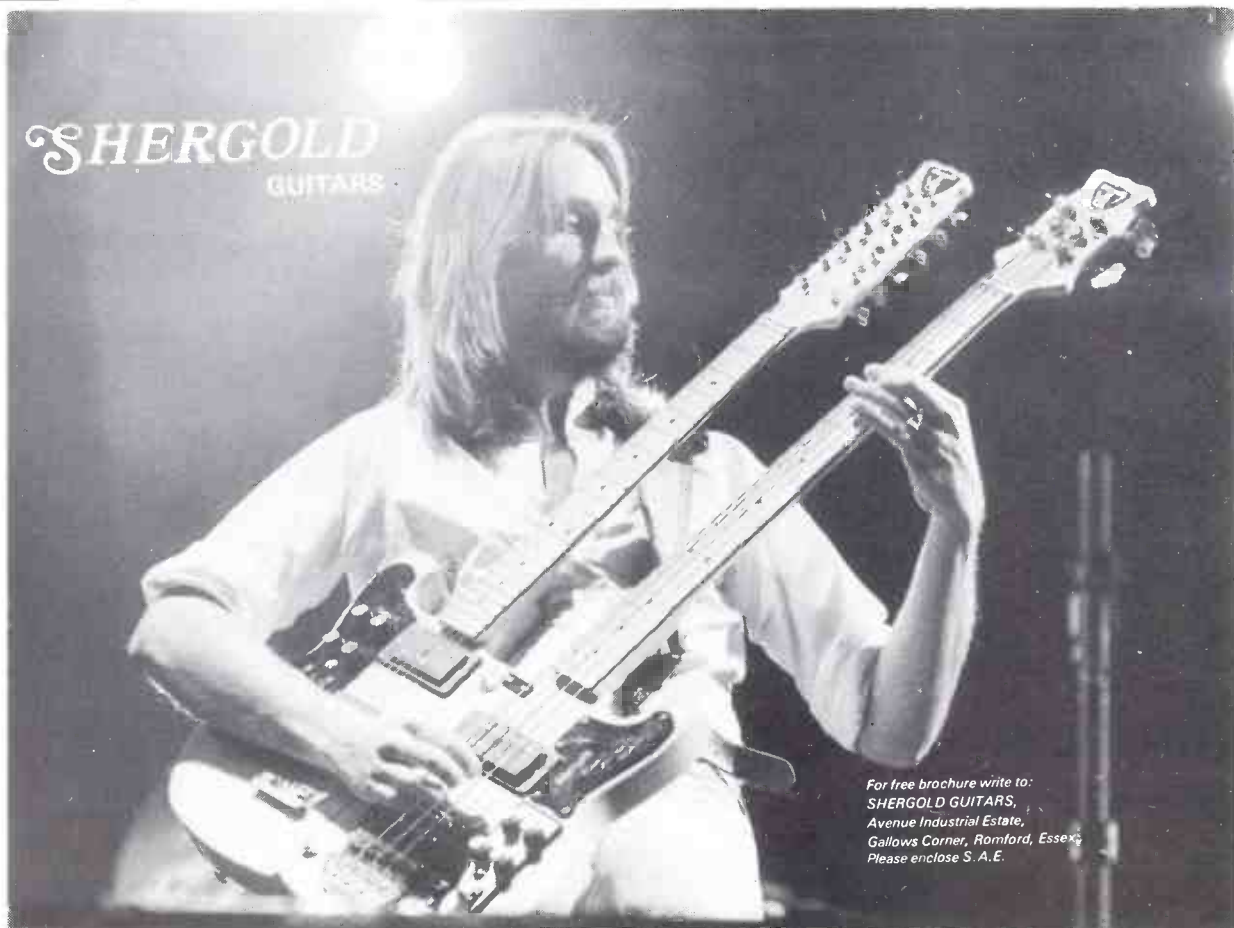
public. You can't eternally take into account what critics and the public want, what you think the public want, to make your music. It'd be crazy to do that. But I personally, and I think we all do, but for me I work on the philosophy that if I like it, other people will like it. One has to use one's own taste – and if it suits the public's taste, that's good; but if you start working outside your own taste, then you're completely lost; you're working in a complete No-Man's land, you'd never know where you were.

But, I know it's miles away from the Floyd, but the Top Ten works on precisely that basis.

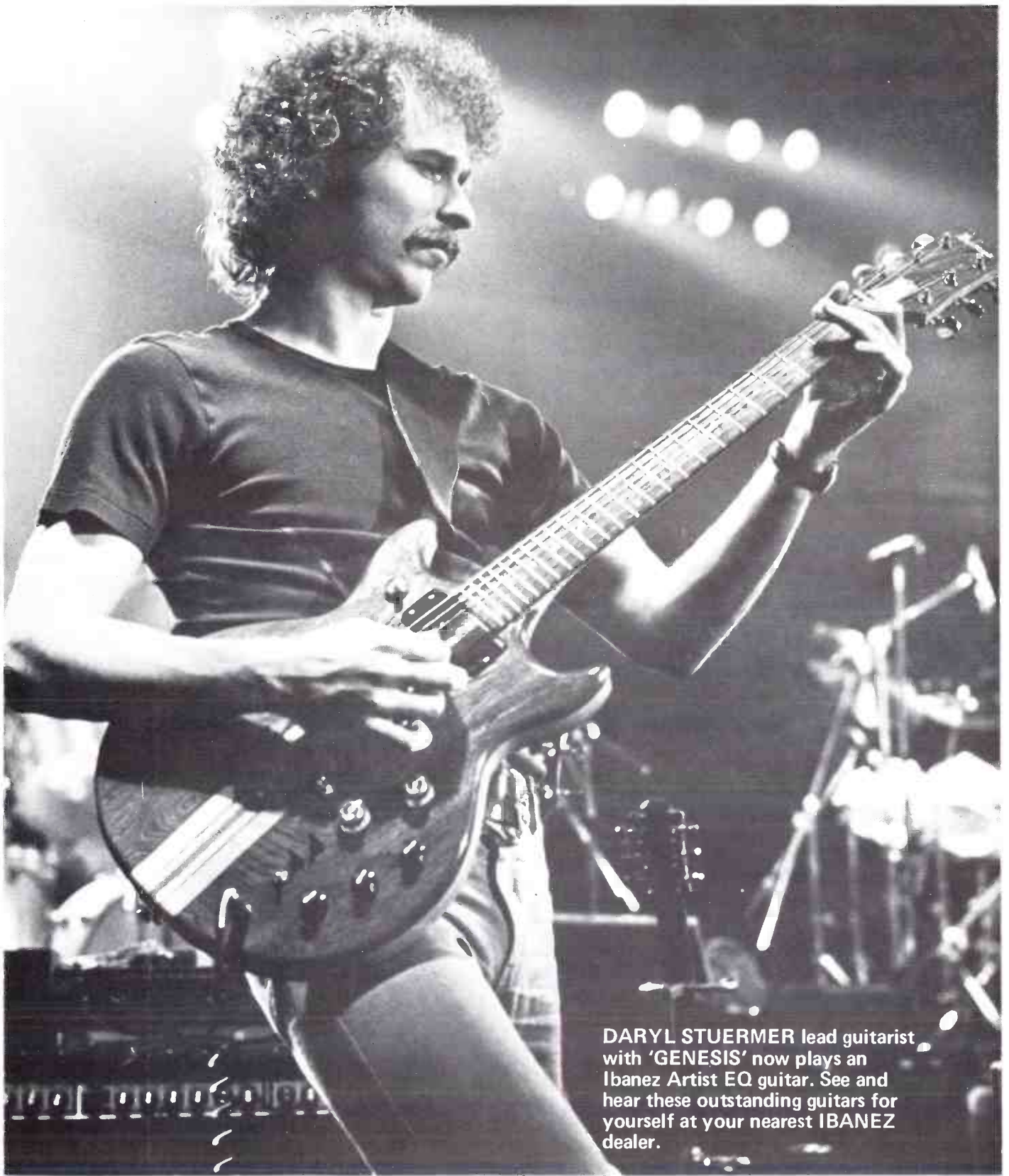
I know, and I've always been terribly unsuccessful at predicting what's going to be a hit single. I mean, that's not the line of work I'm in. I'm not in the line of producing top ten pap for whoever it is that buys those singles – that's not the line of work I'm in. It's as different an industry to mine as I don't know what . . . it's just not the industry I'm in. I'm trying to make music that I think is good music, and I have to be my own judge first, before anyone else.

The Floyd have come an awful long way since 'Emily' – is there a lot further to go?

It's always a question of just something that we wanted to do and enjoy it – that's as it is now. I don't see it as linear, it's not getting from here to there, it's just carrying on. As long as we can carry on making exciting pieces up, and as long as the public will support us enough so that we can keep on doing it, we will.



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INSTRUMENT REVIEW

Amplifiers



THE PIGNOSE

Price: £87.50 inc. VAT

Reviewed by: Peter Douglas

A famous name, but few musicians in this country are likely to have seen one before now. That's all changed, however, because Bob Wilson – former Rose Morris and Maison Rouge 'supremo' – is bringing them in via his new company Atlantex.

Essentially there is not a great deal to say about the Pignose. It's very small (8½" high) and very light, with a handle on the top enabling its owner to carry it around like a transistor radio, which it strongly resembles. The case is covered with brown imitation leather and the corners are well protected. The case swings open to reveal a speaker of around five inches in

diameter and six small Duracell batteries. The latter are the chief advantage of the amplifier, since they render it completely portable. There is a mains converter socket for use if preferred, but this will not usually be brought into action by most owners since it virtually defeats the object of having an amplifier you can carry around.

On the other hand, it has been quite widely used as a studio amp. The way this works is to stick it on top of your usual amp – or indeed any old heap of junk that happens to be lying about – and use it as a pre-amp. The sound of the Pignose will then dominate the natural sound of the larger amplifier. Then again, some guitarists (and the thing was originally designed with guitarists in mind) prefer to d.i. from the Pignose straight into the board.

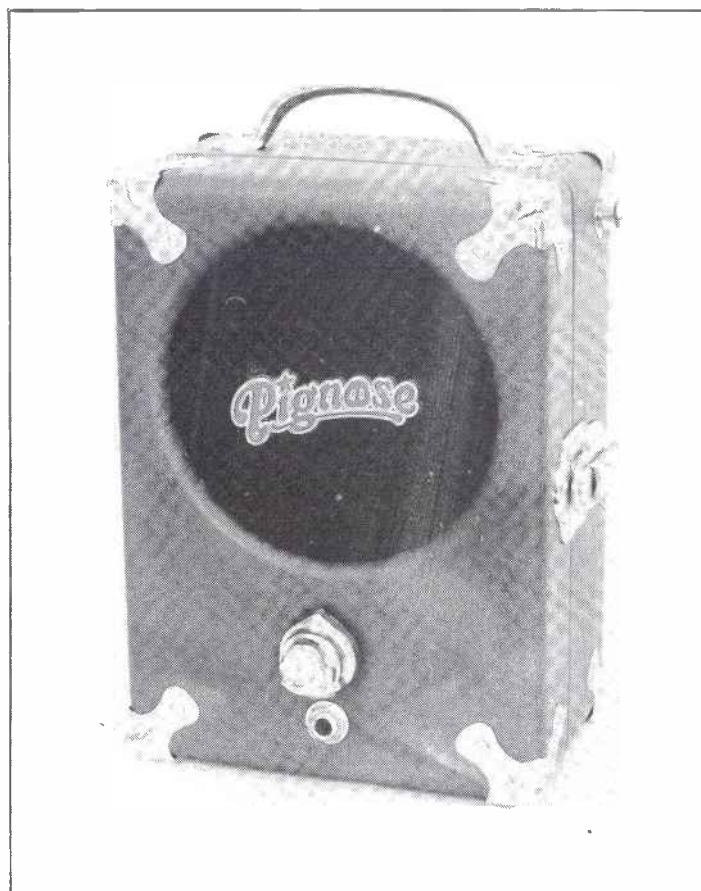
There is only one control – the nose itself from which the unit takes its name – a chunky snout which you grasp between thumb and forefinger in order to achieve the magical effects of on/off, volume and distortion. The aforementioned Wilson (who, despite his ability to talk the back legs off a donkey, plays a lousy game of pool) claims that the nose control also affects tone, and to a certain extent this is true. The higher you turn it, the more the volume, distortion and hence richness of tone. But in all honesty it hasn't got any more to offer tonally than any other distortion unit or pre-amp, and any variation is merely by the by. In the studio this won't matter, however, since if you're d.i.ing it you can find enough tone on the board; and live you will be using it with another

amplifier in any case. Bob insists that the Pignose is first and foremost a pre-amp, and its function as a practice amplifier is strictly secondary, though of course a vital part of its role.

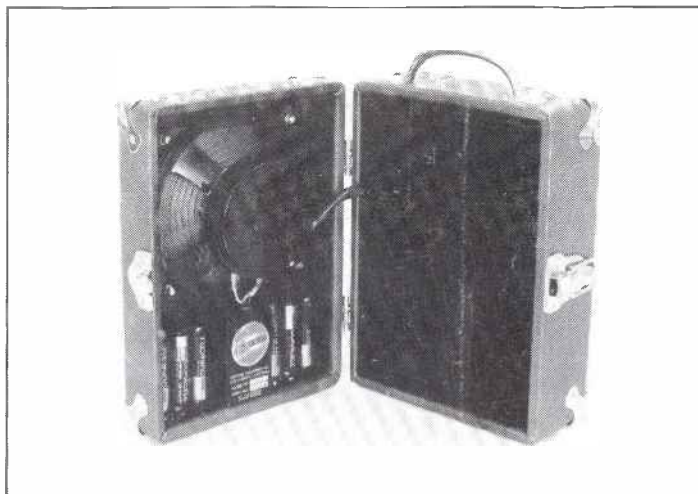
Keyboard players, harmonica players, vocalists and even bassists will be equally at home with this unit. The peak power rating of the amplifier is three watts, whilst the speaker is rated at five – and eight for transient peaks. Thus there is no way you can blow it short of plugging Judas Priest in and winding them up to earthquake level. For practice you can alter the sound to suit the instrument by having the Pignose either open or closed. A strong metal catch on the side fastens it shut, and the sound is similarly bassy and "closeted" in this position. Open, there is more treble bite, and this is recommended for guitar practice.

I did find the sound a little disappointing on its own when used with a cheap Japanese copy guitar (an appalling instrument – strings 6" off the neck, sound like fingernails down a blackboard, etc.). On a large amplifier, you can compensate for the shortcomings of the guitar by twiddling with the tone controls. With the Pignose a nasty guitar will sound nasty, no escaping the fact. But by the same token a good guitar will sound good. Using a Gibson, Fender, Ibanez or Yamaha – in other words a guitar with some degree of power output from the pick-ups – will produce a positive sound from the Pignose.

The last consideration is really the first for most people – the price. And this is where we must scratch our chins ruminatively. At £87.50, including VAT, it may sound a bit steep. You can, after all, get a Vox practice amp for £40-£50, and others for a comparable price. But the Pignose isn't merely a practice unit. Its numerous American owners apparently – and rightly – value it for its own sound as a pre-amp. Beginners could find it a godsend: you can play at any volume from barely audible to LOUD with the distortion full up. When you graduate to a large amplifier, the Pignose's function will shift from practice and learning to pre-amp, and will hence never be redundant. On balance, therefore, it is to be recommended as an all-round *useful* item in any player's armoury.



The Pignose: in carrying position (left) and in playing position (below)





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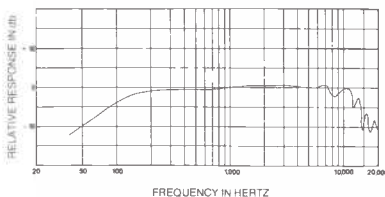
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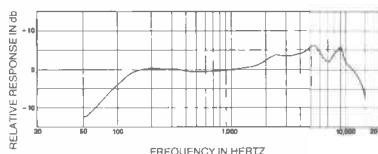


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INSTRUMENT REVIEW Amplifiers



SOUND CENTRE P.A.

Price: £299 plus VAT

Reviewed by: Peter Douglas

Not just a P.A. but a shop too, located in Cardiff. The subject of this review consists of a pair of speakers, a P.A. amplifier, two long speaker leads and a mains cable. It is billed by the manufacturer as "a P.A. for Clubland" – which means that Sound Centre have not been so ambitious as to claim that what they have to offer is suitable for a loud rock group. In other words, Sound Centre are aiming at a specific market, and good on 'em for not making it out to be something it ain't.

The amplifier has four channels with the most rudimentary facilities: volume, bass and treble on each channel plus master volume and presence. There are

two inputs per channel. On the back are a pair of outputs, an output to slave, and echo send and return. The mains lead is detachable. There is a fat on/off switch on the front. The whole caboodle is impressively tough-looking, with metal-protected corners, recessed front panel and strong case. There's a carrying handle at one end and four rubber feet at the other, as well as four on the underside. The amplifier delivers 100 watts r.m.s. into four ohms, despite its light weight and compact size.

The two cabinets are equally compact, squarish in shape and each possessing an HH PD80 12" speaker and a Fane 50 watt horn. Like the amplifier they are well finished, well protected and thoughtfully designed. The front speaker grille is attached to the cabinet by means of four strips of Velcro, thus making rapid access to the interior of the cabinet an easy matter. The whole of the front is slightly recessed. As before, feet and handle are provided.

The cables supplied are good and long – an essential feature of even a small P.A. like this, and the fact that the mains cable is detachable is a definite plus.

Before going into what the Sound Centre actually sounds like, I should mention two small improvements which could put it into a different class.

I personally found its logo tacky in the extreme and similarly the sick-custard yellow of the amplifier's master section looks somewhat lurid, and does the whole thing a small but significant disservice. In short, it makes it look cheap. Well, it is

cheap – but it doesn't sound cheap.

The sound of the system is of a surprisingly high quality, considering that the complete all-in price is £299 plus VAT. Using a variety of top quality Shure microphones (SM58, SM59, SM62 and PE5EQ) it was possible to achieve an enormous variety of tone. Thus eliminating feedback was not difficult. Though the treble control on each channel gave a nice degree of crispness and bite, the master presence could also be brought into play where the mike itself was a little on the bassy side.

The ultimate test was to place the Sound Centre in competition with a drum kit, 100 watt bass stack and two loud guitar combo amps. This was of course a completely unfair test. For a four piece rock band steaming into "Shake Your Money Maker" with a blistering row of backline amps, you really must have a P.A. of about 400 watts if the vocals are to be heard at all, or the singer isn't going to shout himself hoarse. The Sound Centre was not loud enough in this situation, but it was a miracle that it could be heard at all. When the amps were turned down, the vocals came through loud and clear. The sound was notable for its crispness, depth and lack of distortion. We didn't try putting instruments through the P.A., feeling that since vocals are the trickiest sounds to get sounding right anyway, the system had already proved itself.

The quality of the Sound Centre was thus a pleasant surprise, as was the price, and it will be interesting to see whether the same manufacturers start building bigger systems using similar technology.





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GUILD G37 BL

Price: £350 plus VAT

Reviewed by: Tom Stock

The Guild arrived in our offices in the same unopened box which had been its temporary home since it left the factory on Rhode Island, U.S.A. Its journey was interrupted by a night-stopover in Brighton where Guild UK live and then on up to London without even breaking the seal on the box. That is, you must admit, a pretty determined indication of their faith in each and every instrument sent over to them. Was that faith justified? Is it an acoustic killer or just a pile of potential match-sticks? Read on, and stay with it.

I've never made any secret of my respect for Guild's acoustic guitars – I've not had sufficient personal experience with their electric models to pass any binding opinion – but this G37 BL (the BL presumably standing for Blonde) really has capped the lot of them – apart, perhaps, from the outstanding custom rosewood 12 string, retailing around the £750 mark. Guild seem to have concentrated their marketing efforts more on the D40 variations rather than on this particular model but exactly why must, after lengthy consideration of this guitar, remain a baffling mystery.

Construction

Without exception, every guitarist who wandered into Beat's offices during the time we had the G37 on loan, commented first on its appearance, and then after a couple of trial chords, could only find praise for its construction, action, tone, neck, fretting – you name it, and so did they. It's rare for an acoustic guitar – normally a case of one man's meat and all that – to find such a general consensus of good opinion. So why is it good?

First off, it *looks* so damned good. The back, sides and neck are beautifully grained maple (the back is one piece and pressed to a slight bowl shape) while the top is a single piece of really solid spruce. All of these areas are left natural blonde, with just a clear protective varnish to keep the scratches out. The fingerboard

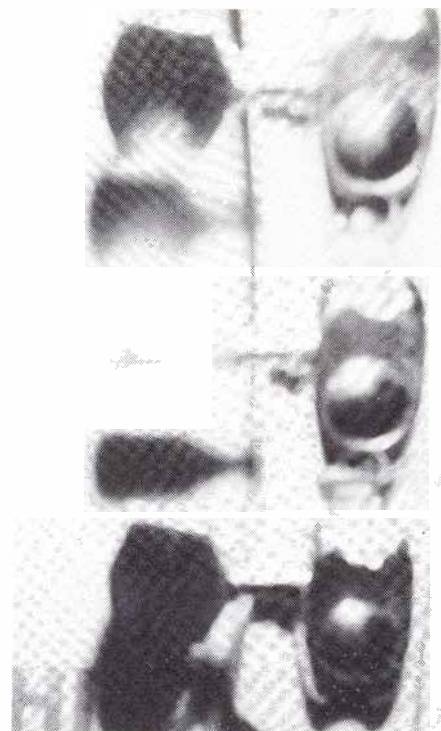


appears to be rosewood, with simple inlaid position marker dots, while the head is finished jet-black with Guild's name and logo tastefully inlaid. Body decoration is kept to a bare minimum (just the thing to go with natural blondes!) while my only criticism of its appearance concerns the scratch plate – a dark, tortoiseshell job, nicely shaped, but somehow the wrong colour: a clear plastic one might just look that bit better.

Secondly, it's beautifully made: there just aren't any of the usual blobs of glue you find on lesser guitars (remembering of course this one is not a cheap box), but it goes further than that. From the choice of wood to the distancing of the internal supports the Guild just oozes class. The machines, fully enclosed Schaller-types are amongst the very smoothest I've ever come across, while the slightest shaping of the heads just adds that bit more style.

Quality

Thirdly, it plays well – not easily, but well. The action on this example is quite low, but Guild told me they could set it even lower if required, although there is a slight hint of fret buzz on the bottom E when hit very hard so I'm more of the opinion that it's just about right now. The



neck and action combine to demand almost a Martin-like approach by the player – you really have to play well to get the best out of an instrument like this. I'm not suggesting at all that it's only the Segovias and Kottke's of this world that could really do it justice, rather that whatever you play, from simple chords to complex classical patterns, you have to make sure you play it accurately. It's certainly true that a guitar of this quality is worth a whole load of guitar lessons as it's far more demanding than the average guitar tutor could ever be. It tells you when you've got it right, and warns you when you haven't.

Projection

Fourthly, it sounds bloody great! The overall tone really is overall – there are no highs or lows over the whole range, just a perfectly equalised sound. I imagine it would be a very, very happy guitar in a studio watching the engineer fighting with a graphic equaliser on its lesser colleagues. I've been told it's a little low on projection – always the most difficult aspect of judging a guitar – but it sounded OK to me – and there's more sustain available than is decent for an acoustic – the sound keeps ringing round until it eventually dies away evenly.

So, there you have it, an honest, over-the-top, undisguised and unashamed rave of a review. Really, though, when someone lends you a guitar that is as good as this one, you've just got to say so. The Guild G37 BL is, admittedly, expensive in ultimate terms – £350 plus VAT is not chicken feed – but when you consider a few years will pass before the wood fully matures – i.e. the sound's going to get better than best! – along with all its other attributes, it could, ironically, be described as a bargain.

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INSTRUMENT REVIEW

Keyboards



KITTEN SYNTHESIZER

Price: £495
Reviewed by:
Dave Greenslade

The name, while being an obvious choice for a baby cat does not in any way relate to its behaviour as a compact, punchy, and in some ways, more controllable instrument than its older relation the Cat synthesiser.

The kitten comprises a 3 octave keyboard immediately above which is a very manageable control panel, thus left to right, pitch bend slider, with locking 'click' central position — the first improvement on the old cat (although I believe a locking slider is on the SRM model) octave shift — taking you 3 octaves up and 2 down, and glide, which I find a bit severe. Next the LFO frequency and a splendid LFO delay with a range to 5 seconds. Immediately above the LFO controls there is a lamp that flashes at the LFO rate, which could be useful as a guide if setting the kitten while playing another instrument on stage.

Above this left hand panel there is the

ADSR Transient Generator. The keyboard incorporates a 'multiple trigger' principal allowing fast keyboard response since you don't have to lift your finger off a key to trigger a new transient, very useful for speed kings. ADSR repeat (auto and gated) are also included. I found the use of auto a useful click track rhythm when recording, and discovered some very interesting patterns on sample and hold mode.

The Kitten is a single oscillator synthesiser, the VCO panel being situated in the centre of the instrument with sliders controlling the audio levels of sawtooth, triangle, pulse and sub-octave one and sub-octave two. The sub-octaves create a sound depth similar to a two oscillator instrument and are a worthwhile inclusion. Directly above the waveform sliders are situated the modulation pots and patch switches, adjacent to pulse width and tuning pots.

For the technical the voltage controlled filter used on the Kitten is a 24dB/Octave, four pole lowpass type with adjustable resonance (Q). This type of filter attenuates all frequencies above the cutoff frequency setting (marked Fc). For the rest of us the Fc and Q sliders probably do more than anything else in 'shaping' the sound already chosen. Fc and Q are most effective although I would like to have seen them positioned on the left of the panel for convenience sake — a small point. There is a keyboard control knob and when used at maximum the Fc will track the keyboard notes doubling on every octave. Inevitably there is 'White noise' facility together with the voltage controlled amplifier (VCA) which can be patched to ADSR or by-passed.

All the symbols and information are printed white on black, and are very clear, this avoiding the need to grope around in the poor lighting conditions at some gigs. The

lay-out of the kitten is clear, logical and easy to use.

The most important feature of any instrument is the sound. Unlike some of the smaller synthesisers available the kitten produces a good 'musical' sound, and with its fairly comprehensive specifications (within the limits of a one oscillator synth.) The kitten can be a lot of fun.

Sent to me with the kitten was an impressive six page leaflet crammed full of modifications designed for Cat/Kitten synths. A few examples that apply to the kitten — HP/LPVCF — 12/24dBVCF — LFO square offset — interface pedal — VCA pedal input — keyboard trigger on S & H — and glide on auto S & H, the list is endless. I must point out however that at the moment modifications are not available in the U.K. but I was told there are plans to introduce at least a selection of the U.S. list in the future. Two optional accessories that are available are the glide foot switch — very useful — and a VCF pedal (creating almost a Wah Wah effect) that can also be used to alter the pitch on the VCO. This last function needs a good deal of practice to become accurate when going for particular intervals, but is worth persevering with as it leaves a free hand for the other control functions (or to pick your nose).

The Kitten would be a good tool for the player who doesn't earn a fortune (yet!?) but who perhaps uses an electric piano and/or string machine and needs some good front line solo sounds that are quick and easy to set up.

The light weight of the Kitten and its size 17 1/4" x 24" x 5 1/2" enable it to be slotted into your present gear arrangement without much hassle; the recommended retail price of £495 is good value for money in these days of exorbitant prices generally for instruments which the musician usually has to bear. The VCF pedal is £35 and the glide switch pedal £12 (both optional).



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How time flies, and how things change. Jethro Tull Mark 1, Blodwyn Pig and the Mick Abrahams Band are firmly locked in the memory as classic relics of a great little era; '68, in short, was being recalled when Mick Abrahams, '78, arrived for an interview. These days he looks like your local swimming instructor, neat and very healthy. The most recent news of the bluesman a decade on was Abrahams travelling the country as a Yamaha demonstrator; now the man's carrying a demo tape and it looks as if it's all about to happen again.

"There is a general idea to do an album," he began. "I have a considerable backlog of material, but I see the music business going in cycles and I didn't feel it would do any good re-emerging during the punk explosion."

Those demo tapes are immediately Mick Abrahams, no doubt about it, but at the same time he feels that his playing has changed. "There's a definite jazz/blues feel which I can't seem to stray away from, but I now have a great leaning towards country music."

WAIT – come back. He's talking more about bluegrass and pickin' than Dolly Parton country. Albert Lee is the man of the moment. "Like myself, he was initially steeped in blues – go back to Chris Farlowe's Thunderbird – although while he's fully into country now with Emmylou Harris I still like to play some downtown Chicago shuffles. But the main thing I've been experimenting with is flat picking. It all goes back to the blues."

Mick is doing his thing on a Yamaha SG2000 nowadays. "I used to have a Gibson SG which I had for about thirteen years. It was a superb guitar but I found I couldn't get much low level response out of it. What I always got was the 'Mick Abrahams sound' that everyone used to dote on. That was OK while I didn't want to go any further than that. Then Yamaha approached me to try one of their guitars – a long time before I actually worked for them, and well before they produced the 2000. The 2000 is a much meatier axe than the SG. For a start the wood's a lot denser, maple and mahogany, and it's a one piece axe. I've also started using – would you believe it – Yamaha amps. I know I sound like a salesman but I've found they were able to give me the right sound at low volume which was important as I was getting fed up with being over-loud. There's only one or two bands that can play loud and really good; Cream was an obvious example, there's the Who.

"If I can get the SG2000 and the Yamaha combo miked up through a

good PA I won't have any problems. The sound of the guitar through the combo reminded me of that hard Hank Marvin type tone; I was really knocked out with it." To achieve that little bit extra in the tone department, Mick uses a couple of effects to help him along. "I've been using some Bell Electrolabs stuff. They do a very nice phaser, flanger and sustain. I tend to use them just on little bits here and there. I don't know why, but I seem to write most of my songs with the flanger."

MICK ABRAHAM'S: why it all goes back to the blues



As far as the album goes, Mick has about three quarters in the can. He will complete it, possibly re-recording some of the tracks, as soon as suitable finance has been set up. On the road, he plans to go out as a solo performer with a backing band, "playing a few songs on my own, cracking a few gags. Without turning into a total comedian overnight, I'd like to entertain audiences as well as present them with the songs."

What about a little touch of living in the past, then. Were the good old days any good? "I learnt a lot of hard lessons, like not to sign contracts without knowing what's happening. I suffered rather badly at the hands of certain people on the management side. Musically, I must confess that I feel the Jethro album I was on (This Was) is still their best. For me that was initially a very warm, bluesy and jazzy kind of band – personality factors aside. Ian was a businessman and I wasn't. I was a blues purist, although I've since learnt that I'm not – I'm a musician. For him, what happened to Jethro was a logical progression, but I couldn't listen to it. I did enjoy that period. In a lot of ways I was very sad to . . ." here Mick paused to search for the right phrase . . . "get the sack" . . . and laughed when he found it. "I could envisage a progression to longer arrangements, but keeping that blues and jazz feel in the band. I could get into that until the cows came home."

Back to the present. How's the picking coming along, I ventured? Mick, who's very quick off the mark when he spots a gag in the offing, screamed with laughter as his finger strayed towards his nose. "Fine. I'm getting into a lot of faster playing, from both hands. My playing used to be down to straightforward single notes whereas now I'm into hammering on, playing three fingered chords as parts of little runs which can be quite interesting. You can play down from the twelfth and go through each semitone in a four chord blues progression or something like that . . . nice."

"I'm very interested in Segovia now; what great *feel*. I could have put the word blues to the feel he exuded when I saw him. I have investigated the art of acoustic guitar playing, but I always end up playing acoustic-style on the electric."

That turned out to be the end. Someone somehow mentioned the word Chinese and Mick was still firing off jokes from the hip when the photographer arrived twenty minutes later.

ANGUS: THE SAME OLD YOUNG 'UN

by
Peter Douglas

Angus Young is a dapper little fellow in his stripey tee-shirt and sawn-off jeans, fag dangling from mitt, a wide grin indicating that – as far as he's concerned – all's well with the world. And so it is. The band's fourth album, *Power Age*, has proved their most successful to date, helped by a sell-out U.K. tour which proved that their popularity resembles an inverted graph of British Leyland's output (*that means they did well Ed.*).

By now there can be no-one who doesn't know about the sensational live act which originally evolved several years back in a dark, smelly Australian club somewhere in the middle of Queensland. On that occasion Angus tripped over his guitar lead and, as he told me two years ago in an interview, "felt a right dick, y'know, and I just kept rolling round on the floor." This spontaneous attack of musical epilepsy succeeded in eliciting the only applause of the evening from the various marsupials slumped at the bar. So he left that band and joined the one his brother Malcolm was putting together.

For a couple of years they continued to slog around the Great Australian Desert, cleaning the sand out of their flip-flops after every gig, rinsing the Fosters from their clothes, sweating and shaking from Hobart to Wombat's Creek. It paid off eventually with their second Australian album, *TNT*, which sold one hundred thousand copies. The time was ripe for a blitz on England, which they commenced during the summer of '76.

There is a tiny pub in Hammersmith called the Red Cow in which there is just about enough room to swing a



bandicoot. And on that fateful evening my companion and I were fortunate enough to witness – quite by accident – the first pummelling of a British audience by this extraordinary bunch of antipodean misfits. There was more electrifying energy in that one gig than in any I've seen since, by AC/DC themselves or by any of the much-vaunted "high energy" punk bands who have so mysteriously faded away in recent months.

Since that time, two years ago, AC/DC have been conquering new worlds, notably America, whose worthy though somewhat soporific output of mainstream rock offered a good contrast. Despite this, the album was recorded in the same way as the previous three, at Albert Studios in Sydney.

"It's become very famous now," said Angus. "A lot of people are using it. They've had the Beach Boys in, and Foreigner. We've kept the same producer each time" A winning formula? "Not so much a winning formula. I just think it's a question of sticking to what you started with. There's the old saying – Don't change horses in the middle of the stream. In any case, the guy's me brother! He's like the sixth member of the band. It's like the Mafia, it's a whole unit, and without them the band wouldn't be there."

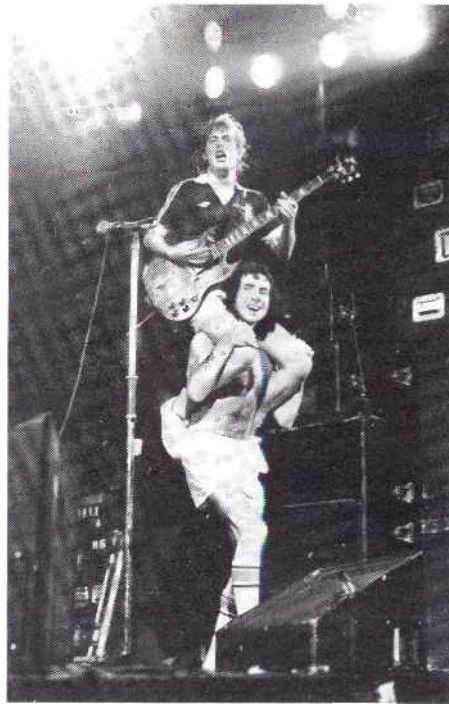
Tolerable

One danger faced by bands of AC/DC's type is the fact that they can never hope to be as good on record as they are live. The music is, after all pretty limited, and shows no sign of developing into anything more than absolutely basic flat-out two-chord boogie played at high volume. This simplicity is made tolerable by the brilliance of Angus's guitar playing, and the ultra-tightness of the whole band. Perhaps they are neither so spontaneous nor outrageous as they were once – Angus no longer flashes his buttocks from the top of his guitar stack – but this is inevitable with the rise to bigger venues. They are still fun to watch. The current act features Angus being hoisted by pulley above the stage à la Peter Pan whilst continuing to thrash out a blistering solo all the while.

This particular manoeuvre is greatly aided by the fact that he doesn't use a guitar lead. Some special radio pick-up perhaps?

"Well it's not really a pick-up, it's a transmitter. I've had a hole cut in the back of the guitar and the transmitter's stuck in there. It's got a little rubber antenna. Then on the amp there's a receiver with a couple of other antennae on either side of the amp.

"I picked the thing up in New York.



They were very keen to sell me it. We were going to Los Angeles, and the guy got on the plane and flew over with us. We were playing the Whisky A Go Go a couple of nights and he was using me to advertise this thing. I didn't realize, but he brought all these guys, marketing people, along to the gig. And I was playing out in the streets. You can go up to about five hundred yards, or further than that. In the States they've got these big auditoriums, 80,000 seaters, and I've been right up to the back of them, played from the balconies."

The designer of this radio transmitter/receiver is a man called Ken Schaefer. "Other people had come up with designs but they'd never got them working properly – units for taxi-cabs, submarines . . . but he perfected it. He's done mikes for people like the Rolling Stones and he's done guitar things for Kiss. They started using them about the same time as us. They were actually still in doubt about using them – asking me if I was having any trouble with mine." And was he? "Not really. It's on a certain frequency and you're playing a note on that frequency. The only trouble I've had is with sweat getting into the works. You open the back of the guitar up afterwards and water literally runs out of it. And the sound is affected when you get water between the strings and the neck, and it dulls the sound. I used to try putting sponges on my arm, but it still happened."

Leaping

To forestall Beat reader Brian from Stoke Poges writing in to ask how much

the radio transmitter/receiver costs, it should be said right here and now that the price is something like \$3000 (about £1700).

"But", said Angus, leaping to the designer's defence, "he's only just started getting into it, and he is trying to get them into production. And it's very hard in this game to get something like that going. There's not much to the transmitter, but there's a lot of work in the receiver."

Nothing else in Angus's armoury has changed, however. The cherry red Gibson SG (1969) and the Marshall 100 watt valve stacks remain. There's just more of everything. He has acquired about six SG's and uses anything up to three guitar stacks, depending on the size of the gig. He doesn't use any effects units on stage, preferring the natural sound of the guitar.

"I went all through New York trying to find a guitar the same as mine, with a thin neck. I've found ones that look the same, but they've all got a fat neck. Even the guitars made before 1969 that have thin necks are too wide in the fretboard"

Violin

At Hammersmith Odeon (a few hundred yards from the humble Red Cow) Angus was not in top form because of a split toe. Hence his audience excursions had to be limited to a mere ride around the back of the stalls on the shoulders of a roadie, and a rather slow and unspontaneous-looking clamber to the top of an amp stack. Very restrained, though of course the gritted teeth, manic duck-walking and flying globules of sweat were as much in evidence as ever.

But none of this has anything to do with music. You might indeed argue that simplistic, hard rock bands like AC/DC, Black Sabbath and Rainbow are of a genre which has nothing to do with music. The lads have done session work outside the band but, as Angus rightly points out, "there's no big deal in doing something like that, but we've done it – Bon, the singer, has done commercials for ten years. And Cliff (Williams, the bass player) used to play violin – the whole trip. But the band is for rock. The band couldn't turn around and, wham, go completely the other way, because we have got a certain style. We couldn't, say, play a slow blues." And what of the future? A lot could still be done in conjunction with the transmitter. How far had he actually gone with it?

"Well I've sat in toilets and played it – half way through a show when I fancied a wee so it has its advantages." And what else? "Er, we had this idea for a helicopter"

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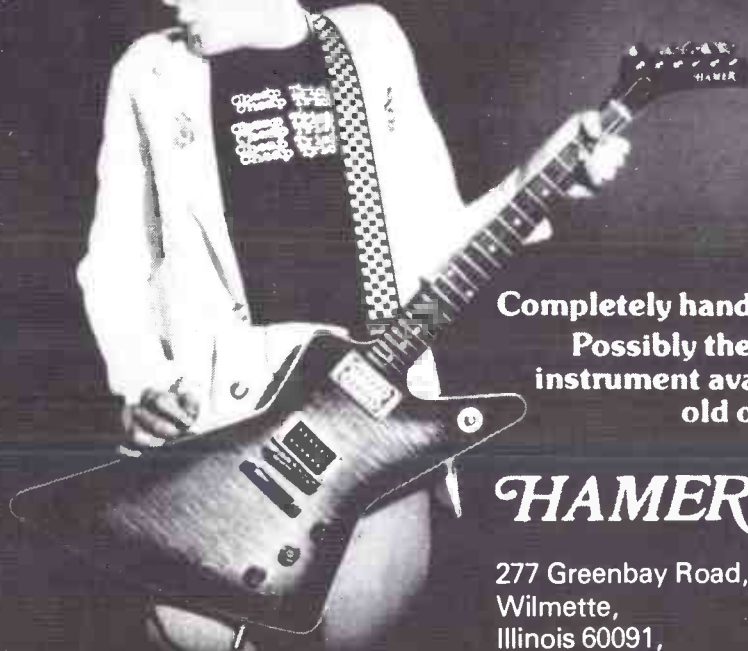
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STRANGLERED IN ICELAND...

as Beat's reporter insists that he didn't enjoy himself. ("I went for the music, honest.")

Readers may perhaps recall the last encounter which took place between Beat and the Stranglers, during which chirpy Hugh Cornwell spent half an hour coughing up monosyllables and scuffing his shoe against the wall. But *this* time it was going to be different. This time the new album was being launched in Iceland, and since interviewing the cheerful chappies was unlikely to yield anything that I didn't already know, I decided that far more could be gained by simply watching their progress through the frozen wastes, and checking out the reaction of Iceland's teenagers to the first rock group to visit them since 1066.

A strange band in a strange land, to be sure, and as well suited to one another as chalk and camembert. And that was no doubt the idea. They have always thrived on confrontation. The more aggro there is, the more they like it. Black And White is the name of the new album, after all, so it was only fitting that the grimy backstreets of London should be exchanged temporarily for cool, clean air and mountain scenery.

Of bathing in hot springs, riding horses through rugged mountain passes, knocking back endless free booze and being generally wined and dined at every turn, I shall say nothing. Lugging is a serious business. Outsiders may have gained the impression that our group was merely there for the fun of it, lurching from one triple scotch to the next, stomachs groaning with a surfeit of prawn cocktails. Nothing could be further from the truth. We were there to hear the new Stranglers album.

As we sat, therefore, in a remote skiing chalet, chewing on raw fish and tossing back the Schnapps, the album was played back, to the obvious discomfort of the simple ski-folk whose task it was to ensure that our glasses were never empty. But the Icelanders are a stolid race, and didn't bat an eyelid at the grinding bass guitar of Jean-

Jacques Burnel, the ceaseless pounding of Jet Black's drums, and Dave Greenfield's mighty swelling organ—not to mention the chilly rasp of Cornwell's all-but inaudible guitar. Although Hugh remains the "spokesman" of the band, Greenfield increasingly seems to be taking over the musical leadership.

The album differs from their previous two in ways that aren't immediately obvious: although their traditional lack of subtlety ensures that the sound is as violent and unvarying as ever, there is more of it — numerous overdubs (mostly keyboard) filling up the gaps left by the straight four-instrument wall of noise.

When they do try anything remotely subtle on record (which isn't often) they rarely apply it to live performance. But it was interesting to note that Toiler On The Seas — the statutory long track which ends the second side — fades out on stage much as it does on record. One by one the instruments stop playing until only the drums are left, thudding beneath a swirling "wind" and disappearing altogether when merged with a loud splash of cymbals.

Needless to say, this rather original way of ending a song, and in this case a performance too, fooled the flaxen-haired youngsters in the audience, who wandered around the gymnasium for some considerable time afterwards wondering where the band had gone.

Amongst the motley crew who accompanied the Stranglers on this trip was their producer, the amiable Martin Rushent. In a flash, out came the portable foldaway Beat interview chair, and before Martin knew what had happened he was strapped firmly into it, and answering questions like 'How does he view the Black And White album?'

"Well for a start you've got to remember that any band's third album is crucial as an indication of their future. The first one should be great because it'll contain songs written before



"You shouldn't have done that Jet. He'll only ask more technical questions when he digs himself out."

they got a recording contract, and they will be the best. The second will also often have songs on it that have been played live for quite a while, and a few new ones that they've had plenty of time to work on. But the third will have been written in the knowledge that something a little bit different is expected — they'll be thinking of the reaction of the critics whether they admit it or not. So it's almost like starting from scratch. We wanted to do something different — Rattus and No More Heroes were recorded under high pressure. The songs were ready and each album only took about ten days to record.

"This time we took three-and-a-half-weeks, but curiously enough the whole thing was more spontaneous — some of the tracks, like In The Shadows, were actually written on the

sessions. And we took gambles. We filled up most of the tracks with guitar and keyboard overdubs, even sax."

As before the majority of the recording was done at TW Studios in Fulham, a suitably rat-infested place for a band like the Stranglers. Was that its only advantage?

"Oh no. I can think of three other reasons for recording there: a) the band like it, b) I like it, and c) Alan Winstanley works there, and he really is an excellent engineer. The place itself is falling down, so it doesn't matter if you get in a rage and take a flying kick at the wall. Appropriately enough, right after we'd finished recording Down In The Sewer for the first album the back wall of the studio collapsed."

And what, I ventured, of the band themselves? Are they as

● ● ●

STRANGLERED IN ICELAND

awkward to work with as they are in every other sphere of life?

"Yes, very awkward. I love 'em for being awkward because if they weren't it wouldn't be them. Oh yes we have rows, fights, and I've been on the point of walking out many a time. But they have a professional attitude in that they leave a lot up to me. At the same time the amateurish aspect means that they don't get bogged down in technicalities. I love 'em. I think they're the best band in the world. But then my relationship with them differs from my relationship with most bands, because we both became successful at the same time with Rattus Norvegicus."

The next album, due for release late in the year, will be a live compilation, with tracks recorded back in the days of the Nashville gigs, the Rats On The Road Tour and the Hope And Anchor Front Row Festival. Martin will also continue to work with the Buzzcocks, 999 and Generation X. Didn't he see a lot of this music as rather limited?

"I think it's progressing," he insisted. "Don't forget that I'm

always four or five months ahead of what you're hearing. Generation X may sound limited on the basis of what they've got out at the moment, but they've got enormous potential. I wouldn't work with them if I didn't think they had it. When Generation X first went into the studio, they used Phil Wainman because they liked the singles by the Sweet which he'd produced. Well, the idea misfired. Wainman makes bands like he thinks they ought to sound, which is fine in some cases. But the difference between us is that I try to produce bands *as they are*. I never do more than four takes of a song. I'd rather record a guitar solo that has feeling and one bum note than one which is technically perfect, takes eight hours, and sounds completely dead."

Love or hate the Stranglers, they are very much alive. Rude, malicious, vile and unhelpful too. But alive, in the same way as maggots and rats are — an unavoidable fact of life. Some of us even like their music. [*Yeah, but we're getting rid of them as soon as we find them... Ed.*]

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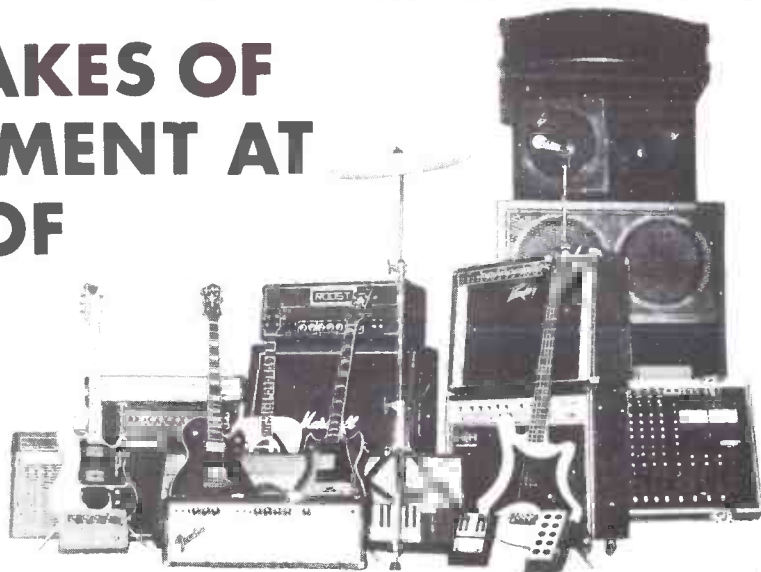
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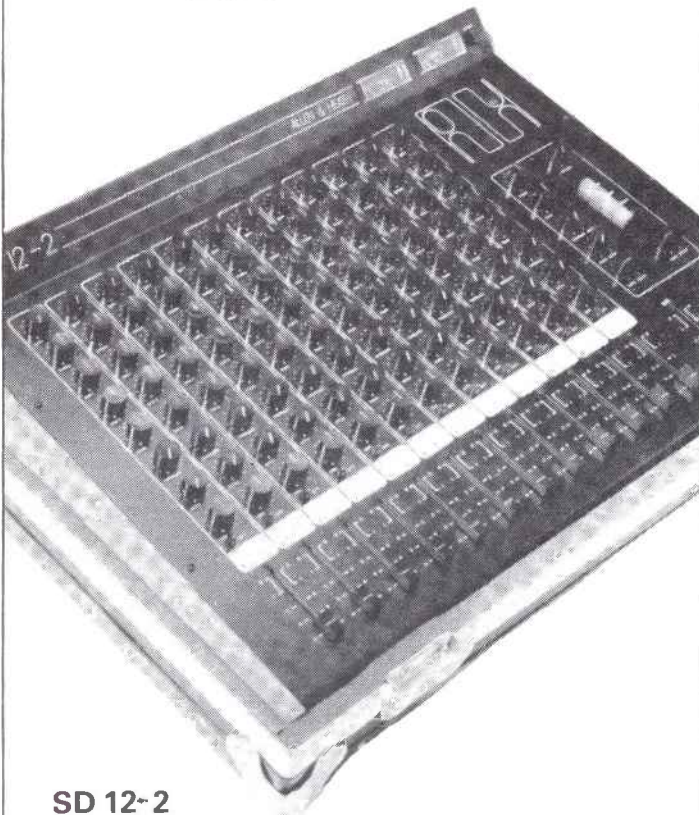
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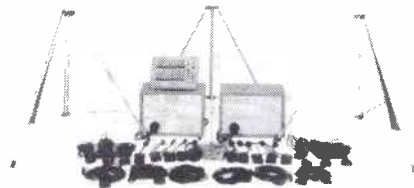
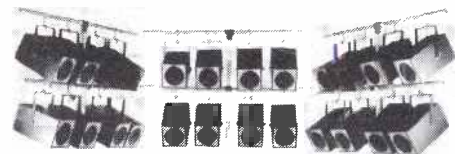
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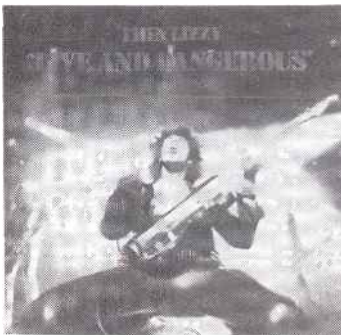
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Lizzy: Live and Lethal



**THIN LIZZY
LIVE AND DANGEROUS
VERTIGO 6641 807**

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see if you really have to how that sounds!

On with the show — a track by track listing would be pointless and do Lizzy a great disservice. This is basically an as-it-happened combination of just two particular gigs — one on the 'Johnny the Fox' tour at Dallas, Texas, and the other down at the Hammersmith Odeon on the 1977 Bad Reputation tour. (I actually saw them there on that tour and just like to hope I'm in there with them so I trust no-one will ever dare tell me which date they recorded!)

The songs are the ones *they* wanted to do — not necessarily those that might have gone on a tame 'Greatest Hits Of ...', although obviously most of the great numbers are included —

The Boys Are Back In Town, Jailbreak, Dancing in the Moonlight, Warrior etc. etc. Significantly, they use the title track of the tour and album Bad Reputation which could have been good for the publicity/image/etc.

The first of the two albums is the Dallas gig — opening with Jailbreak, they set the pace which just gets crazier and crazier most of the way through the four sides. Highlight of the first side is a truly devastating rendering of Bob Seger's Rosalie. Side Two kicks off with Dancing In the Moonlight just to rub in the fact they really mean this one, and goes on to the superb inclusion of the slow and beautiful Still In Love With You which breaks into an astonishing Santana rip-off which should make him wanna cry. The Dallas kids are treated to 'Johnny The Fox' as the last number.

Slip it back in the ace-sleeve, pull out the second platter and reckon it can't keep it up at this pace. Eat your heart out — side 3 is the cooking one! "I am just a cowboy ..." sings Lynott, deep, husky and frightening. More lines, and you know it's coming ... one, two, three, four — and light the blue touch paper nothing! This lot just don't need a fuse. Brian and Scott just rip those guitars apart, and then you're segued straight into 'The Boys Are Back In Town' — but you know immediately what it is, there's not even a split second of recognition time: and it's the same with the audience at the Odeon. "I mean she was steaming ...", "... and if the boys wanna fight, you'd better let'em" — Jeez, they even write their own album reviews — again the guitar is just beaut. And so it goes on — on this side you get the definitive version of 'Warrior'.

If there has to be a weak side

at all, it's probably the last one — it's the only place you want the audience out the way and Lizzy back in it — you notice Phil talking; you hear the audience more than feel them — but that criticism is minimal. The songs are less memorable though, and this is a little more serious as there's no real show stopper, and there is the, dare I say it — rather tedious Baby Drives Me Crazy with too much co-operation invited from the punters. Shame really. Mind you, the lead guitar on the closing 'The Rocker' just about makes up for it.

The whole package though leaves you totally knackered and breathless and believing the only thing you can do to stay alive is start all over again — like I've got some pretty good records sitting in the pending tray just waiting for Lizzy to stop spinning.

So, one hell of a record, one which achieves the near impossible of taking performances by arguably the very best live band in the world to put it on vinyl and only deprive you of the visuals — 'cos the heat, energy, excitement, volume and atmosphere are all faithfully reproduced.

It would be ironic if it were to be a record that finally establishes Lizzy amongst the mega-hyper-bands of the Who/Zeppelin/Stones elite, when throughout their career they've concentrated on their live gigs. 'Live and Dangerous' is an understatement of the greatest magnitude. Try Kicking and Lethal and you're still only lukewarm. (*Did you by any chance like the album? ... Asst. Ed.*) T.S.

**STEVE HILLAGE
GREEN
VIRGIN V2098**

Much of this latest Hillage offering will be familiar: glissando guitar (achieved, incidentally, by rubbing the strings with the handle of a coke spoon), spacy synthesizer from Miquette Giraudy and plenty of old-style cosmic lead guitar. But there's also much that is new. A trip last year to Los Angeles gave him the idea of using a funky black rhythm section, hence Joe Blocker on drums and Curtis Robertson on bass. It was a daring idea to mix the extreme Englishness of Hillage with a pumping P-Funk beat, and it has paid off, as the recently concluded British tour made abundantly clear. That he has at last emerged with a near-masterpiece album is proof that it was worth putting up with the imperfections of Fish Rising, L



Lizzy: lighting the blue touch paper

and Motivation Radio. Rather than reject different styles in favour of new ones, Hillage has simply accumulated and synthesized them, giving the whole a lushness and assurance that he has always promised but never quite achieved before.



The two sides are jovially designated Green Rock and Om Rock. Green Rock opens up with Sea Nature, a fanciful underwater stroll whilst "the fish in the sky just swim on by and the birds in my brain keep on singing..." and there follows a linking passage, the Underwater Vocoder Poem. On reviewing the Vocoder for Beat, Steve predicted that it would probably be appearing on his next album, and here it is.

Ether Ships is a track based on the brain's alpha rhythms. Musick Of The Trees features some unusual acoustic guitar (very effective live), and Palm Trees is fairly standard issue "ecstatic" guitar.

The real revelation comes as the needle bites into the first groove of side two. This is *Funk* and how, Blocker and Robertson pumping and humping like a bitch on heat, as Hillage sails away above it all with some glorious lead guitar. The words too are magnificent: Tom Robinson, with his penchant for pinning a label on everything that moves, might take note of these lyrics. Unidentified (Flying Being) fades out to Miquette's rippling synthesizer before U.F.O. Over Paris, a gorgeously languid synthesizer tune backed by a doodling bass and zapped echo snare drum.

One could continue at much greater length to point out the many beauties of Green, but they are for the listener to discover. There are flashbacks to all of his previous albums — yet never before so perfectly meshed into a harmonious whole.

P.D.

**FM
THE ORIGINAL MOVIE
SOUNDTRACK
MCA MCSP 284**

You don't review albums like this — you name the names,

marvel at the marvels and descend briefly to the drudgery of identifying the tracks. Well then, the names to begin with: Steely Dan, Foreigner, Steve Miller, Linda Ronstadt, Joe Walsh, The Eagles, James Taylor, Tom Petty, the Doobies and Dan Fogelberg to say nothing of the more bread-and-butter contributors like Queen and Boston.

Precisely, a star-studded film soundtrack with the emphasis heavily towards what can only be described as West Coast in its most acceptable and friendly guise. What next? Oh yes, the actual tracks. Most of them are either the official cream cuts from recent cream albums or merely tracks which best illustrate the basic style of a particular band. In the former category are Bob Seger's Night Movies, James Taylor's Your Smiling Face (JT album), the Eagles Life in The Fast Lane, and the superb Linda Ronstadt rework of Tumbling Dice. Examples from the second category are the Doobies' It Keeps You Runnin' — a more concise example of their definitive electric funk sound you couldn't find, and Queen again with We Will Rock You.



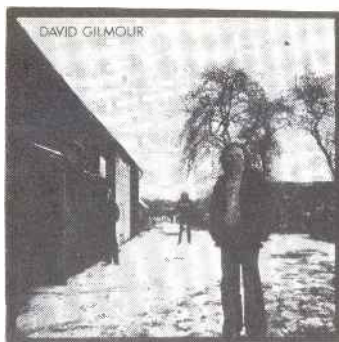
Queen's presence gives the most immediate reminder of one basic question. Can such an overdosed album maintain its balance throughout, with the tracks forming a logical listening progression? In this instance, it's yes because so much of it is West Coast, the most placid and least angular idiom still breathing. The tracks flow and flow, side after side until you're ready to take the crasser rock in one laid back stride.

FM is a routine classic, with four times as much good music as would be necessary to overcome any deep-seated mistrust of superstar-studded compilation doubles.

C.S.

**DAVID GILMOUR
HARVEST SHVL 817**

A fine record — one which breaks with the old tradition that if you like an album the first time



you hear it, it can only sound worse after repeated listenings. David Gilmour has produced a solo album which is immensely and intensely listenable to — it grew on me the more chances I gave it until, incredibly, I found myself humming a couple of tracks in the same way as I might a top ten single which has just happened to infiltrate my normally non-perceptive mind.

It does, definitely, sound like the Floyd — and that's probably inevitable after a man's been a constant member of the band for the past God knows how many years; but to suggest that because it is Floydic there seems little point in producing it is surely arrant nonsense. Gilmour is a musician, and it's his job to make records — and that's precisely what he's done.

The album differs in the main from the Floyd's corporate product in its virtual lack of keyboards (see feature on Gilmour), and in that only Gilmour takes the lead singing, echoing many of my own favourite Floyd tracks from earlier records.

There are categorically no bum tracks at all — and a few which could become real classic songs and, conceivably, may fit well into the Floyd's own live performances. Two which are immediately worthy of close examination are There's No

Way Out Of Here complete with hooky tune and a beautiful lead harmonica, and the tantalising I Can't Breathe Anymore which opens with Gilmour's wispy voice, a few stunningly accurate harmonies, and then cascades into his characteristic use of guitar chord sequences, fuzzed and flowing before drifting off the centre of the platter leaving you frustrated that more wasn't said.

I don't know, however, whether Gilmour will succeed in capturing new listeners, (after Dark Side can there really be anyone who hasn't heard the Floyd?) because his record uses many of those typical Floyd ruses to keep up the enjoyment viz., the bass lines (Rick Wills) could have been written by Roger Waters — occasionally punchy, often repetitive; the drums (Willie Wilson) have that lolling feel that Mason has made his own trademark; the lyrics are often so difficult to catch clearly as they've been strangely mixed as if even on record he won't have any infiltration into his inner thoughts.

Throughout the whole nine tracks Gilmour again excels on guitar — this is after all, a guitarist's solo album. I've said many times in the past that Gilmour's strength lies not in his technical ability, but in his inherent feel for what is right for the track. This solo is rich in Gilmour feel, some magnificent bluesy lead passages (notably on Raise My Rent), combined with a left-over from Animals — those ace chords.

While still feeling the band needs a low profile like I need a semi in Surbiton, Gilmour comes mighty damn close to saying it all on the record rather than in the interview. So, journalist eats humble pie, and Gilmour slams his critics — with music, and lots of it.

T.S.



Gilmour: Floyd without the Floyd



**U.K.
U.K.
POLYDOR 2302 080**

The record company, if no-one else, seems to have put a great deal of faith (i.e. money) into this unlikely supergroup: twenty grand on a keyboard system for Jobson and, by Polydor's standards, pretty heavy press promotion. Whether it will prove to have been money well spent is another matter, however. Money well spent in record company terms means an album that charts fast and stays there, jostling for position with Abba, Rod Stewart and the Eagles. It also means that some sort of commitment will have been sought for the musicians to stick around for at least three albums. And that, judging from the mercurial histories of the individuals concerned — and the fate of super groups in general — is quite an expectation.

None of which has anything whatsoever to do with the quality of the music on this album, of course. Old-time fans of King Crimson will perhaps feel most at home with this fusion of many styles: the emotional bellowing of John Wetton punctuates long instrumental passages, solos from Jobson and Holdsworth skitter wildly, and Bruford's drums are correctly workmanlike. The atmosphere is British all right — gloomy, for the most part, with fierce, majestic outbursts in impossible time signatures. It's difficult music, difficult to play, difficult to listen to. Numerous faint-hearted concert-goers crept out of the Rainbow at the end of U.K.'s tour and headed for the bar, their faces betraying a mixture of embarrassment and irritation. They knew it was

superb, but it wasn't *instant* enough.

Some of the tracks are accessible on first listening, however. The opener, *In The Dead of Night*, with its curious, hopping beat, has a great vocal from Wetton, and a powerful Holdsworth riff. It goes without saying that his solos are as breathtaking as ever. Jobson lays down a glittering carpet of synthesizer and electric piano, occasionally switching to violin. Another track which stands a fair chance of lodging in the memory banks almost immediately is *Time To Kill* on the second side, Jobson joining Wetton to provide some harmony on the vocal.

Obviously there's more to say about the album: isn't it just too flashy on occasion? This was the flaw which bedevilled Bruford's *Feels Good To Me* set, and possibly the one which kept it out of the charts. U.K. is a better offering altogether, but whether the punters will be persuaded into forking out for it is another kettle of fish. The music won't make you feel instantly cheerful, aggressive, relaxed or even satisfied. It just isn't that simple. But it is melodic, full of feeling and power, disturbing in its intensity, and worth any number of bland, greasy, takeaway U.S. jazz-rock boreins.

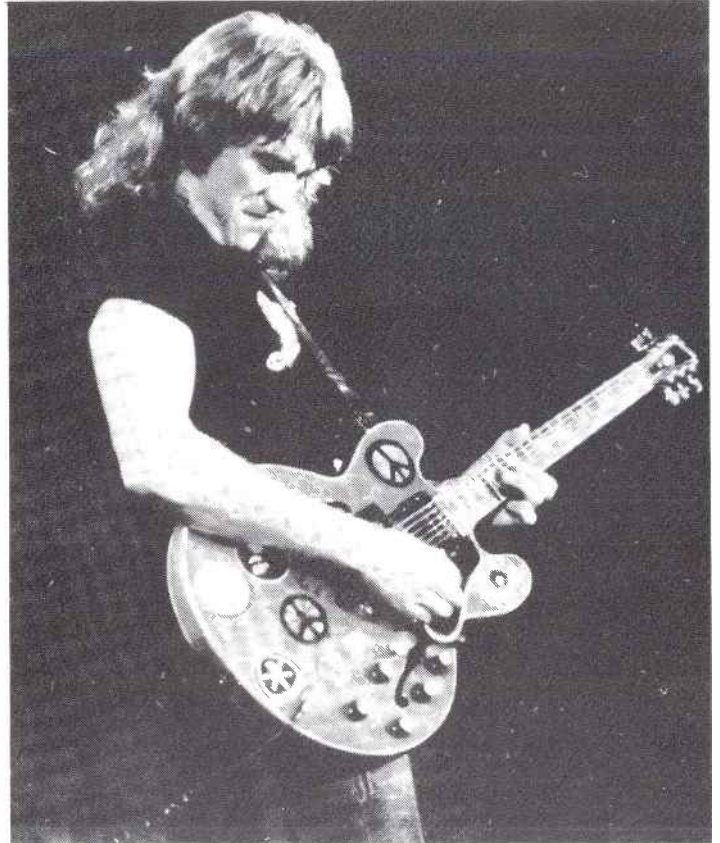
P.D.



**ALVIN LEE
TEN YEARS AFTER
ROCKET FUEL
POLYDOR SUPER 2344 103**

Some things *never* change. Yes, you've guessed — Ol' Speed-fingers' guitar playing is just about to be lumped in that category. Admittedly, since the demise of TYA Lee's solo albums have coupled the same old licks and riffs with a less frantic approach to recording, this influenced no doubt by this new set of partners, working from his own studio and being as free of gigging commitments as he wants.

However, working from the point that the sound of an Alvin Lee album is easily anticipated,



Ol' Alvin up to the same old tricks

Rocket Fuel is good. (After all, are we to expect him to adopt an uncomfortable style in the cause of progression, a fashionable but tiresome idea?) The band this time, just drummer Tom Compton and bass player Mick Hawksworth, with a little keyboard work from Bernie Clarke and Mick Weaver, keep their contributions down to a spare but very rhythmic minimum — and away The Man boogies.

Ain't Nothin' Shakin', *Baby Don't You Cry* and *Gonna Turn You On* are the instant Lee tracks, crisp and elementary jam riffs decorated with the abridged version of the *Goin' Home* solo. The less immediate side of his playing surfaces on the slower *Friday The 13th*, *The Devil's Screaming*, a long and multi-sectional finale and bluesy *Somebody Callin' Me*. And that, as they say, is that, apart from a brief acoustic interlude.

The name of the band is obvious, although even more apt than I'm sure he imagines. *Ten Years Later* (sic) is *Ten Years After* ten years later. Does that make any sense? (*Not a lot* — Ed).

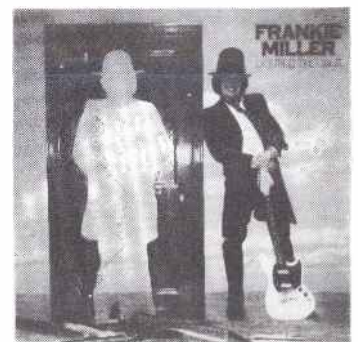
C.S.

**FRANKIE MILLER
DOUBLE TROUBLE
CHRYSALIS CHR 1174**

Poor ol' Frankie. He's suffered

his share of trouble — doubled, trebled and quadrupled over the years. Blessed with one of the world's best rock and roll voices, he never seems to have come up with the success he deserves.

This has been due to two main factors: poor material and poor musicians. Bawling frenziedly to a bluesy backing is all very well in a Glasgow pub, but on record it becomes a trifle wearisome, causing the listener to leap in annoyance from his settee and put something else on the turntable. Two excellent tracks — *Fool In Love* and *Be Good To Yourself* (a hit single) have served to remind us that Frankie can still put a worthwhile tune together, but in general the songs have been over-repetitive and unenthusiastically backed. However, he sacked the Full House band a while ago, and



since then has clearly got the musicians he needs.

And *what* musicians: Ray Russell on guitars, Chrissy Stewart on bass, B. J. Wilson on drums, Paul Carrack on keyboards, plus Chris Mercer and Martin Drover as a two-man brass section cook and smoke like nobody's business. The whole band have captured Frankie's immense feel for the music and do him justice on slow (Good Time Love) and fast (Stubborn Kind Of Fellow) numbers alike. Best of all are the tunes that churn along with that pumping beat which so characterizes Miller's work (e.g. Be Good To Yourself). The numerous collaborations in both writing and arrangement of songs on Double Trouble are an indication of the total involvement which went into the album — and producer Jack Douglas is as much to be congratulated as anyone else.

It is also good to see Frankie moving into areas which are relatively new to him: Love Is All Around on the second side features some swirling, almost psychedelic from Russell, whilst the closer — Goodnight Sweetheart — goes right back to basics, with its heavy, stomping rrvum. Yep, he had a good time recording this one, I'll wager, and the chances are that in years to come it will be regarded as one of his best. P.D.



PETER GABRIEL CHARISMA CDS 4013

There aren't many acts on the Charisma label, but what they have got is certainly worth having, almost without exception; Genesis, Steve Hackett and now, for the second time, Peter Gabriel. This new album (confusingly titled — or untitled — identically to his previous album) offers another refreshing selection of bizarre lyrical and musical fantasies. Wide-ranging both in style and content, all the songs are imbued with the maturity and self-assurance of a major talent.

Even before you slip the disc from its cardboard sleeve, the weirdness is upon you. A threatening, sinister Gabriel,

white streams of scorching energy blazing from his fingers, an inhuman gleam in his eye, glares from the cover. And the first track, On The Air, is of a piece with such a disturbing figure. It's a song about a secret pirate radio broadcaster: *Every morning I'm out at dawn with the dwarfs and the tramps ... don't give me your steak-reared milk-boys, half-alive on empty white noise ...*

Although we here gathered around Beat's antique gramophone don't normally trouble ourselves with lyrics, in Peter Gabriel's case you just can't ignore them. He has the unique gift of making a point without sounding either bombastic or pretentious. D.I.Y. comes next — *Do it yourself ... you want some control, you've got to keep it small.* These two powerful tunes are followed by the gentler Mother Of Violence, and then a curious convoluted reggae rhythm introduces the lighter-hearted A Wonderful Day In A One-Way World.

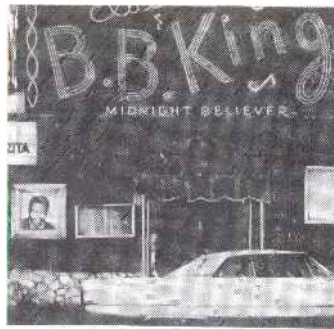
Throughout the album, Gabriel's music defies categorization, although occasionally a certain influence is suggested: Exposure on the second side, for example, is reminiscent of the gloomy Berlin-bound Bowie of recent years. Then again, the gentler side shows through on this album more frequently than on the first. Indigo and the closing track Home Sweet Home see him "laying back" a little, though in the case of the latter the mood of the music belies the sick joke contained in the story.

The album is produced by Robert Fripp, who shares the guitar honours with Sidney McGinnis; the other musicians are Tony Levin on bass, Larry Fast on synthesizers and "treatments" (both appeared on the last album) Bayette and Roy Bitan on keyboards, and Jerry Marotta on drums. All give the music the support it requires without detracting from Gabriel's up-front role.

A good album, possibly a great one, but give it time to grow on you. P.D.

B. B. KING MIDNIGHT BELIEVER ABC ABCL 5246

The Big Daddy rings the changes again. This time B. B. King teams up with keyboard ace Joe Sample and the Crusaders for the latest variation of his basic tactic: lay the classic big city blues licks over as many different settings as possible — soul, funk, rock, or straight blues. Mindful no doubt of his



successful collaboration with Bobby Bland, King has left nearly all the writing to the Sample/Will Jennings partnership, content merely to let Lucille cut in with her mellifluous one-liners when necessary.

The result, not surprisingly, is one which clearly shows the Sample hand firmly on the tiller. The first track, When It All Comes Down, turns out to be the only pure King on the album, a snapping beat straddled by timeless, sparse lead and full-throated singing overdubbed next to Lucille. (Remember, in real life B.B. can't sing and play at the same time!)

And just as you're settling in for the biggest classic since Live At The Regal (where else?) Sample starts leading King into an extravagantly arranged no-man's-land stranding Lucille like a walnut on a sundae. A sax does all the running on Never Make A Move Too Soon, Sample's piano introduces the odd jazz styled I Just Can't Leave Your Love Alone and the lengthy Let Me Make You Cry A Little Longer. If Sample's not causing the diversions, a fat brass line-up does the job. Let's get this straight. Sample's a great keyboard player, but even the most marginal purist will want more of Lucille in full flight. We end up with just a good album, not a good B.B. King album.

Of course, he'll never make a record without a line of pure blues corn in there somewhere. This time it's "Sometimes I feel I was there when the blues began", the biggest laugh since "You don't know it, the band don't know it, and I don't know it either" on Live And Well. Now, Live And Well, there was a real snorter ... C.S.

TOM ROBINSON BAND POWER IN THE DARKNESS EMI EMC 3226

Anyone so obsessed with politics must surely have some major defect of the brain. I've often thought the same about the inhabitants of Westminster. In the heyday of the Jefferson Airplane you could take it because the sloganeering was

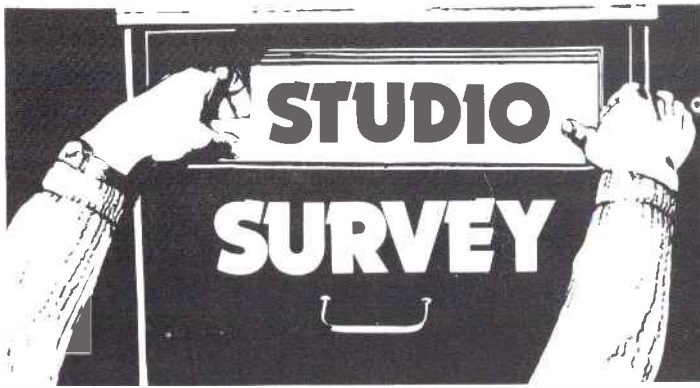
mingled with songs that didn't necessarily make you want to go out and sandbag a policeman. And even the ones that did weren't spat out with such venomous hatred as Robinson invariably feels for married people, heterosexuals, conservatives and anyone who takes home more money than him (though the latter are a diminishing breed).



It would be nice to concentrate on the music, but such prominence is given to the "message" that the music has obviously come as an afterthought in most cases. Up Against The Wall opens the broadcast with the now-familiar stomping beat and raucous guitar of Danny Kustow; the lyrics warn of imminent danger to gays, blacks and unmarried mothers from "fascists". Grey Cortina features more raucous guitar from Kustow and another fast rhythm: Too Good To Be True finds the band in mellow mood, with solos from Kustow and keyboard player Mark Ambler, who has since left. Ain't Gonna Take It is a song about the danger faced by squatters and the unemployed from people with lots of money. The simple chords and 2-4-6-8 Motorway beat are typical of the band's material, which usually follows the verse/chorus/verse/chorus/guitar solo format. Long Hot Summer closes side one, with some tasteful Hammond from Ambler who, despite his low-profile presence in the group, contributed just the degree of imaginative playing to break up the monotony of pounding guitar, bass and drums.

The second side of Power In The Darkness begins with The Winter Of '79, a song about gays and blacks being beaten up and put in prison, whilst Man You Never Saw is about a repressive government of the future ... and so on. Better Decide Which Side You're On speaks for itself: there are only two sides — Tom's or the enemy's. And so on.

A disappointing album, this. I had been expecting the music to be stronger — Robinson a better singer, Kustow a better guitarist — but there's really not much to recommend it. P.D.



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Ancillary equipment Delay lines, harmonisers, compressor / limiters, noise gates etc

Echo facilities EMT, AKG

Reduction suite Quad monitoring, computerised mixing

Copying facilities Yes
Rates Studio 1 £54 per hour, Studio 2 £24 per hour

Special remarks Yes album, David Essex, Gerry Rafferty

AMAZON STUDIOS

Address Music House, Stop Gate Lane, Simons Wood, Liverpool 33

Bookings 051-546 6444

Studio manager Jeremy Lewis
Senior engineers Phil Ault, Jeff Higgins, Frazer Henry

Studio capacity 8tk: 10, 24tk: 25

Instruments available free Piano, Pearl drums, amps, guitars

Instruments for hire Anything

Microphones Neumann, AKG, Beyer, Caldrec, STC

Desk Amek 16/8 and M3000 Amek 28/24

Tape machines Ampex, Lyrec, MCI, Revox

Ancillary equipment As usual!

Echo facilities EMT, Master Room C Series, Organ

Parisound System

Copying facilities Yes
Rates Studio 8 — £10 per hour, 2 per hour surcharge after 6pm. Studio 24 — £35 per hour, £4 per hour surcharge after 6pm

Special remarks Liverpool Ex-

press, Big in Japan, Lee Brenan, Radio City

BASING STREET STUDIOS

Address 8-10 Basing Street, London W11 1ET

Bookings 01-229 1229

Studio manager Penny Hansen and Bill Masterson

Senior engineers Frank Owen, Rhett Davies, Howard Kilgour, Robert Ash, Guy Bidmead

Studio capacity Studio 1: 80, Studio 2: 22

Instruments available free Steinway grand pianos, Hammond C3 organs and Leslies

Instruments for hire Aphex Aural Exciter

Microphones AKG, Neumann, Beyer, Sennheiser

Desk Helios 32/24 in both studios

Tape machines 3M M79 24 and 16tk, Studer

Ancillary equipment Eventide

DDL, AMS phasers, Keepex expanders, Urei limiters, Urei graphic equalisers, A&D limiters

Echo facilities EMT plates

Reduction suite No

Copying facilities Yes — 4 Studer B62s

Rates £48 per hour. £55 per hour after 6pm, weekends and Bank Holidays

Special remarks Barry Humphries, Kevin Ayers, Clash, Andy Mackay, Motors, Mick Taylor, Jam, Queen, Thin Lizzy, plus jingles including 'A finger of Fudge is just enough...!'

CASTLE SOUND STUDIOS

Address 11 Dublin Street, Edinburgh EH13PG

Bookings 031-556 8162

Studio manager Calum Malcolm

Senior engineer Calum Malcolm, Paul Sumerling

Studio capacity 15-20
Instruments available free

Yamaha grand, Honky Tonk grand, Mellotron, ARP Odyssey, Sonor and Premier drums, electric piano, Hammond organ, Yamaha 'Leslie', bass and guitar amp, loads of toys etc

Microphones Neumann, AKG, Beyer, Calrec, Sennheiser

Desk Amek 24/16

Tape machines Lyrec 16tk with auto-locate, 2x Studer 2tk

Ancillary equipment AMS DDL, AMS flanger, A&D Scamp rack with compressors and noise gates, Varispeed Revox

Echo facilities AKG BX20E and Master Room MkII

Copying facilities Reel to reel, reel to cassette

Rates £20 per hour for 16tk, £14 per hour for 2tk. No overtime charges.

Special remarks Backing tracks for STV and BBC pop shows and BBC radio. Albums for the Rev Fabian Oddfellow, Mc-



Maison Rouge's mobile desk

Calmans and Boys of the Lough

CA VA RECORDING STUDIO

Address 201 St Vincent Street, Glasgow G2 5QD
Bookings 041-221 9407 / 041-248 4561

Studio manager Brian Young
Senior engineers Brian Young, Lex McEwan, Alan Campbell
Studio capacity 15

Instruments available free Fender Rhodes, Yamaha synth, Crumar string machine, Fender Twin Reverb

Instruments for hire Hammond C3, various percussion

Microphones Neumann, AKG, Beyer, Coles, Calrec

Desk Tweed

Tape machines Ampex 8tk and 2tk; Leevers-Rich Proline 2tk, Teac 4tk and 2tk, Revox A77

Ancillary equipment 2 x Klark-Teknik 27 graphics, A&D limiter, compressors and expanders, HH multi echo, MXR phasing, Alice limiters

Echo facilities Master Room Stereo Reverb

Reduction suite 4 track

Copying facilities 4 and 2 track, multi cassettes

Rates £12.50 per hour 0900 to 2300, £17 per hour thereafter

Various remarks Various work from masters, demos, BBC TV and radio. Also mobiles and commercials

CHALK FARM STUDIOS

Address 1a Belmont Street, London NW1 8HJ

Bookings 01-485 5798

Studio manager Paul Hodsdman
Senior engineers Paul Hodsdman, Vic Kearey, Sid Bucknor
Studio capacity 12

Instruments available free Hammond organ, Cramer piano

Instruments for hire Seven synthesizers, others by arrangement

Microphones Neumann, AKG, Beyer etc

Desk Custom

Tape machines Scully 16tk, Scully 8tk, Ampex 1tk, Leevers-Rich 2tk

Echo facilities EMT plates, Grampian Spring Rever, DDLs, Tape delay

Copying facilities High speed cassette duplicating, disc cutting master and acetates

Rates Studio One: £24 per hour with discount possible. Studio Two: £12 per hour

Special remarks John Otway and Wild Willy Barrett, Tapper Zukie, Barry Biggs

CHIPPING NORTON RECORDING STUDIOS

Address 28/30 New Street, Chipping Norton, Oxon
Bookings 0608 3636

Studio manager David Grinsted



An impressive view of the Manor

Senior engineers David Grinsted, Barry Hammond
Studio capacity 20

Instruments available free

Yamaha grand, Hammond C3 and Leslie, Fender Rhodes, Hohner Clavinet, Mini Moog, Gibson acoustic, Yamaha 12 string acoustic, Fender Precision, Fender Twin Reverb, Ampeg, Mandolin, Ludwig kit, Asba percussion

Microphones Neumann, AKG, Beyer, Sennheiser, Shure, Calrec

Desk Triad 'A' 30/16, 24 monitoring

Tape machines MCI 24tk, Scully 2tk, (2), Revox (2)

Ancillary equipment Eventide DDL Harmoniser, flanger, phaser, Urei limiters, DBX limiters, Kepex

Echo facilities EMT stereo plate, Master Room

Copying facilities ¼" reel to reel and cassette

Rates £45 per hour, £450 per day, £3000 per week inclusive of accommodation and meals

Special remarks Gerry Rafferty, Alan Price, Steve Winwood, Wet Willie, Judas Priest, Ralph McTell

DJM STUDIOS

Address James House, 5-11 Theobalds Road, London WC1X 8SE

Bookings 01-242 6885

Studio manager Alan Florence
Senior engineers Dick Plant, Mark Wallis, Walter Samuel, John Cooper

Studio capacity Studio 1: 28, Studio 2: 20

Instrument available free Piano

Instruments for hire On request Microphones Neumann, SKG, Shure, Electro-Voice
Desk MCI JH 500 Series (computerised)

Tape machines MCIs

Ancillary equipment Everything—including Urei limiters, A&D limiter, Marshall Time Time Modulator, Orban stereo synth, Klark-Teknik graphic equalisers, A&D compressor limiter, Eventide Harmonizer and keyboard, flanger, etc

Echo facilities 4 stereo EMT, Master Room, Grampian Spring

Reduction suite Studio 2 is designed as a remix facility

Copying facilities Complete copy room facilities available

Rates From £50 per hour

Special remarks Liverpool Express, Jesse Green, Roy Wood and others

FAIR DEAL RECORDING STUDIO

Address 1 Gledwood Drive, Hayes, Middlesex

Bookings 01-573 8744

Studio manager Stuart Johnson

Senior engineer John Foskett

Studio capacity 8

Instruments available free Drums, piano, Elka Rhapsody, Clavicord, electric piano

Microphones Neumann, AKG

Desk Custom built 14/8

Tape machines ITAM, Revox

Ancillary equipment DBX limiters / compressors, Master Room reverb, HH digital delay and flanger

Echo facilities HH tape echo and Revox Varispeed

Copying facilities Tape — Cassette — disc

Rates £8.50 per hour, 10am to 10.30pm

Special remarks Masters, demos, sales promotion

HANSA TON STUDIOS

Address Koethener Str. 38, 1000 Berlin 61

Bookings Berlin, 261 1811

Studio manager G. Lemnitz
Senior engineers Tom Muller, Edu Meyer, Pete Wagner

Studio capacity Studio One: 45, Studio Two: 85, Studio Three: 65, Studio Four: 12

Instruments available free Honky Tonk piano, organs, drums, piano

Instruments for hire All synths, all keyboards

Microphones All types

Desks Neve, Helios, Soundcraft

Tape machines 3Ms, Studer, Telefunken

Echo facilities EMT, AKG, Echo Chamber

Copying facilities Extensive

Rates 24 hours a day at DM180 per hour

INDEPENDENT RECORDING STUDIO

Address 39 Harmer Street, Gravesend, Kent DA12 2AP

Bookings Gravesend 65687

Studio manager Graham McMahon

Senior engineers John Oram and Graham McMahon

Studio capacity 12

Instruments available free Grand piano, upright piano, Rogers kit, various percussion

Instruments for hire String Synth

Microphones Calrec, Shure, Reslo, STC, AKG, Neumann

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Desk Trident

Tape machines ITAM and 2 Revoxes

Ancillary equipment A&D compressor/limiters, Trident parametric equalisers

Echo facilities Tape echo and Schaller spring reverb

Copying facilities Tape to tape and tape to cassette

Rates £12 per hour up to 5 hours, and £10 per hour over 5

Special remarks Jingles, masters, demos

ISLAND MOBILE

Address c/o Basing Street Studios

Telephone as Basing Street Studios

Studio manager as Basing Street Studios

Senior engineer Frank Owen

Studio capacity n/a

Instruments free/hire n/a

Microphones as Basing Street Studios

Desk Helios 40/24

Tape machines 2 x 3M 24tk or

16tk. 2 x Studer B62, 2tk Ancillary equipment Keepex, Urei limiters, Urei graphic equaliser, EMT delay and A&D limiters

Echo facilities EMT Gold Foil and Master Room

Rates £500 per day 24tk to 24tk copying £50 per hour

KINGSWAY RECORDERS

Address 129 Kingsway, London WC2B 6NH

Bookings 01-242 7245/6, 01-404 6003

Studio manager Ted Wood

Senior engineers Lou Austin Chas Watkins

Studio capacity 35

Instruments available free Steinway grand piano

Instruments for hire Yamaha organ and rotary cabinet, ARP2600, Solina String Synth, Clavinet, Yamaha Combo, Marshall amps cabs

Microphones Neumann, Beyer, AKG, Calrec

Desk Raindirk

Tape machines Studer 24/16, 4 track, stereo machines

Ancillary equipment Eventide harmonizer, Marshall Time Modulator, wide range of compressors, limiters, noise gates

Echo facilities EMT plate, AKG BX20, live echo chamber

Copying facilities Cassette and

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Special remarks Recent artists include Sweet, Stretch, Squeeze, Steve Hackett, Hardin-McCracken-Whitney, Ian Gillan Band

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MALMBORG HOLM
STUDIO AB**

Address Hornsgata S-117 21
Stockholm, Sweden

Bookings 08-69 01 20

Studio manager Lennart

Larlsmyr

Senior engineers Lennart

Karlsmyr, Ake Grahn

Studio capacity 20

Instruments available free Grand piano, drum kit

Instruments for hire Hammond with Leslie, Yamaha piano, Clavinet, Korg, Wersi, Logan, Fender Rhodes, acoustic and electric guitars, bass

Microphones AKG, Neumann, Beyer, Schoeps, Electro-Voice, Calrec

Desk 1 KMH Custom, 1 MCI 528 Data

Tape machines M79 Myrec, MCI, Studer, Revox

Ancillary equipment ADR, Scamp, Urei, Pandora, Time Warp, MXR

Echo facilities 2 EMT plates, 1 EMT Foil, Master Room

Reduction suite Yes, with MCI 528 Data plus small overdub studio

Rates 450 Kroner per hour (around £45)

MAISON ROUGE

Address 2 Wansdown Place, Fulham Broadway, London SW6 1DN

Bookings 381-2001

Studio manager Robin Black

Senior Engineers Robin Black, Tony Taverner, Steve Smith, Peter Smith

Studio capacity 26

Instruments available free

Yamaha piano, Hammond C3

Instruments for hire Anything, on request

Microphones Neumann, Beyer, AKG, Shure

Desk Helios 32 channel automated with Alison computer

Tape machines Studer

Ancillary gear Everything!

Echo facilities EMT

Reduction suite No

Copying facilities Yes



Mike F. Andreasen (left) and Per Meistrup during a mixing session in ROC

Special remarks Mud, Joe Brown, Small Faces, Gerry Rafferty, Gentle Giant, Jethro Tull, Love Machine, Maddy Prior. Food and drink 24 hours per day

Reduction suite n/a

Copying facilities No

Special remarks Jethro Tull, Roger Glover, Steeleye Span, Buzzcocks, Val Doonican. Own power generator, accommodation can be arranged

MAISON ROUGE MOBILE

Address 2 Wansdown Place, Fulham Broadway, London SW6 1DN

Bookings As Maison Rouge

Studio manager As Maison Rouge

Studio capacity n/a

Instruments available free n/a

Microphones n/a

Desk Helios 32/24

Ancillary equipment Everything

Echo facilities EMT

THE MANOR

Address Shipton-on-Cherwell, Oxfordshire OX5 1JL

Bookings Kidlington 2128

Studio manager Barbara Craggs

Senior engineers Mick Glossop, Alan Perkins

Studio capacity 20

Instruments available free

Boogie guitar amp, Bosendorfer grand, organ and Leslie, Fender

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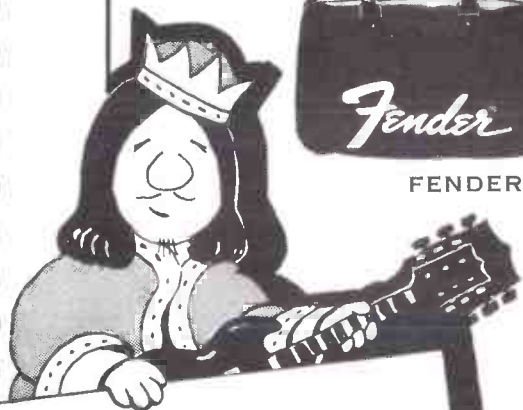
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22" Ride	£ 86.07	£68.85
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15" Hi Hat (pair)	£101.25	£81.00
14" Sound Edge Hi Hat (pair)	£118.29	£94.65
15" Sound Edge Hi Hat (pair)	£125.72	£99.75
16" Thin Crash	£ 57.80	£46.24
18" Thin Crash	£ 69.56	£55.65
18" Ride	£ 69.56	£55.65
20" Medium Ride	£ 86.76	£69.45

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PRECISION BASS	Natural, Maple Neck	£239
PRECISION BASS	Sunburst, Maple Neck	£239
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JAZZ BASS	Natural, Maple Neck	£273
JAZZ BASS	Black, Maple Neck	£273
JAZZ BASS	Sunburst, Maple Neck	£273

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Echo facilities EMT, Master Room
Rates On application
Special remarks Gene Simmons, Wet Willie, XTC, Magazine, Be-Bop deLuxe, Van Morrison. Also two mobiles, both 32/24

MOLINAIRE
Address 43 Fouberts Place, London W1
Bookings 01-439 7631. Telex 299200
Studio manager David Hodge
Senior engineers Robert Parker, plus eight others!
Studio capacity 50 x 35 feet — big
Instruments available free Piano
Microphones Neumann U87s

Rhodes, clavinet
Microphones Neumann, AKG, Beyer, Schoeps, Shure, Electro-Voice etc
Desk Helios (Custom) 32/24
Tape machines Ampex MM1200, ATR 100, AG440
Ancillary equipment Harmonizer, Time Modulators, dbx, A&D, UA, Roger Meyer, Allison, Orban

Desk Custom Built
Tape machines Studer A80 16tk, locked to video tape by time code
Ancillary equipment Audio phaser, EQ, delay etc, plus broadcast tape facilities
Echo facilities AKG BX15, plus Plate and chamber
Copying facilities Four duplicating rooms
Rates From £25 per hour, 24 hours a day; can shoot Video to playback or live
Special remarks Recorded best radio commercial campaign awards in '76 and '77, plus 36,000 others. Pop/rock video tapes at special rates

Ancillary equipment EMS Vocoder 2000, Eventide Harmoniser, Synton phaser and filter, monitors; Tannoy and JBL
Echo facilities EMT type 140, Nagra
Reduction suite Dolby A on mastering and 16 track
Copying facilities Yes
Rates Approx £45 per hour, or approx £370 for 9 hour day — prices excluding VAT and materials
Special remarks Radio jingles, rock 'n roll, new wave, TV spots, audio-visuals, video facilities

MUSIC FARM HOLLAND
Address Rijkssybraatweg 45, Baambrugge, The Netherlands
Bookings Holland, 02949-1450
Studio manager Diana Willard
Senior engineer Don Willard — Tel. 020-188440
Studio capacity 30
Instruments available free Steinway, Fender Rhodes, Polymoog, keyboards, percussion, guitars etc
Microphones Sennheiser, AKG, Neumann
Desk Sait, replacement due in September
Tape machine 3M 16tk, Studer A80, Telefunken

MUSICLAND
Address Arabellastrasse 5/139, 8000 Munchen 81, West Germany
Bookings (089) 9232 2700. Telex 05/22393
Reservations Helga Dickman
Instruments Elka, Moog, Fender Rhodes, Hohner Clavinet, Hammond B3, Fender amps, Ampex, Yamaha grand piano, honky tonk piano
Microphones Neumann, Sennheiser, AKG, Electro-Voice, Shure, Pearl, Sony, Schoeps, Beyer
Desk Harrison 3232, 32 in 32 out, with Allison Programmer
Tape machines Studer A80 24tk, A80 16tk 2 x A80 2

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 filters, 4 Kepex, Filters from
 Urei, A&D etc
Echo facilities EMT 140, EMT
 240, AKG BX20, Master Room,
 acoustics chamber, quad eight
 digital delay line
Special remarks Artists' list like
 a who's who of rock — Beck,
 Rainbow, Bowie, ELO, Elton
 John, Zeppelin, Faces, Stones,
 Uriah Heep etc etc etc!

**NORTHAMPTON
 SOUND RECORDING**
 Address 36 Spring Gardens,
 Northampton
 Bookings 0604 33933
 Studio manager H. M. Fin-
 nimore
 Studio capacity 8
 Instrument available free Piano
 Microphones AKG. Neumann
 Desk RAC 12/8 and 12/2
 Tape machines Otari 8tk
 Echo facilities EMT plate
 Copying facilities Tape/cassettes/
 mono disc cutting
 Rates £8 per hour, 2pm to 11pm
 (no Sundays)

**THE OLD SMITHY
 RECORDING STUDIO**
 Address The Old Smithy, Post

Office Lane, Kempsey,
 Worcester
 Bookings 0905 820659/820556
 Studio manager Muff Murfin
 Senior engineers Colin Owen,
 Brad Davis
 Studio capacity 28
 Instruments available free
 Piano, Hammond, string
 machine
 Instruments for hire Fender
 Rhodes, Mellotron, Clavinet,
 drums, etc
 Microphones Neumann, AKG,
 Beyer
 Desk Neve
 Tape machines 3Ms, Klark,
 Sculley 4 track
 Ancillary equipment Phasers,
 flangers — all Klark Teknik
 equipment
 Echo facilities EMT plate, ADT
 machines, H/H
 Copying facilities Yes
 Rates £22 per hour — block
 bookings by arrangement
 Special remarks Daniel Boone,
 David Byron, Alyson, Clifford T.
 Ward, TV jingles, radio, Band of
 Joy

**PEBBLE BEACH
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 Worthing, Sussex
 Bookings 0903 201767/207744
 Studio manager Eli Perl
 Studio capacity 12
 Instruments available free



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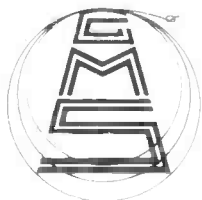
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Microphones AKG, Neumann, Beyer, Electro-Voice

Desk Helios 32/24

Tape machines Lyrec 24 track with auto-locate, Studer, Leevers-Rich, Revox

Echo facilities EMT stereo plate, tape and delay lines

Rates £35 per hour

Special remarks The

Depressions, The Adverts,

Flintstock, The Cimarons, Nash-

ville Teens, Gonzales

PENTHOUSE

Address 22 Maderira Grove,

Woodford Green, Essex

Bookings 01-505 5221

Studio manager John Bassnett

Senior engineer John Bassnett

Studio capacity 6

Instruments available free Lud-

wig drums, Hammond organ,

string synthesizer and piano

Microphones AKG, Beyer,

Sennheiser, Shure

Desk ITA 20/4 and Allen & Heath 14/8/8

Tape machines Cadey 1" 8tk, Teac 4 and 2tk

Ancillary equipment Phaser, flanger, compressors, noise gate

Echo facilities HH Multi-Echo, Grampian Reverb

Copying facilities Cassette/cartridge/disc

Rates 8tk - £8 per hour till mid-

night, 4tk - £5 per hour till mid-

night

Special remarks Jingles for

Capital Radio, BBC Stoke etc.

Music demos for Yorkshire and

London Weekend TV

PLUTO RECORDING STUDIOS

Address 36 Granby Row, Manchester 1

Studio manager Keith Hopwood

Senior engineer Ray Buckley

Studio capacity 30

Instruments available free Grand

piano, amps

Instruments for hire ARP

Odyssey

Microphones Neumann, AKG,

Beyer, Sennheiser

Desk Sound Techniques 20/16

Tape machines MCI 16tk, 2

Studer stereo

Ancillary equipment MXR,

DDL, A&D Complex, A&D

Scamp modules

Echo facilities EMT plate

Copying facilities Studio 2: vocal booth, Ampex 4 track,

Scully stereo, Soundcraft 16 channel mixer

Rates £28 per hour (£25 till August) overtime plus 20%. £20 per hour for studio 2

Special remarks Herman's Hermits single, jingles for Cadbury, Guinness, Knorr, Seven Up, Ski Yoghurt

QUEST STUDIOS

Address 71 Windmill Road,

Luton, Beds

Bookings Luton 414297 (24 hour answering service)

Studio manager Dave Cook

Senior engineers Dave Cook,

John Gittins

Studio capacity 7

Instruments available free

Slingerland drum kit, piano,

guitar/amp, EMS Synthi, AKS

synthesizer

Instruments for hire Anything

can be obtained by prior

arrangement

Microphones Neumann, Senn-

heiser, Beyer, Shure, AKG

Desk Soundcraft 16/8 Series II

Tape machines Brennell /

Richardson 8 track, 1" Teac

2tk

Ancillary equipment A&D com-

pressor-limiters, Klark-Teknik

graphic equalisers, Eventide har-

moniser, DDL, flanger

Echo facilities 2 echo plates,

Roland space echo

Reduction suite No

Copying facilities Yes

Rates Variable from £45 per 8

hours to £70 for night working

Special remarks Robin Lumley /

Jack Lancaster, England's

Mighty Engine, Mick Abrahams,

H.O.T., Plant Life Records,

Step Forward Records, Acrobat

Records

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Address 27a Queens Terrace, St

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Rob Arenstein, Martin Adam

Studio capacity 40

Instruments available free

Bechstein grand piano

Instruments for hire Hammond

organ

Microphones Neumann, Beyer,

AKG

Desk Amek 20/16

Tape machine 3MS

Ancillary equipment Various

digital delays, harmoniser etc

Echo facilities Spring

Rates £25 per hour plus over-

time after 10pm

ROC STUDIOS

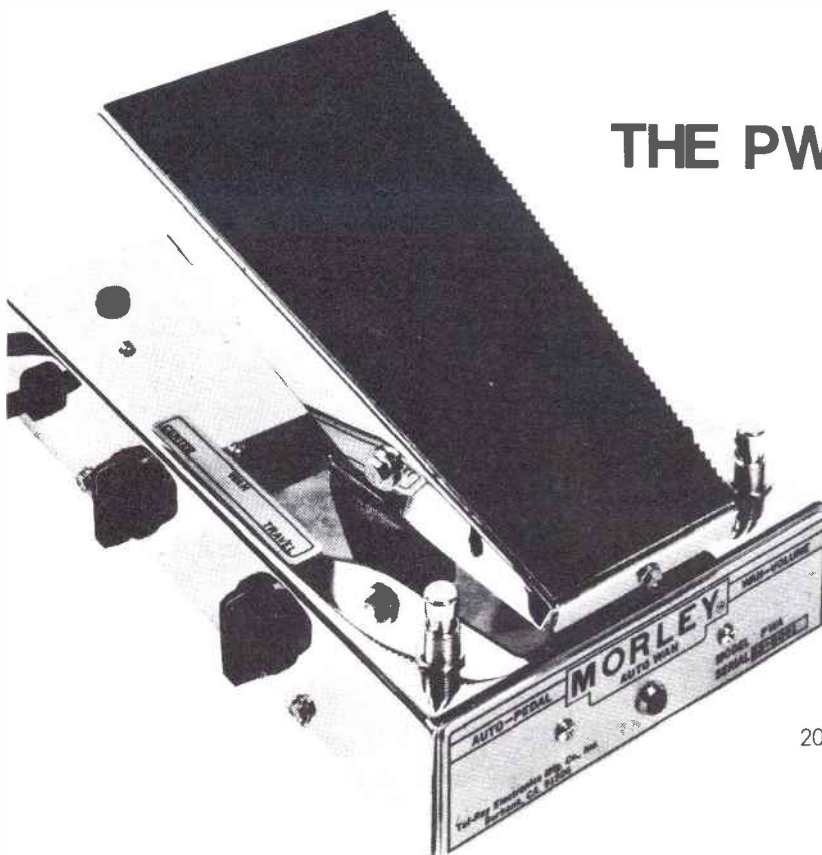
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Copenhagen, Denmark
 Bookings 01570600
 Studio manager Mike Andraesen
 Senior engineers Mike Andraesen and Per Meistrup
 Studio capacity 25
 Instruments available free Steinway grand and Steen Nielsen hammer spinet, Hammond organ and Leslies, Mellotron, Logan string machine,

Slingerland drums, Asba congas, plus instrument amps, speakers, various guitars and percussion
 Instruments for hire Anything given prior notice
 Microphones AKG, Neumann, Sennheiser, Shure
 Desk Custom designed Soundcraft 30 into 24
 Tape machines Lyrec 24tk with autolocate, 2 Lyrec 2tks, 2

Studers.
 Ancillary equipment Marshall Time Modulator and Time Warp, dbx noise reduction and compressor limiters, Klark-Teknik EQ, and noise gates.
 Echo facilities Master Room and Elk and Acoustic (basement) chamber
 Copying facilities Cassette duplication and custom pressing
 Rates £20 per hour, 24 hours a

day every day of the year except Christmas Eve
 Special remarks Various European groups — Rupert, Fix Ache etc etc

SAWMILLS STUDIO

Address Goland, Fowey, Cornwall PL23 1LP
 Bookings Fowey (072 683) 3337
 Studio manager Jerry Boys
 Senior engineers Peter Martelli, Simon Fraser
 Studio capacity 15
 Instruments available free Bechstein grand, ARP Soloist, Solina string ensemble, percussion
 Microphones Neumann, AKG
 Desk Customised Sound Techniques, 30 channel
 Tape machines Ampex MM1100 24tk, Studer A62, stereo
 Ancillary equipment Eventide flanger and harmonizer; A&D limiters, expanders, equalisers; Universal limiters
 Echo facilities AKG BX20, Varispeed Revox
 Rates £340 per day (unlimited hours) plus £2.50 per head for food and accommodation
 Special remarks Mick Taylor, Andy McKay, Amazing Blondel
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Bookings 01-388 0263/4
Studio manager Peter Hoskins
Senior engineers Dennis Weinreich, Ray Hendriksen
Studio capacity 25
Instruments available free Grand piano
Microphones Beyer, STC, Neumann, AKG, Sennheiser, Shure, Sony, Electrovoice
Desk Cadac
Tape machines Studer 24/16, 3 x Studer 2tk
Ancillary equipment Eventide DDL, Aphex Aural Exciter, limiters, compressors etc
Echo facilities EMT
Rates 24tk £48 per hour, 16tk £38 per hour

SEPTEMBER SOUND

Address 38 Knowl Road, Golcar, Huddersfield HD7 4AN
Bookings 0484 658895/6
Studio manager Bob Whiteley
Senior engineers Dave Whiteley, Bob Whiteley
Studio capacity 45

Instruments available free Piano
Instruments for hire Most
Microphones Neumann, AKG, Sennheiser, Calrec, STC
Desk Sound Techniques 18-4-18
Tape machines Lyrec TR53 16 track, 2 x Ampex AG440
Ancillary equipment Neve limiters, Eventide flanger, Astronic equalizer, Dolby A, Pye limiters, ADT
Echo facilities EMT 240 plate, HH tape
Copying facilities Tape to tape, tape to cassette, cassette to cassette
Rates £15 per hour, 24 hours. Holidays by arrangement (*How about 2 weeks on the Broads? — Ed.*)
Special remarks Brighthouse and Rastrick Brass Band, Roy Hill (mobile, The Bachelors)

STARTLING STUDIOS

Address Tittenhurst Park, London Road, Sunninghill, Berks.
Bookings Ascot 20039/25222/21184
Studio manager Mike O'Donnell
Senior engineer Dave Tickle
Studio capacity 25
Instruments available free Hammond C3 plus Leslie, Fender Rhodes, ARP 2500, Yamaha grand piano, Fender + Ampeg amps
Microphones Neumann, AKG, Beyer, Shure, Sennheiser

Desk MCI 36/36
Tape machines Studer 24tk, A80 ¼", 2 + B62 ¼", 3M 4tk
Ancillary equipment Eventide DDL. Harmoniser and flanger; 4 x dbx 120, Gain Brains, Keepex, Urei graphics
Echo facilities 2 stereo EMT plates, live echo chamber
Rates £700 per day inclusive of meals and accommodation (9 bedrooms are available)
Special remarks Swimming pool, sauna, games room, TV lounge, plus 72 acres of parkland

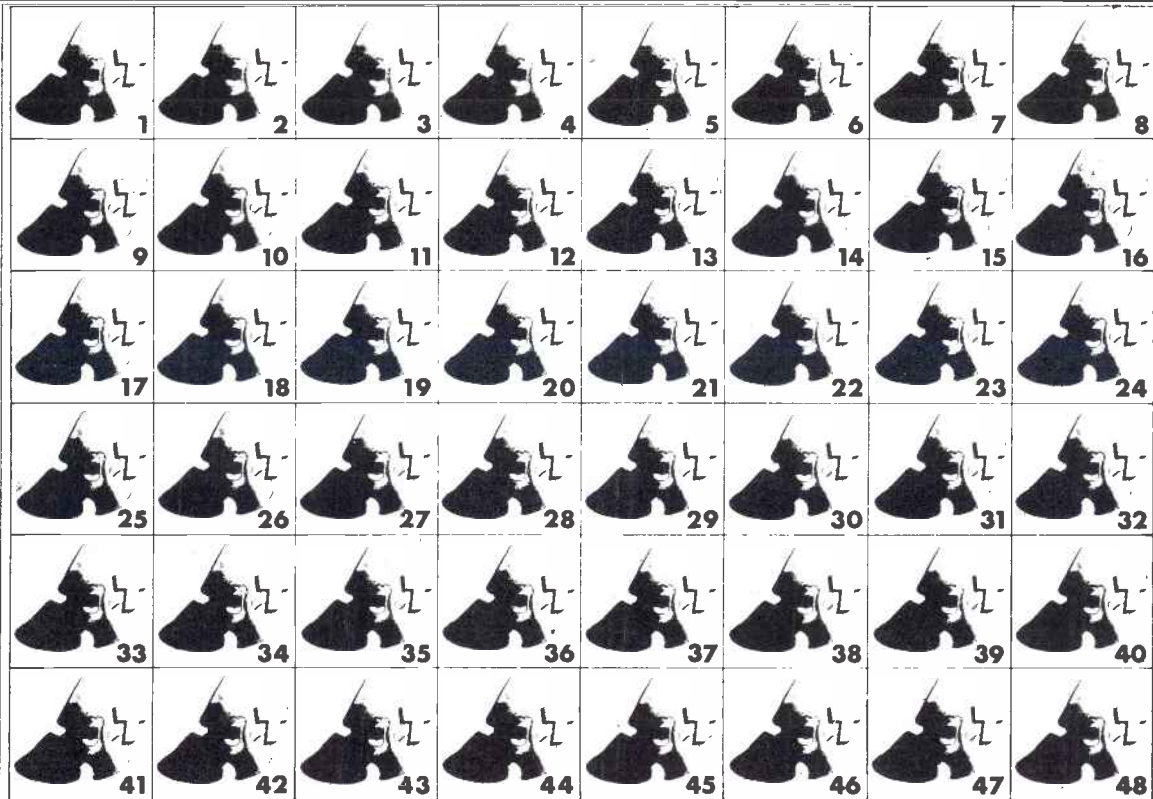
STRAWBERRY RECORDING STUDIOS

Address 3 Waterloo Road, Stockport, Cheshire
Bookings 061-480 9711/2
Studio manager Peter Tattersall
Senior engineers Dave Rohl, Martin Lawrence
Studio capacity 40
Instrument available free 7' 6" Steinway 'c' grand piano
Instruments for hire By prior arrangement
Microphones Neumann, AKG, Beyer, Sennheiser
Desk Helios 28/24; full facilities
Tape machines Studer A80 vu 24tk, plus stereos
Ancillary equipment Harmoniser, autophasers, dbx, limiters, A&D limiters, compressors, Vocal stressers, Orban

Parasound, De-Essors
Echo facilities EMT, Cooper Time Cube, MXR DDL
Copying facilities Yes
Rates £35 per hour 24tk

STUDIO BOHUS

Address Box 24, 44201 Kungälv, Sweden
Bookings 0303 10990
Studio manager Tommy Hallden
Studio engineers Lars Rosin, Olle Ramm
Studio capacity 20
Instruments available free Grand piano, drums 2 acoustic guitars, electric guitars, bass, Yamaha electric piano, various percussion
Microphones AKG, Neumann, Electro-Voice, Sony, Calrec
Desk Harrison 32/32 with Allison automation
Tape machines Ampex MM1200 (24tk), Ampex ATR100 (tk) Studer B62, Revox A77
Ancillary equipment Marshall Time Modulator, MXR DDL, Eventide harmoniser and omnipressor, MXR flangers and phasers, Orban Sibillance Controller, Kepex noise gates
Echo facilities EMT 140, EMT 240, Master Room
Rates 500 Swedish Croners per hour
Special remarks Abba, Status Quo



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Senior engineers Roger Kennedy, Mike Devereux, John Walker

Studio capacity 10

Instruments available free Fender Rhodes, Music Man, Fender, Marshall combos, ARP Omni synth, Autotune drums, Korg synth, Fender and Gibson guitars

Microphones Neumann, AKG, Calrec, STC

Desk Allen & Heath 16 into 8

Tape machines Brennel 8tk, and Revoxes

Ancillary equipment MXR phasers, flangers, compressors, ADT, graphic equalisers, ITC cart machines

Echo facilities Roland Space Echo

Copying facilities Cassette and 1/2 track, disc to tape

Rates £48 for 7 hour day — not Sunday or Wednesday

Special remarks Studio used for mastering by several record companies; demos, TV, radio adverts and jingles. Session musicians available

TINY'S RECORDING STUDIO

Address 186 North Promenade, Blackpool

Bookings 0253 23095

Personnel Wayne Paulo and

Lenny Harris

Studio capacity Studio 1: 10, Studio 2: 15

Instruments available free Piano
Instruments for hire Roland synthesizer, organ with string synth, electric piano

Microphones AKG, Calrec, Shure

Desk 1) 16/8 Custom, 2) 10/4 custom, and H/H 12/2 (mobile)

Tape machines Itam 8tk, Teac 4tk, Revox 2tk

Ancillary equipment Dolby noise reduction, graphic equalisers and compressor limiters

Echo facilities HH DDL, Gram-pian Reverb

Reduction suite As above

Copying facilities Cassette and reel to reel

Rates Various, reckon on £8 per hour recording plus normal charges

Special remarks Custom record pressing, music publishing, jingles and demos

TOCANO

Address Vallekildevei 103, 4534 HORVE, Denmark

Bookings Area code (03) 456789

Studio manager Alex Frederiksen

Senior engineers Jan Oldrup, Emmanuel Rahim

Studio capacity 25

Instruments available free Grand piano, Gretsch drums, Mesa Boogie amps

Instruments for hire Any and all!

Microphones Neumann, AKG, Shure, Scheops, Electro-Voice

Desk Solid State Logic Computer assisted 40 into 32

Tape machines Lyrec 24tk, Ampex 2tk, Lyrec 2tk, 2 x Revoxes

Ancillary equipment Compressors, limiters and noise gate in each channel on the desk,

A&D vocal stressors, Marshall Time Modulator, Eventide phaser, Dolby 7 dbx noise reduction, MXR flanger etc
Echo facilities EMT plates, BX20

Copying facilities Tape and cassette

Rates £50 per hour, 24 hours per day

Special remarks Acoustics by Eastlake Audio

TRIDENT

Address 17 St Anne's Court, London W1

Bookings 01-734 9901

Studio manager Peter Booth

Senior engineers Steve Taylor, Neil Ross, Steve Short, John Brand, Colin Green

Studio capacity 35

Instruments available free Becestein grand, Hammond C3

Instruments for hire Anything

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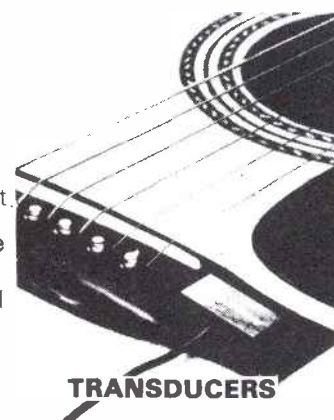
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Microphones AKG, Neumann, Calrec
Desk Sound Techniques System 12
Tape machines ITAM
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ZELLA RECORDING STUDIO

Address Walker Hall, Ampton Road, Edgbaston, Birmingham B15 2UJ
Bookings 021-455 0645
Studio manager Johnny Haynes
Senior engineer Alec Price
Studio capacity 35
Instruments available free Bechstein and Chappell pianos, Ludwig drums, Fender amps, Hammond L100 + Leslie, Natal congas etc
Instruments for hire Anything by arrangement, various synthesizers
Microphones Neumann, AKG, Beyer, Calrec, STC
Desk Soundcraft 16/8 Mk II
Tape machines Klark-Teknik 8tk, Sony TC880/850/756
Ancillary equipment Revox VHS A77, compressors, limiters, Master Room reverb
Echo facilities Master Room MIII
Copying facilities Mono disc cutters, complete edit/copy room, anything to anything
Rates Various, around £15 per

on request
Microphones Neumann, Sennheiser, AKG, Scheeps, Shure, Beyer, STC
Desks Triad 40/8, Triad 28/48, Triad 20/4, 10/2, 12.2
Tape machines Studer A80s, B62s
Ancillary equipment All high standard, usual gear
Echo facilities 4 EMT players, and 1 Quad EMT stereo plate
Reduction suite Yes
Copying facilities Yes
Rates 48 track recording/mixing — £85 per hour. £55 for 24 and so on
Special remarks Cafe Jacques, Kiss, Genesis, Peter Gabriel, Rod Argent, Jim Capaldi, Jack Lancaster, City Boy, Robert Fripp, Bill Bruford

WESTWOOD STUDIOS

Address Montgomery, Powys SY 15624
Bookings 068681 427
Studio manager Gordon Davies
Studio capacity 30

hour
Special remarks City Boy, Magnum, LPs for Silly Wizzard,

Flagon, Terry McCann. Mobile live LPs. Asian music a speciality! □

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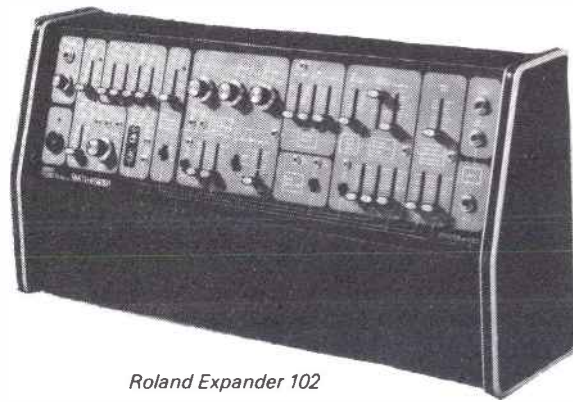


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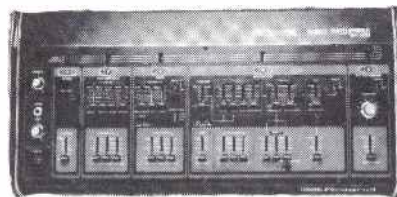


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Korg Bass £208



THE LONDON AMPLIFICATION CENTRE



June saw the opening of Chase Musicians' new amplifier store, "The London Amplification Centre", at 22 Chalton Street, off Euston Road, London NW1.

Since its opening, many well known bands have passed through its doors to purchase their equipment. The shop has a full range of all brands of amplifiers such as Peavey, Roland, Marshall, Pignose, Carlsbro, Music Man, Yamaha, Custom Sound, Bose, H/H, M.M., Redmere, etc.

As well as this large selection of amplifiers, the store has an expert staff to help you with any technical or practical problems you may have. All the equipment is very competitively priced.

Pop in any time and try out an amp or talk over your requirements with the staff. They will always be pleased to see you.

London Amplification Centre
88 Charlton Street
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London Synthesiser Centre
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The JBL logo consists of the letters 'JBL' in a bold, sans-serif font, enclosed within a dark square.

GET IT ALL.

A large black and white photograph of a massive crowd of people at an outdoor event, likely a rock concert. In the upper left, a hot air balloon is visible against the sky. In the background, there are structures that appear to be part of a stage or festival infrastructure.

Harman (Audio) U.K. Ltd., St. John's Road, Tylers Green, High Wycombe, Bucks. HP10 8HR

TRADE NEWS

ATLANTEX ADD MXR TO PIGNOSE IMPORTS

Atlantex, the company formed by ex-Rose Morris and Maison Rouge troubleshooter Bob Wilson, are currently responsible for importing two studio-quality MXR products in addition to the Pignose practice amplifier. These are the MXR stereo compander and the MXR stereo graphic equalizer. The latter, retailing at £227.50, offers ten bands with centre frequencies at 31, 62, 125, 250, 500, 1000, 2000, 4000, 8000 and 16,000 Hz. Cut or boost of up to 12dB per band is obtainable, and the unit also has a bypass

switch to enable the user to achieve "normal" sound, i.e. cut out the eq for comparison with the natural acoustics of the room or hall.

The compander (£189.75 inc. VAT) is a noise reduction device capable of doubling the range of most open reel and cassette decks. Signals may be compressed during recording and expanded during playback, thus reducing background hiss during quiet passages.

Both products are recommended both for home recording and budget studio requirements.



The MXR 10 band stereo graphic equaliser



The MXR stereo compander

IBANEWS



First supplies of the Ibanez EQ 2622 guitar have arrived in Britain. This model was developed in the US with the help of Bob Weir and Steve Miller

SUNN SHINE

The manufacturers of Sunn amplification have begun to produce a new line known as the Beta series. These are 100 watt combos with speaker combinations of 2x12", 4x10" and 1x15". Each is equipped with what Sunn term Digital C-MOS Technology. C-MOS circuitry was originally developed for use in computers, and apparently reacts in many ways like vacuum tubes (valves, in other words). The amps are all dual channel with internal channel switching controlled from a footswitch to give stereo capability.

At present Sunn equipment is not widely available in Britain, but full information is obtainable direct from them in the States at Amburn Industrial Park, Tualatin, Oregon 97062, U.S.A.



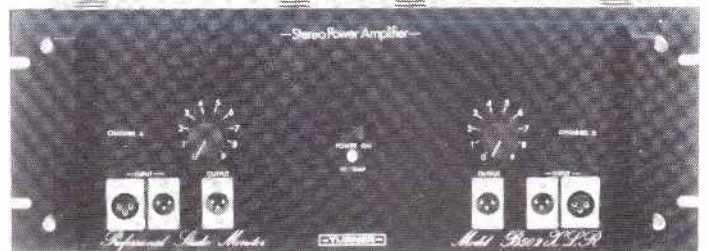
Sunn's Beta lead amp

TURNER INTRODUCE NEW POWER AMPS

The good news from Macines - distributors of Amcron power amplification - is that they have reverted to their previous policy of direct marketing. What this really means is that prices will be reduced. The DC300A, for example, will now be costing £550 ex. VAT, whilst the EQ2 Equalizer costs now just £599 ex. VAT. Needless to say, the full 3-year warranty still applies to all Amcron gear.

More news on the power amp front is that Turner, British manufacturers of a range of

high quality amps, have introduced two new models, designed specifically for P.A. use. The B302-XLR at £305 gives 100 watts into 8 ohms and 150 into 4 ohms. The B502-XLR at £420 puts out 190 into 8 ohms and 340 watts into 4. Distortion is given as 0.003% and power response 20 - 20,000 Hz. In addition, Turner have devised a new black and white fascia for the amps, plus XLR connectors for enabling crossover signals to be patched from one amplifier to another.



Turner's B502 XLR power amp

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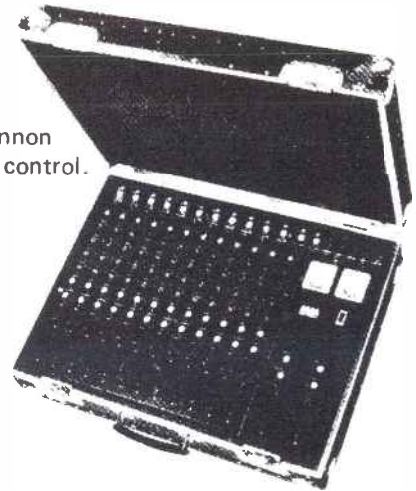
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MP275

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MM ELECTRONICS

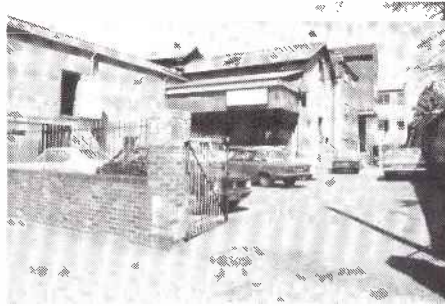
THE HISTORY

Michael Mouse is an unlikely name to find dotted around the country (albeit in initial form only) on a wide selection of electronic equipment on the road and in the studios — but then Mickey Mouse must once have seemed an unlikely character to win the affection of three generations of children across the world. Michael and Mickey do, however, have one important common denominator — success, constructed on a very firm foundation.

MM's equivalent of Walt Disney is the enigmatic Dick Parmee. Dick couldn't match the late Walt's abrasive, aggressive approach to his trade, and it's probably the very last thing he would want to do. In other words, Dick's image as a company boss is not the same as the usual run-of-the-mill managing director. Pin-striped suits, yes, but with tennis shoes?!

He is certainly more at home designing computers and advanced state of the art circuitry than he is in the enforced role of head of one of the largest and certainly the fastest growing electronics organisation in the country. Despite his deserved reputation as one of the few real geni' of the industry — a reputation which perhaps embarrasses him, but one which we have heard from many lips totally unconnected with MM — he wasn't one of those children who enjoyed dismantling record players and radios. He only became involved in electronics while at university when he worked on a design project to produce a cheap, efficient amplifier using thyristors — from then on he was hooked. The company that is now generally known as MM (but which operates the alternative names PA:CE and Redmere for different products) had its roots back then in Parmee Acoustics.

Parmee was formed to manufacture guitar amplifiers of Dick's own design, and shortly afterwards — in 1974 — he met up with Dave Collins, a loudspeaker designer and builder. Collins Electro-Magnetics and Parmee Acoustics merged to become PA:CE.



PA:CE, in the beginning was not a particularly successful business operation: both Dave and Dick were designers and inventors, not familiar with the cut-throat reality of the business world. Tony Gipp, a local businessman, came to the rescue with valuable experience in the music business and before local musicians of the calibre of Keith Emerson and Tony McPhee were holding discussions with PA:CE concerning particular equipment they wanted for themselves.

Although this development made the PA:CE name a respected one in the business, it presented a marketing problem — there's plenty of prestige in designing custom-built equipment for a handful of famous musicians, but there's very little financial stability or opportunity to finance future development. Thus Michael Mouse was born — because they accepted that any commercial lines would be the 'Mickey Mouse' part of the operation: not that the gear was to be in any way inferior, simply that it would provide the bread and butter to allow Dick to evolve his design thoughts into rather more sophisticated areas.

The first MM product on the market was the MP 175 mixer — still available now although with variations on the original layout and configuration — which may well have been one of the very first totally honestly promoted items. The company advertised the MP175 without making any over-the-top claims, offering the market a non-revolutionary, practical, high quality, low cost mixer at precisely the time it was needed.

The MP175 was, and still is, a

masterpiece of simplicity and its success provided that essential financial stability which the company needed desperately. This stability, however, also brought its problems — lack of space, and so in 1976 the company moved from Cambridge to its present home in a huge, rambling warehouse complex in Royston, Hertfordshire.

This move gave the firm plenty of room to expand its production and its product range — power amps, graphic equalisers, electronic crossovers and compressor/limiters — as well as moving into other markets such as guitar amplifiers — viz. the excellent PA:CE Intermusic combo. The most recent development is the formation of another branch of the organisation to produce a truly amazing guitar amplifier under the name Redmere. We were hoping to have one for review this month, but they're pretty thin on the ground at the moment — most having been flown to the States for the NAAM show.

So, that's the history — comparatively short, because the company has only been operating for four years. It is true to say though, that in those four years they would appear to have advanced rapidly and carefully into areas which desperately needed some new life and new products at the sort of prices that MM seem able to maintain.

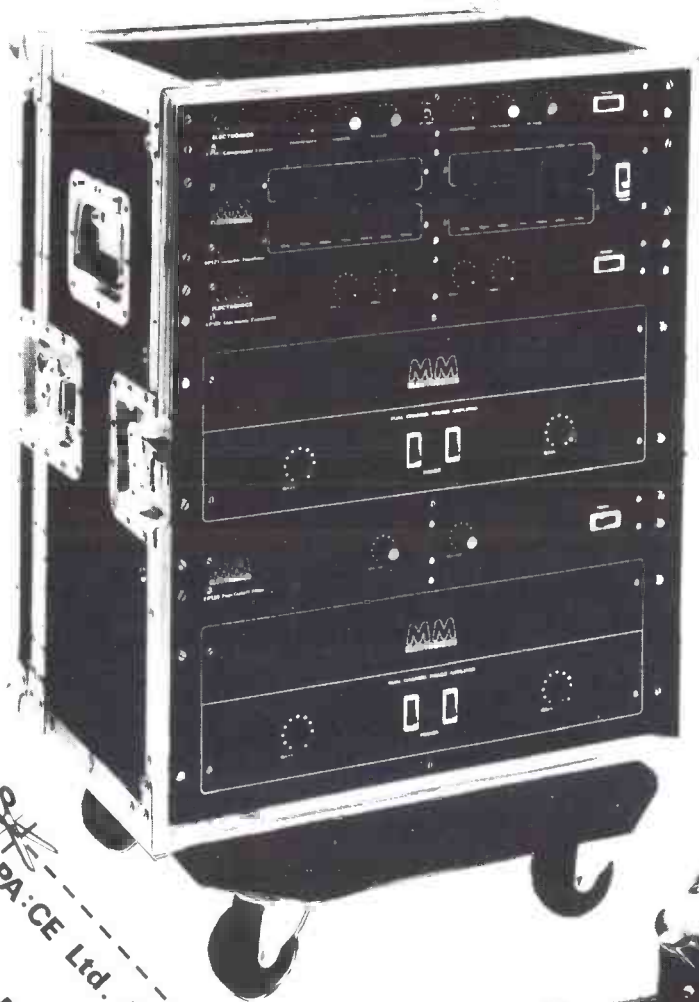
THE VISIT

We readily accepted an invitation from MM's relatively recently appointed Marketing Manager, Richard Dunn, to travel up to Royston and take some time touring the factory and inspecting at close quarters the production processes. Richard joined MM in September last year after leaving Acoustic Research to take control of the general marketing policy of the company. With previous experience in the sound equipment market — both with the Teac/Tascam gear and domestic hi-fi during a spell with the Lasky conglomeration of retail shops — Richard settled into MM particularly well.

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"Mind you," he told us, "I would never have believed I'd be working for someone like Dick Parmee on a lower salary than I had before! It's just that the combination of Dick's incredible talents as a designer and the outstanding value of the products was simply too good to refuse — despite the salary" Strong words indeed, we thought, especially to be heard inside a business which has, in places, a rather dubious reputation as being an easy-kill market place where entrepreneurs can move in quick and move out even quicker with a lot of money but very little integrity.

But as the time wore on, it became obvious that despite MM's almost meteoric advancement from the back-street environment to their present exalted position, that the company operates on a relatively strict code of professional ethics. "Of course we've got our wide boy, just like every other company" Richard conceded at one point, "but you've got to have someone on your staff who can play the sharks and the rip-off merchants at their own game. The last thing we want is to be known as a soft touch for anybody — with our reputation we couldn't afford anything like that."

Richard shares his office at present (another building in the complex is undergoing renovation) with MM's sales manager. But, we cry, isn't that the face we saw hunched over the bass guitar in such outfits as John Mayall, Collosseum, Greenslade and Curved Air?

Yes, it sure is. Tony has removed much of the hair that adorned him in his earlier incarnations as a rock musician, and now looks — admittedly somewhat more laid-back — like a sales manager of sorts (sorry Tony!) In fact, his association with PA:CE goes back three years when he

first met Dick Parmee and became involved in discussions about the need for a new 'super-amp' which have now born fruit in the appearance of the astonishing Redmere amplifiers. (More later.)

Tony's lengthy experience in the playing side of the rock business has undoubtedly strengthened MM's position — they have now a man on their staff who is deeply respected by musicians, who is able to communicate as a musician himself, rather than just another high-powered company man. Richard has obviously had to spend some time briefing his colleague on some of the finer points of business life, but basically the partnership seems to be working! Redmere is now an established name alongside MM, and PA:CE.

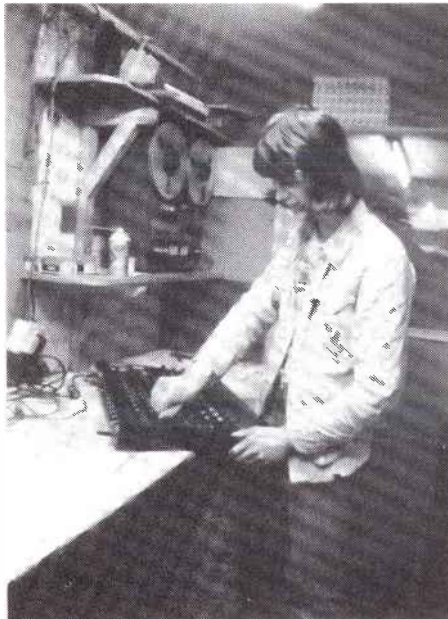
But what about the factory? Well, first off, it's not like many of you would imagine to be the home of such a range of sophisticated equipment. It's far from being a

concrete and dark-tinted glass monolith crammed with production lines, whistles, foremen, committees and all the other less acceptable faces of capitalism.

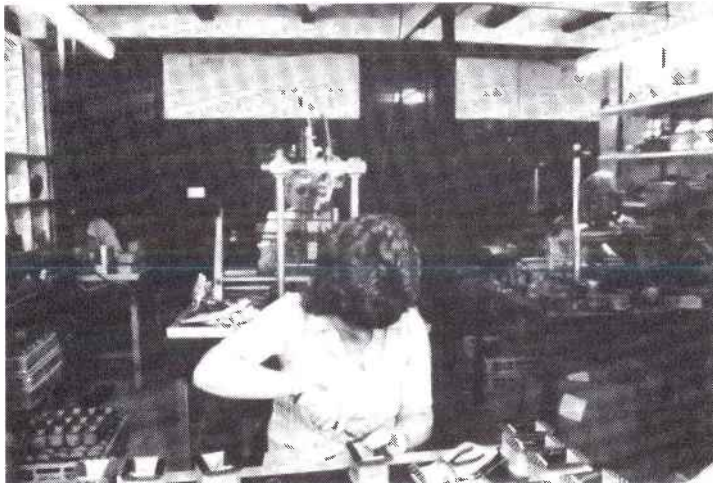
The building is an ageing warehouse which seems to have innumerable floor-levels, with cubby-holes and offices dotted around it in a haphazard fashion which, perhaps incredibly but indisputably, works well. The largest areas are the two 'production line rooms' and even these are small enough to give the workforce a closer sense of identification with the product rather than placing them in the more normal gargantuan room where it's a ten minute return trip to the lav! MM are convinced that the closer they can get to self-sufficiency in the production process, the closer they'll be to manufacturing the ideal product.

"We try desperately to make as much as possible ourselves," Richard told us as we toured the plant. "The less we have to rely on outside suppliers, the more control we have over quality, and eventually, the more responsibility we can take for ourselves."

In practical terms, this results in many processes being carried out under MM's own terms which might more normally be found executed elsewhere. The electronic circuit boards are made up by 'outworkers' in the town and then brought into the factory. Sheet metal is bought, shaped and drilled inside the plant for the 'containers' — mixers, amps etc; the heavy heat-sinks are bought in long extrusions and cut; the silk-screen printing goes on in an upstairs room; and MM have just (we saw the first firing up of the oven) installed a transformer winding and baking plant — all of this gives greater control over quality.



Sound check on an MM mixer



The new transformer winding plant



Back to the drawing board

MM ELECTRONICS

The life of an MM mixer in the factory could be said not to be a happy one! Each mixer undergoes checks at all stages of manufacture and often finds itself going back down the line to start again before the final examining engineer will give it a clean bill of health. Each one, for example, undergoes a mechanical check — yes, mechanical. Roughly speaking it means chucking the thing about and then testing it again and again for possible dry solder joints. It suffers the rigours of an exhaustive electronic test as well — and nothing is allowed out until it's performed to the given standard. Each test engineer initials the test card — the onus is on him, and he knows it, an arrangement which provides the essential pride in the job.

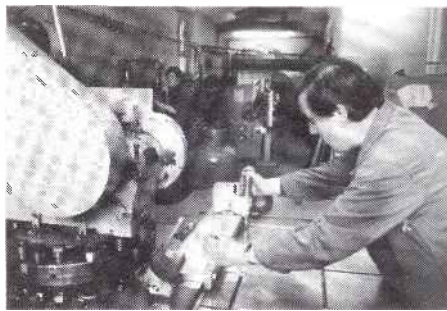
The same sort of attention to detail permeates the entire building — an intangible interest from everyone in what they're doing. The company goes out of its way to make working easier — operating a flexi-time system to help the married women they employ — and this results in excellent labour/management relations.

On the amplifier side of things MM are about to/will have opened an individual wood-working factory to gain control over the speaker cabinet manufacturing process. The woodworking department is now run by Dave Collins who left the company once but just couldn't stay away!

Every company has its nuts and genii but MM seem to have rather more than most — Dick Parmee for example decided very recently that the stock control, wages, ordering etc. would best be handled by a computer and rather than go to the expense of buying one he took it upon himself to design and build one — not so amazing you might think, but in three or four days?! MM's other tame enigma is a certain E. J. Leoni-Smith, affectionately known as Leo because no-one knows his real name, who is involved in research — he ensures that Dick's designs are practical and has recently been heavily involved in the finalisation of the Redmere amplifiers.

Every tour of a factory should end in the local — which this one did, and which sells the most amazing salad rolls! There Richard summed up the company philosophy.

"We don't want to play the power-game" he explained. "We don't want the organisation to get so big and powerful that it loses the essential man-to-man responsibility line which exists within it at present. Thus we



Constructing the mixer tops

operate PA:CE, Intermusic, Redmere and MM as separate companies within the overall framework of the business. That way everyone knows what they're working on and who they're working for.

"As a group, however, we intend to continue as we are now — manufacturing products which do precisely the job their users require at a realistic price. We're not interested in making three units a week and making a rip-off profit — that's simply not the ball-game we're playing."

THE PRODUCTS

The products from the group can be fairly divided into four specific areas: guitar amplifiers and combos from PA:CE (Intermusic) and Redmere; mixers from MM; power amplifiers and rack mounting units (crossovers, equalisers) from MM; and studio graphic equalisers from PA:CE.

A common or garden run through of the entire range would do a disservice to both reader and company, so we'll just pick out a couple of units of particular interest and let you send off your coupons/begging letters/demands to MM themselves who are better able to supply complete product specifications.

Firstly, then, the Intermusic Combo — a rare beast of an amplifier. Let us quote our own review of this amplifier which appeared in the October '77 edition of *Beat*. "The facilities are many, the sound is great, the cabinet is the toughest that I've ever seen, and the price is ridiculous. Plain silly. You can pay literally *three times* as much for an American combo of equivalent power."

The combo features built-in phase, a built-in flight-case, 120 watts and a totally delightful subjective tone quality.

On a different track, the MP175 mixers, old in terms of being the first product to emerge from the PA:CE/MM set-up but still essentially relevant, available in a



Tests along the line

number of different configurations, are still a really cost-effective answer to the requirements of partially impoverished bands and studios who still need to mix right. These four years have seen a number of competitors appear on the market, but the MP175's continued success surely speaks louder than banal words of praise from us?

The third item we'd like to spotlight is the Redmere Soloist guitar amplifier — an unashamedly adventurous concept which has now vindicated the ambitious design specification. The amp breaks new ground by deliberately setting eq to imitate the sound of three of the world's most successful amplifiers of the past, incorporating these three sounds into one amplifier, providing the opportunity of mixing them in any combination, and then go on to provide reverb, flanging and a chorus effect: the beast would be interesting enough if it stopped there. However, you then go on and take your mixed sound plus effects through a five band graphic equaliser and then finally through a noise gate to cut out the unwanted noise inevitable generated by that number of different effects.

The amp also features touch sensitive switching with light indicators to warn you not to break into a clean guitar sound when the middle channel's distorting like crazy (deliberately of course) and a whole tidal wave of effects is fair bursting to get out!

In short, we can't wait to get our hands on one, so watch this space!

THE CONCLUSION

We've made enough observations throughout this article for you to make your own conclusion really, but we'd like to thank MM for their hospitality during our visit, (and Richard's invitation to our editor to play cricket with him!) and trust they'll continue manufacturing units to the high standards they've set themselves for a whole lot longer than the four years they've been in existence.

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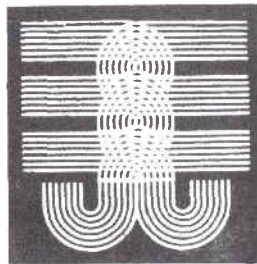
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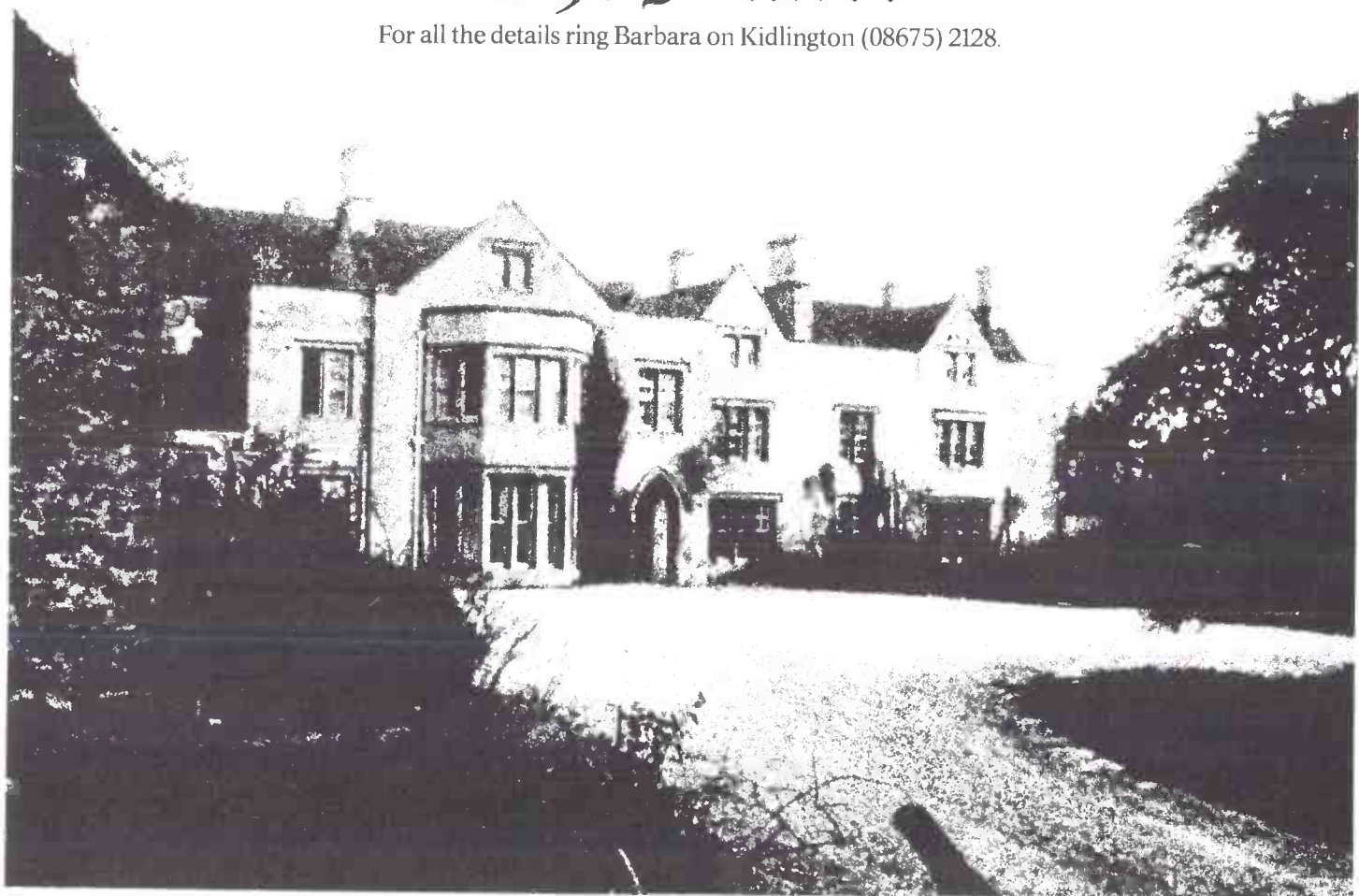
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Ibanez 175 Copy	£239
John Birch Flying V	£375
Framus Stratocaster	£79

Burns Vistasonic Bass	£95
Burns Flyte Guitar	£119
Hayman 1010H Guitar	£125
Arbiter Flying V	£119
Arbiter Stereo Bass	£125
Arbiter Double Neck	£145
Arbiter S.G. Deluxe	£79
Antoria 335 Copy	£125
Antoria Tele Deluxe	£125
Gherson Les Paul	£65
Shaftesbury Les Paul	£49
Saxon Les Paul	£55

AMPLIFICATION (Combos)

Marshall 30 M/V	£149
Marshall 50 M/V	£259
Marshall 100 M/V	£359
Fender Champ	£65
Fender Pro Reverb 70w	£285
Fender Twin Rev 135w	£345
Fender Super Rev	£295
Fender Vibrosonic, JBL	£375
Fender Super Twin	£375
Fender Bassman Ten	£245
Vox AC30, Solid State	£135
Vox AC30, Valve	£225
Peavey Pacer	£139
Peavey Deluxe	£295
Roland JC60 S/S	£259
Roland JC80 S/S	£285
Roland JC120 S/S	£375
Roost 100 M/V	£198
Ampeg VT40	£395
Maine Musician	£249
Intermusic Rev	£219
Intermusic Standard	£199
Yamaha 50 Watt	£175
Yamaha 100 Watt	£249
Yamaha 50w Bass	£225

AMP TOPS

Marshall 50 M/V	£155
Marshall 100 M/V	£198
Marshall 100 Bass	£198
Maine Artiste, 200w	£185
Maine Std, 200w	£169
Maine Slave, 200w	£135
Orange Omece 150w	£145
Omece 150w, Effects	£165
Ampeg V2 Top	£325
Fender Bassman 50w	£169
Fender Bassman 70w	£189
Fender Bandmaster Rev	£195
Fender Bassman 100w	£198
Fender Bassman 135w	£239

SECONDHAND AMPLIFICATION

Fender Twin Rev	£285
Fender Pro-Rev	£255

Fender Tremolux Top	£85
Fender Dual Showman Top	£145
H/H VS Musician Combo	£195
H/H IC100 Amp	£110
H/H S130 Slave	£69
Ampeg V2 Top	£285
Marshall 50 Top	£85
Marshall 100 Top	£110
Marshall 100 Transistor	£85
Marshall Supa Transistor	£119

NEW CABINETS

Maine JBL Bin	£225
Maine Altac Bin	£249
Marshall 100, 4 x 12	£159
Marshall 120, 4 x 12	£179
Marshall 8 x 10	£149
Fender Bassman 50 Cab	£169
Fender Bassman 100 Cab	£219

M/M.P.A. EQUIPMENT

8-2 Mixer	POA
12-2 Mixer	POA
16-2 Mixer	£POA
AP360 Slaves	POA
Stereo Graphic	POA

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Rogers Londoner V	£495
Rogers Greater Londoner	£539
Rogers Londoner VI	£625
Rogers Headliner IV	£369
Pearl Rock Kit, Egyptian	£545
Pearl Rock Kit, Statin	£525
Ludwig Smoke 'n Fire Steel	£895
Ludwig Power Factory	£999
Premier D717 Kit	£645
Premier D304Kit	£495
Autotune Originator Kit	£495

SECONDHAND KITS

Ludwig 5-Drums	£450
Sonor 5-Drums	£465
Hayman 6-Drums	£245
Premier 5-Drums	£185
Premier 4-Drums	£165
Olympic 4-Drums	£135
Olympic 6-Drums	£125

PAISTE CYMBALS

404, Hi Hats	£29
404, 16" Crash	£25
404, 18" Medium	£30
2002, Hi Hats	£59
2002, 16" Crash	£40
2002, 18" Crash	£49

2002, 20" Ride	£65
2002, 18" China	£69
602, 14" S/Edge	£98
602, 16" Crash	£49
602, 18" Crash	£59
602, 20" Ride	£75

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18" Crash	£58
20" Ride	£69

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Maxwin 8 + 10, Stand	£45
Maxwin 12 + 13, Stand	£65
Maxwin 14 + 16, Stand	£95
Maxwin Timbales	£65
Pearl Timbales	£95
S/H Hondo Congas	£110
S/H Hondo Bongos	£30
Ludwig 400 Snare	£110
Ludwig 410 Snare	£149
Pearl 6 1/2" Brass Snare	£69
Rogers Super Ten Snare	£78
Rogers Dynasonic Snare	£98

ROTOTOMS

6"	£19
8"	£24
10"	£31
12"	£37
14"	£47
16"	£55
18"	£69
Adaptors	£2

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Ludwig Atlas, Rogers Memrilok	
Pearl Professional, etc.	

KEYBOARDS

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Roland String Synth	£495
Wurlitzer Electric Pianos	£545
Vox Electric Pianos	£225
Korg Micro Pre-Set Synth	£295

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WEM Copicat Echo	£89
Roland Space Echo	£295
Memtree Echo	£89
Melos Echo	£60
Boss Chorus Unit	£98
Boss Graphic E.Q.	£79
Boss Driver	£59
MXR Blue Box	£48
MXR Dynacomp	£59

MXR Phase 90	£69
MXR Phase 100	£110
MXR Noise Gate	£55
MXR Envelope Filter	£55
MXR Flanger	£139
Resounder I, Echo	£65
Resounder II, Flanger	£65

Electro-Harmonix

Flanger Deluxe	£85
Electro-Harmonix, Clone Theory	£42
Electro-Harmonix, Little Muff	£13
Electro-Harmonix, Big Muff	£19
Electro-Harmonix, Small Stone	£29
Fuzz Faces	£10
Vox Wah Wah	£16
Vox Wah Swell	£19
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Ibanez Flangers	£79

PICK-UPS

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Di Marzio P.A.F.	£29
Di Marzio Super Distortion	£29
Di Marzio Super II	£26
Di Marzio Pre-BS	£24
Di Marzio Fat Strat	£24
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Fender Tele	£16
Fender Tele, Humbuckers	£29
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Copy Strat Pick-Ups	£5

MACHINE HEADS

Grovers, Chrome	£15
Schallers, Chrome	£14
Fender, Guitar	£18
Fender, Bass	£25
Copy Bass	£10
Copy Standard Guitar	£3
Copy Deluxe Guitar	£5

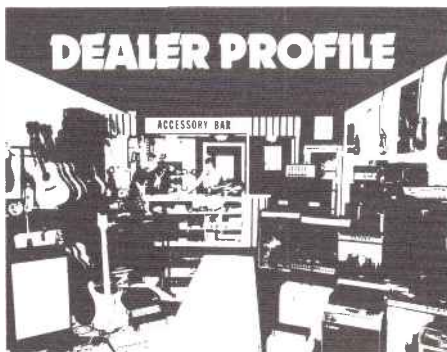
MIC STANDS

Light Weight Stand	£10
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Acoustically Damped Stand	£28
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HONKY TONK Hadleigh

When there are thirteen music shops in your town, the world can't be bad, and that's the situation in Southend and environs, of which Hadleigh is one. The band scene in the area is as strong as ever, still rocking with the spirit of the Feelgoods (ex-member Wilko Johnson is still around), the Hot Rods and the various Kursaal Flyers who are now going their separate ways. According to the proprietor of Honky Tonk Music, Pete Brown, there is an almost limitless number of pubs and clubs where you can go to hear live music any night of the week.

"Four or five years ago," says Pete, "it was all disco. You'd go up and play your set in some dance joint, and the kids would all leave the floor. They only wanted to hear records. But that's completely changed now. Those Canvey Island bands gave the whole area a fillip. There's a club, or rather a disco, at the airport complex in Southend called Zero Six, and every Monday night they hold what they call a musician's workshop. What that really means is that the various bands and individual musicians around can go up and

jam together. Mike Roskamo, who runs it, acts as m.c. and he encourages people to get up on stage and have a go. If there happens to be a band up there who are a bit too good, he'll drag some useless sax player out of the audience to make 'em look bad, so the others in the audience won't feel put off!"

Honky Tonk help to supply the gear for this weekly event, along with several other companies in the area. It's all done free of charge, because the feeling is that by contributing to the general health of the music scene, everyone is doing themselves a favour in the long run.

Pete has been in business at 300-302 London Road for the past three years, before which time he was a professional drummer. Phil Straker, now the shop's manager, joined him a year later, and Phil's brother Dick is the repair's engineer. The fourth member of the crew is another Phil, dubbed "the minion".

The obvious question to ask Pete first of all was — Is there really room for so many music shops in a fairly small area? "Well," he admitted, "they can't all be making a good living, and if a shop isn't doing well it can't afford to provide a proper back-up service — repairs and the like. The only reason I opened a shop was to make money, exactly like everyone else. But the way you make money is by gaining a reputation for offering the best deals. You've just got to compete, price-wise. In our case, we've not only got the other shops around here, but London as well. Much of our trade comes from outside the area. I'd say we do most of our business with people who know what they want, who've looked through the newspapers and magazines and compared the prices. We're cheaper than most of the shops in London because we've got fewer overheads, and because we buy in bulk and pass the saving on to the customer. It really is the only way to operate."

The shop consists of a very neat and tidy sales area, with the products roughly

divided into amplification, percussion, keyboards and P.A. The guitars hang all the way around the walls. Pete was anxious that we should emphasise the shop's bias toward group gear. They *don't* stock bagpipes, flugel horns, grand pianos, clarinets, sitars or trumpets. Nor indeed do they even stock acoustic guitars or electronic organs.

"It would be too much. There are several shops doing acoustics in Southend, and three or four doing the heavy electronic keyboards. We do synthesizers and string machines only. If we were to try and cover acoustics guitars, we'd not be happy with less than fifty or sixty, and there just isn't room. We tend to specialize in things we can do a good price on."

Do what you do do well is obviously the motto adhered to. They stock a good range of drums, including the only complete Staccato kit in existence, plus Sonor, Ludwig, Premier, Pearl, Rogers, Gretsch, Maxwell and Autotune. They usually sell three or four kits per week, which at around £700 a throw is reasonably good going! They always have over a hundred cymbals in stock, mostly Paiste and Zildjian.

Since the electric guitars are spread over several different walls, it's easy to forget how many are actually in stock. Beat's roving reporter was quick to spot a real beauty of a Rickenbacker 12-string (£100 off list price, folks) and spent a blissful ten minutes trying to tune it, after which the sound was magnificent. Anything George Harrison can do . . .

Other famous names around the shop: Kramer, Fender (including a tasty old Jaguar), Gibson (everything from the new RD series to an old 330), Music Man, Shergold, Antoria and a John Birch Flying V, nice! Amps are there a-plenty, from Fender, Marshall, Vox, OMEC, Roost, Maine, Ampeg, MM, Roland, etc.

"When anything new comes on the market we like to have a look at it," Pete commented. "These Musicraft solid brass bridges are made by a local guy, and we like them, so we stock them. A lot of music shops are very staid — only stock the predictable sellers."

Apart from the local trade, Honky Tonk get orders from all over Essex, East Anglia and Kent. Mail order operates heavily for customers in Wales and Scotland, and abroad to Germany and Scandinavia. A 17-year-old from Denmark arrived recently, bought a Fender guitar, a Marshall amp and two cabinets, put the lot in his rucksack and headed for Harwich. And late one evening not long ago Pete was disturbed at home by a telephone call from Ohio requesting him to dispatch a couple of AC30's *pronto*.

In addition, Honky Tonk have plenty of storage space upstairs. The repair shop is tidy and well-equipped. Dick beavers away on repairs, modifications, customizing and re-wiring, and there is a same-day/replacement service for emergencies. They build their own speakers for about £100 less than you would pay for identical "name" brands.

And that's Honky Tonk Music. You'd think they'd be struggling with all the competition around them, but actually they seem to be doing rather well . . .





What a reclining rabbit has to do with music is open to debate but he is, nonetheless, a way of introducing this month's Studio Spotlight, Spaceward Recording Studios in Cambridge. The be-jumpered, be-spectacled rodent is Spaceward's mascot and symbol (just in case you're wondering) and appears on all of Spaceward's literature. The owners of the bunny are Mike Kemp and Gary Lucas.

"Spaceward came about virtually by accident," they told us when we visited them during the hot spell in May. "We were both at the university and somehow fell into recording – someone asked us to record a

local concert, and once that had happened, others became interested until we decided that it might not be a bad way of making a living as well – hence Spaceward."

Spaceward is situated in Victoria Street not far from the town centre (beautiful but virtually impossible for Beatmobiles!) and even closer to a number of excellent hostels serving Greene King (*Oh, get on with it... Ed.*).

It's difficult to put into print our initial impressions of Spaceward without there being a hint of the scathing about it – let us merely say that appearance-wise Spaceward is a little on the rough and ready

side! Still, initial impressions are anything but conclusive and our fears were somewhat allayed by the hospitality shown and the warmth of reception.

The studio and control room are in the basement of a Victorian house – both are small and compact, although Gary Lucas expressed hopes of moving in the foreseeable future to more agreeable (decor-wise) premises.

Before we make any more disparaging noises about the appearance of the studio, let us state categorically that Spaceward, offering 16 track recording at £36 for the first three hours and £9 an hour thereafter, are not in any beauty competition, but rather in the race to provide good recording facilities at a fraction of the cost of many more 'beautiful' studios. That as a result of this, money is invested in equipment rather than carpets, is seen as a successful move judging by the many artists who have chosen to travel to Cambridge and record at those kind of rates.

Electronics

So, on with the tour of the studio. The control room, unlike the majority of other studios, is not dominated by the mixing console because it's very compact indeed, built to Spaceward's own specifications by

themselves. Both Gary and his partner Mike Kemp know a lot about electronics, and decided to build their own mixing console rather than spend outrageous sums of money on a pro-manufactured unit which would not provide the facilities they required. Thus the end result is not a flashy, over-potted and multi-switched huge console but rather a very compact, simple desk which can be split into two, and features semi automated routing.

Interesting

This same desire to have equipment ideally suited to their purposes extends to the main recorder – designated a Spaceward 2" 16 track (automated) which started life as the product of a 'well-known manufacturer' but which has since been subjected to 'Spacewardisation' – both Gary and Mike have very definite views on the recording process which are interesting, not to say revolutionary in some aspects, and which they would be happy to put over to prospective clients at the enquiry stage.

Outboard equipment in the studio is comprehensive and impressive. There's an Eventide Harmoniser and Instant Flanger, a Marshall Time Modulator, an Orban Parasond de-Esser, Audio & Design Vocal Stresser, A & D complex-limiter-noise gates, Scamp compressors, and parametric equalisers, again built to Spaceward's own design and specification. Echo facilities are catered for by a Spaceward spring, MasterRoom Studio B reverb, plus the use of a high speed varispeed Revox for tape echo. Spaceward also have facilities for reel to reel, reel to cassette, and cassette to cassette copying.

Desirable

The studio itself is of comparable size to the control room – i.e. small, and accommodating a comfortable maximum of around five or six. There is no connecting window between the control room and the studio, but Spaceward don't see this as a problem. "We do have video facilities," Gary told us, "But more often than not we're asked to take the camera out because the bands feel uncomfortable. Visual contact is desirable, I admit, but it's by no means essential."



Laying down a back track?



▲ *The Spaceward cat sampling the Greene King*

The studio has a live feel, with heavy treatment at one end, and less at the other, and Spaceward reckon they can control it perfectly. Available free are Fender, Marshall, HH amplifiers, Bose & ElectroVoice speakers, and a Fender acoustic guitar, but they reckon they can hire anything by arrangement at prices that make it cheaper to hire than transport heavy gear up from London or elsewhere.

Environment

Spaceward also operate a successful facility for live gigs – taking, in fact, the main recording desk on the road – work has been done for Val Doonican, Harry Secombe, The Spinners, Morecambe and Wise, George Melly, Victor Borge and Stephane Grapelli amongst others.

Artists who have found Spaceward the ideal recording environment include a large number of New Wave bands including Soft Boys, Johnny Curious, the Gorillas, Downliner Sect, Tubeway Army and Lockjaw, although Mike and Gary are personally involved in folk/folk-rock and spend time on the road with June Tabor and the Albion Band.



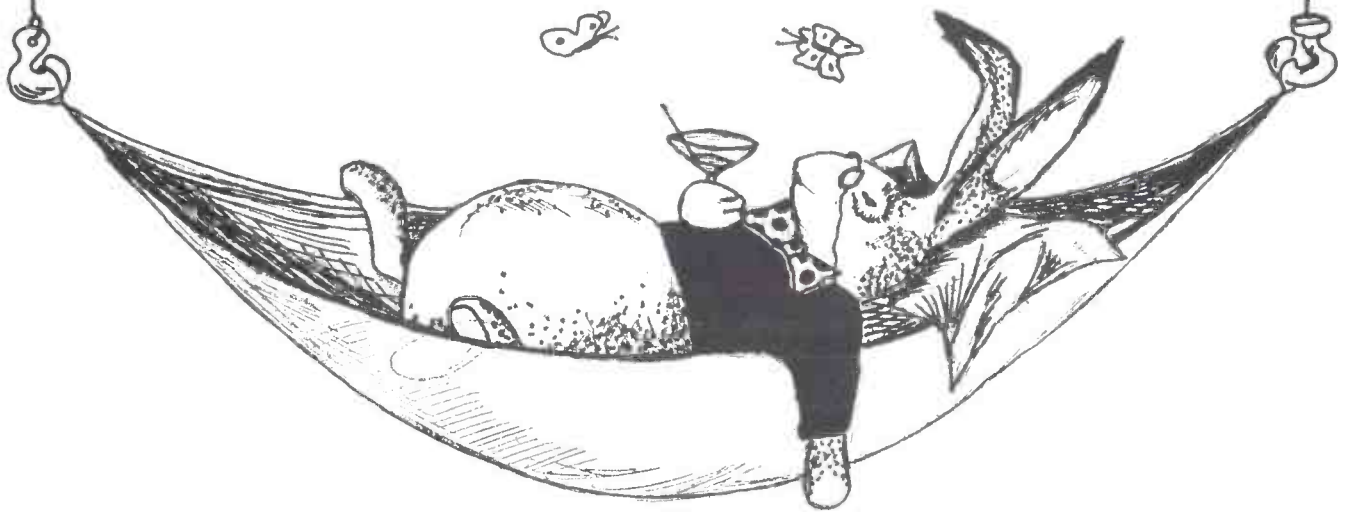
▲ *High rise ancillary gear*

So, an interesting studio with no frills but plenty of professionalism. There's definitely a space problem in the studio which Gary appreciates – so if you're a fifteen piece jazz-rock outfit there's no way you're all going to fit in at once. Spaceward's ace is definitely the combination of professional commitment and price – it's cheap, and good, and let's face it, there aren't many like that around, are there?

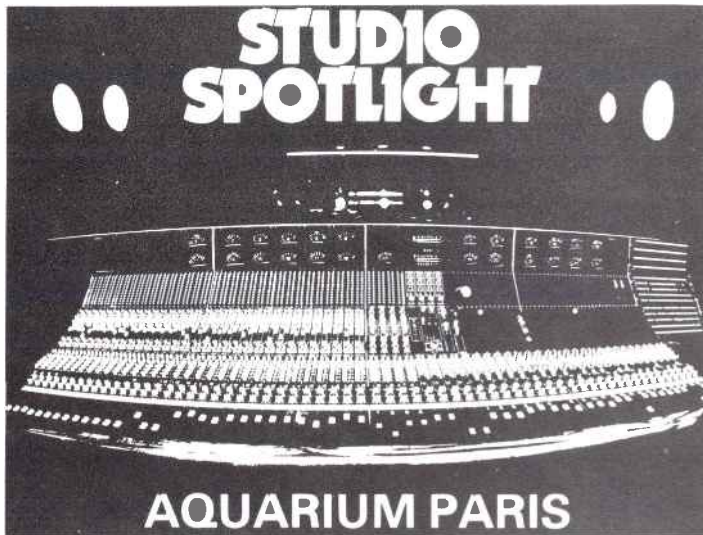
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Paris has always been associated in one form or another with artistic inspirations – musical, literary and painting. From the stultified Louvre to the concrete and glass 'museum' of contemporary art, from the grey insipidness of the Notre Dame to the elegance of the lofty Sacre Coeur, and from the street singers on the banks of the Seine to the repressive Opera House, Paris has been and is a centre of 'cultural activity'. It comes as no surprise, then, to discover amongst its many other attractions, the presence of a newly refurbished up-market studio.

Aquarium Studios are the subject of this month's review across the channel – in response to requests by studio manager and chief engineer Dominique Blanc-Francard to take a look at France's newest top-flight recording operation. Dominique came to Aquarium after an apprenticeship in what many still regard as the best studio in the world, the legendary Chateau d'Herouville (see feature in May issue of Beat last year).

"I was the chief engineer at

Le Chateau" Dominique told us, "between 1971 and 1974 where I recorded Elton John, Cat Stevens, Marc Bolan, the Pink Floyd and many others." However, Dominique considers that 'management problems' beset the studio and the Chateau changed in the beginning of '74 when Dominique decided to quit and offer his services as a freelance engineer in Paris. Despite a difficult opening couple of days on the freelance circuit, his credentials from the Chateau soon found him working three sessions a day in three different studios in the city.

"I found working with talented people like Gus Dudgeon, Paul Samwell Smith or Roger Waters teaches you more than, say, being assistant engineer with Ken Scott." Dominique spent a whole year running from studio to studio around Paris, and then decided that there was something missing and headed for London with a French producer. The latter put him to work in Ramport and Lansdowne where he realised what was wrong, in his opinion, with French studios in general – poor design and

bad line-up, and for those reasons, very difficult to control.

"This realisation prompted me to stop free-lancing and get on with building a studio that would be perfect, or as near perfect as possible, in every respect." Luck continued to run nicely for Dominique by introducing him to the people running Aquarium – at that time a pleasant small studio with a good room but no equipment and no reputation.

"We formed an association and I took over the technical direction of the studio in September 1975 – starting from the floor upwards and only leaving the acoustics alone as they were excellent even at that time."

The equipment brought in included an MCI 440 desk with Allison automation, and a 24 track MCI recorder. Dominique then set about recreating an image and a reputation for the studios – as he puts it, "I tried to wipe off the bad reputation of a studio which had not worked for three years, a lot more difficult than opening a new place. We won: after 2 years and a lot of hits, we found ourselves in the top 5 of the French recording industry".

In February this year Aquarium re-vamped its equipment again – a conscious effort to step forward to try, admittedly ambitiously, to become not only the best studio in France, but one of the best available in the world.

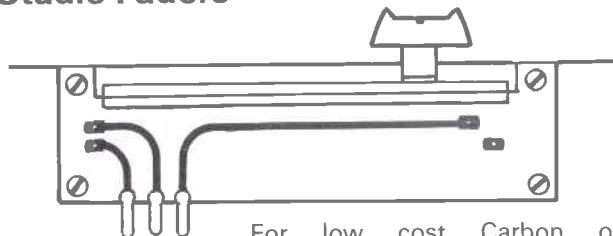
From an equipment point of view, Aquarium is certainly well-stashed to the brim. The main feature of the control room is a full spec. MCI JH 528/28 desk with spectravue analyser, coupled to the JH50 automation system. This links to MCI 24 track and 2 track recorders with 26 channels of Dolby noise reduction and four of dbx.

Outboard equipment is of an equally high (did someone say frightening?) standard: 8 limiters/compressors from Urei head a list which continues with 2 Urei graphic equalisers, 8 Kepexes, 4 MCI's and an Amcron EQ2 – 'toys' available include an Eventude Flanger and Harmoniser with keyboard, a Marshall Time Modulator, Klark Teknik DN36 analogue time processor, Urei Cooper time cube, Lexicon Digital Delay Line, plus three different echo systems: Quad Eight RV10, AKG BX20 and an EMT 240!! Monitoring in the control is by means of Altec 9844's driven by Phase Linear, plus Auratones driven by Amcron D60 – but Aquarium intend replacing these with TMI Eastlake.

In the studio itself are a wealth of microphones from Neumann, AKG, Beyer, Schoeps and Sennheiser, as well as a selection of instruments – Yamaha piano, a Hammond B3 with Leslie cabinet (*nostalgic sigh ... Ed.*) Rhodes piano, drums, guitars (Fender, Gibson and Rickenbacker) and Fender and Mesia amps. Aquarium also possess the only Syndrum (drum synthesizer) in France (or so they claim) and something called an Aphex Aural Exciter – we leave you to draw your own conclusions!

In all then, a superb collection of recording, altering, and musical equipment, all assembled by a man who knew precisely what he wanted out of his studio. Owner-President Gerard Entremont has obviously backed his judgement well in taking on Dominique, for the end result is a studio which can offer the ultimate in technical sophistication, combining with an atmosphere conducive to work. What more can you want (especially as Paris is as close to London as Lancaster)?

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		Precision narrow neck.....	279-93	SM9 Solid.....	90-58	2407 Twin Gemini		33D.....	250-00	0058/X Classical.....	49-95
		Precision m/neck.....	294-92	Westside.....	113-81	6/4.....	260-00	33HS.....	250-00	0059/A Classical.....	57-95
		Precision narrow m/neck.....	306-59	SM19 Bass.....	97-18	2376 Dixie Fireball bs	156-00	60SS.....	205-00	0001/D Classical.....	66-95
		Precision L/H.....	291-59	355 Bass.....	75-87	2386 Memphis ctm		60S.....	205-00	KIMBARA MAESTRO GUITARS	
		Precision L/H m/neck.....	316-59	4199 Classic.....	27-62	d/l.....	154-00	HAWAIIAN		0045/J Concert Class.....	86-50
		Precision L/H m/neck.....	316-59	C.M.I.		2386L Left-Hand.....	175-00	2390 Guitar only.....	38-50	0046/M Concert Class.....	111-00
		Mustang.....	206-61	SMI Custom VI.....	109-96	2384 Clipper Ash.....	150-00	2391 Outfit.....	117-00	0009/B Concert Class.....	146-50
		Musicmaster.....	124-96	SMI Salisbury.....	122-76	2385 Clipper Ash bs.....	171-00			0047/P Concert Class.....	167-00
		Acoustics		SG25.....	45-66	2370 Semi-Ac Id.....	139-00			0085/D Concert Class.....	268-00
		F.C. 103.....	40-06	SG10B.....	44-52	2371 Semi-Ac bs.....	141-00			KIMBARA GUITARS	
		F.C. 10.....	44-33	SG300.....	67-49	2374 Semi-Ac Id.....	154-00			0002/G Folk.....	49-95
		F.C. 20.....	55-41	HASHIMOTO		2395 Semi-Ac nat.....	132-00			0006/S Jumbo.....	61-95
		F.C. 30.....	66-50	G100.....	38-73	2409B bs.....	160-00			0008/Y Jumbo.....	82-95
		F.C. 40.....	73-32	G130.....	44-18	2409BW bs.....	167-00			0007/V 12-st Jbo.....	65-50
		F15.....	51-45	G160.....	51-42	2387 Custom Vulcan.....	198-00			0024/W 12-st Jbo.....	83-95
		F25.....	56-27	G200.....	57-79	2387CU Vulcan bs.....	210-00			0324/I Jumbo Case.....	28-95
		F35.....	63-09	G250.....	68-68	2348 Phoenix.....	207-00			0344/S 12-st Case.....	29-50
		F45.....	64-80			2617S Artist nat.....	231-00			KIMBARA MAESTRO GUITARS	
		F55 12-string.....	78-43			2459 Venturer.....	222-00			0048/S Folk.....	87-50
		F65.....	78-43			2469 Vulcan II.....	223-00			0049/V Jumbo.....	107-50
		F75.....	98-90			2683 Solid special.....	232-00			0050/Z Jumbo.....	126-50
		F85.....	129-58							0051/C Jumbo 6-st.....	173-95
		F95.....	165-39							0052/F Jumbo 12-st.....	125-00
		F80.....	100-60							KIMBARA GUITARS	
		F115.....	242-11							0031/S Elec 6-st.....	159-95
										0032/V Elec 6-st.....	169-95
										0034/B Elec Bass.....	172-95
										0029/L Elec 6-st.....	159-95
										0030/P Elec 6-st.....	159-95
										SATELLITE GUITARS	
										0065/T Elec 6-st.....	39-50
										0056/W Elec Bs.....	43-50
										0097/O Elec Bs.....	56-95
										0095/I Elec 6-st.....	59-95
										0096/L Elec 6-st.....	59-95
										0098/R Elec 6-st.....	69-95
										COLUMBUS GUITARS	
										0014/R Elec 6-st.....	89-95
										0015/U Elec 6-st.....	89-95
										0003/J Semi-Acc.....	71-50
										0004/M Elec 6-st.....	70-95
										0011/I Elec 6-st.....	92-95
										0194/J Elec 6-st.....	114-00
										0005/P Elec Bs.....	73-75
										0010/F Elec Bs.....	84-95
										0195/M Elec Bs.....	105-00
										KIMBARA BANJOS	
										0217/I Folk Banjo.....	63-95
										0219/O Tenor Banjo.....	54-95
										0218/L Folk Banjo.....	99-95
										0230/X Folk Banjo.....	127-95
										KENT BANJOS	
										0228/Q Folk Banjo.....	53-95
										0229/T Tenor Banjo.....	45-95
										MANDOLINS	
										0205/O Mandolin.....	19-25
										0207/D K. Suzuki	
										Mandolin.....	40-95
										0208/G K. Suzuki	
										Mandolin.....	53-75
										0206/A Columbus	
										Mandolin.....	39-95

GIGSVILLE

ARIA ELECTRICS (PRO II)

LC 750	223-20
LC 550	185-70
LC 550	189-20
LC 500	185-70
LS 700	219-70
LS 500	183-00
LS 450	169-20
SL 420	156-90
ST 600	189-20
ST 500	168-30
ST 400	133-40
TE 500	165-70
JB 600 bass	199-70
JB 500 bass	162-20
JB 450 bass	149-10
PB 550 bass	183-90
PB 500 bass	172-60
PB 400 bass	139-50
RB 750 bass	207-50
LB 650 bass	204-90
L 1000	313-90
EA 650	216-20
ES 800	245-90
ES 750	222-30
PE 110	144-70
PE 115	174-40
PE 120	205-90
PE 125	252-90
PE 130	198-80
PE 135	218-90
PE 145	230-20
PE 150	156-90
PE 160	183-10
PE 180	272-00
PE 190 acoustic	247-60
PE 200 bass	155-20
PE 800	245-90
PE 1000	294-70
PE 1500	366-20

ARIA DIAMOND

ET 240	88-90
ES 175	92-40
LS 300	133-40
EL 195	95-00
EA 200	102-90
ST 380	107-30
EJ 230 bass	98-50
PB 260 bass	98-50
TE 250	87-20
RE 550 bass	152-60

ARIA ACOUSTICS

950	122-20
6710	73-65
6810	88-75
6840	129-75
6841	118-85
7451	90-40
7460	96-25
7461	96-25
9020	57-80
9022	54-40
9024 1/2 string	63-60
9210	96-25
9212	91-25
9214 1/2 string	103-80
9230	102-95
9234 1/2 string	111-30
9250	138-95
9291	109-65
9400	74-50
9402	69-50
9404 1/2 string	81-20
9420	99-60
9440	118-85
9450	115-50
9610	69-50
GR 30	109-65
D 40	164-00
D 60	225-20

ARIA PRO II ACOUSTICS

PW 25	116-40
PW 30	109-70
PW 35	124-70
PW 40	147-30
PW 40/12	156-50
PW 50	138-10
PW 55	145-60
PW 60	217-60
PW 51	161-50
PW 56	196-70
PW 65	207-60
PW 70	235-20
PW 75	289-60
PW 65/12	219-30
PW 75/12	299-70

G.M.S.

PICATO STRINGS (sets)

ES77 elec	2-51
UL77 Rock & Roll	2-69
XL77 Super light	2-51
77 light	2-69
P750 med. gauge, elec.	2-99
35L Bass, round wnd.	6-95
736L Bass, nylon wnd	6-95
738L Bass, flat wnd	6-95
76 "Gold", Classic	2-07

WESTERNER

600	2-39
660	2-39
612	4-07

GUILD (EX VAT)

AA Artist Award	1070-94
X-500 S-Ac 2 p/u	749-64
X-175 S-Ac 2 p/u	517-61
CE-100D S-Ac 2 p/u	446-21
SF-6 Starfire Six	671-12
SF-4 Starfire Four	410-52
SFB-2 Starfire Two Bs	374-85
S300 Solid 2 p/u	310-57
S100-S Standard Solid 2 p/u	310-57
S100SC Hand-carved S-90 Solid Double p/u	353-43
M-75CS Solid 2 p/u	235-62
M-75CS Solid 2 p/u	185-63
I/c away	392-66
M75GS Gold hardware	424-82
M-80CS Solid 2 p/u	399-81
B302 Long scale	314-15
B301 As above 1 p/u	257-04
J82	299-88
J82C Carved	342-71
Acoustics:	
D55-NT TV Rosewood	546-58
D50-NT Bluegrass Special Rose	546-58
Dreadnought	449-47
D44MBL Bluegrass Jubilee Maple	417-09
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.	348-78
D/nought	348-78
D-35NT Bluegrass D/nought Nat	302-05
D55SB Spruce	546-58
D44MNT Nat	417-09
D40SB Spruce	348-78
D40CNT Cutaway	399-16
D-40C Nt Florentine Cutaway	399-16
D-25M Bluegrass Mahogany D/nought	258-90
Jumbo & Folk Acoustic:	
F-50RNT Navarre Rosewood 17"	683-16
F-50SB Navarre Maple 17" Jbo	546-58
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 1 3/4 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" Jbc	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 1 1/2 Folk	312-82
G-312NT Rosewood 16" D/nought	485-43
G-212NT Mahogany 16" D/nought	402-71
Acoustic Bass:	
B50NT	539-35
Classic:	
MK5 Rosewood	593-28
MK4 Padouk	355-99
MK3 Mahogany	269-67
MK2 Mahogany	212-16

HÖHNER

MORIDAIRA	
842 Classic	57-95
845 Classic	70-45
843 Classic	59-85
846 Classic	83-05
847 Jumbo	77-25
848 Jumbo	98-70
850 Western	121-10

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.

855/F301 Folk	72-65	H308A	26-50
856/F303 Folk	82-10	H310A	34-00
851/V613 Western	T.B.A	H316A	39-00
852/V61030 Jumbo		H330A	44-00
with pick-up	104-58	H130A	36-00
B704 12 str.	127-40	H155A	39-95
B702 12 str.	95-50	H155B	44-00
BW650 9 str.	192-00	H156A	52-00
W621S	245-95	H180A	44-00
W611	312-30	H160A	49-00
W610	199-75	HJ1200N	72-00
W620	179-05	H330C	45-00
G212	103-60	H340A	47-00
G214	131-15	H118A	29-00
		H119A	33-00
		HJ200A	66-00
MUSIMA			
1612N Acoustic	19-95		
1612S Acoustic	19-95		
730 Classic	25-95		
731 Classic	27-75		
732 Classic	32-50		
736 Classic	63-55		
737 Classic	78-50		
738 Classic	96-50		
500	12-95		
MORIDAIRA BANJOS			
FB 1R 4-String	60-95		
FB 2R 5-String	60-95		
GB 1 6-String	62-85		
C-7D Banjo case	28-35		
MORIDAIRA MANDOLINS			
MD 20	41-50		
MD 30	41-50		
MD 100	49-05		
CONCERTE			
SK612N	17-90		
CK100N	25-85		
SK 614N Concert	32-80		
GK 200 Concert	23-70		
WK5995H Jbo	47-80		
WK 599 Jbo	44-45		
WK 588	31-65		
FK288	31-05		
WK0030	50-80		
FK 299 Folk	42-45		

HORNBY-SKEWES

HAMER inc. case

HDS1	650-00
HCS1	700-00
HSL	1300-00
PALMA ACOUSTICS	
300N	17-50
400F	19-00
580	21-00
500	14-95
BAROQUE STYLE	
203.7	57-00
437	86-50
342N	109-50
410N	129-50
KASUGA ACOUSTICS	
G100L	54-00
G200	69-00
F140	71-00
G-312NT Rosewood	68-00
G-112NT Standard	71-00
1 1/2 Folk	312-82
G-312NT Rosewood	68-00
16" D/nought	485-43
G-212NT Mahogany	71-00
16" D/nought	402-71
D350	106-00
H340	155-00
HC600	207-00
KASUGA ELECTRICS	
SG360	159-00
LG380B	174-00
SE480S	179-00
EB750S	235-00
LG480S	181-00
SE600N	199-00
SA600	199-00
PB420	179-00
JHS ACOUSTIC	
ENCI	115-00
JHS ELECTRICS	
LP62B	89-00
MR26	109-00
X309	263-00
ES375N	196-00
HONO ACOUSTICS	
H90N	22-00

IVOR MAIRANTS

MARTIN

D.18	375-00
D.28	485-00
D.35	500-00
D.12-28	500-00
O.16NY 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
JC.42	35-00
JC.43	48-00
JC.45 inc case	100-00
JC.46 inc case	120-00
OC.	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
LS26S	65-00
LS26	55-00
LS26DS	78-50
F.339R	42-50
MD.25	39-50
CI32S	45-00
CI36S	74-00
TG.10	27-00
TG.20	30-00
JB.24	69-50
JB.24DN	85-00
J75DC in case	95-00
J75DG in 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
CI28	50-00
CI32S	60-00
CI36S	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
FG2000	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

NORLIN

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	

823.....	57-00	3154 Eldorado 12.....	116-00	N295 Nova.....	159-95	George Benson models:		KOHO		KC225 Classic.....	15-50
824.....	77-00	3143 El Paso.....	95-00	N390 Nova.....	199-95	GB10.....	545-00	MK15.....	825-00	KDG50 D/I Classic...	26-95
825.....	94-00	3142 El Guacho.....	129-00	EROS		GB20.....	585-00	MK20.....	1050-00	Electric:	
Solid Range		Ranger 6 with p/u.....	76-70	9352.....	59-95	Ibanez Artist:		MK30.....	1500-00	KIB, 130 Bs long scale	29-95
Saxon 830 Sid.....		Ranger 12 with p/u.....	89-95	9357.....	64-95	2616.....	309-50	MK50.....	2500-00	E.120 Single p/u.....	23-95
Electric.....	117-00	Left Hand to order 15% Extra. All Models.		9353 Folk.....	49-95	2617.....	327-90	TAMURA I0-STRING		K2T, S.G. 2 p/u.....	27-95
Saxon 831 Sid.....		CLASSICAL		9356 12/s Folk.....	54-95	2618.....	325-65	IOP 1500.....	585-00	Banjo:	
Electric.....	98-00	3076.....	44-35	9350 Folk.....	29-95	2618/12.....	345-50	IOP 2000.....	795-00	KB.52 Deluxe.....	39-50
ORANGE		3077.....	46-85	9351 Folk.....	39-95	2622.....	367-15	TAMURA FLAMENCO			
Orange custom		3078.....	58-95	KISO-SUZUKI		2622.....	450-00	F150.....	575-00	WOODS	
guitar.....	To order	3079.....	94-35	9502 Classic.....	53-95	2622.....	496-94	F200.....	750-00	ALLEGRO	
Case.....	To order	3080.....	133-75	9503 Classic.....	69-95	2629.....	378-35	KUNIHARU CLASSIC		G 220 Standard.....	13-12
ROSE-MORRIS		SUZUKI GUITARS		9504 Classic.....	64-95	2630.....	344-75	K50 w/case.....	250-00	G 300 Classic.....	22-16
Electric Country		3180 Dreadnought.....	81-00	9505 Classic.....	67-95	2630.....	355-50	K70 w/case.....	285-00	G 400 Standard.....	14-65
Artist.....	545-95	3183 Dreadnought.....	99-00	9583 H/made Classic.....	99-00	2633.....	342-35	CSL ELECTRIC		G 150A Classic.....	27-34
Electric Folklore.....	560-00	3185 Dreadnought.....	99-00	9651 Folk.....	60-95	2640.....	650-00	LP 121 black top.....	98-50	G 152 Folk.....	37-53
Electric Legend.....	635-00	3181 Dreadnought.....	108-00	9582 Folk.....	53-95	2700.....	470-50	LP 120 brown s/b top.....	98-50	G 180 Classic.....	32-53
Electric Pacemaker.....	649-95	3184 Dreadnought 12.....	108-00	9653 12/s Folk.....	72-95	2700.....	520-25	LP 120 gold top.....	102-00	G 190 Classic.....	45-00
Electric Classic.....	639-95	3182 Dreadnought.....	125-00	9507 Folk.....	64-95	2710.....	442-50	SC 156 red s/b.....	120-00	G 140 Jumbo.....	49-47
Electric Glen Campbell.....	635-00	3186 Folk.....	140-00	TATRA		Ibanez Pro.....	979-55	SC 156 black.....	120-00	G 160 Western.....	49-47
Electric Custom		3067 Macr Finish.....	65-00	9198 Classic.....	25-25	2670.....	2670-00	SC 156 white.....	120-00	LOPEZ:	
Legend.....	999-95	3068.....	75-00	9225 Classic.....	29-75	2671.....	425-75	SC 156 natural.....	130-00	CLASSIC GUITARS	
Electric Custom		3069.....	95-00	Hi-Spot Nylon.....	18-50	2676.....	580-40	JB 121 black s/b.....	99-50	Aragona.....	64-06
Balladeer.....	520-00	3070 Handmade.....	135-00	Hi-Spot Steel.....	17-50	2680.....	320-00	JB 121 white.....	99-50	Valencia.....	67-87
Electric Glen Campbell		3071 Handmade.....	218-00	ROSETTI ELECTRICS		2681.....	423-30	HAWAIIAN GUITARS		Navarra.....	71-51
bell 12.....	695-00	STUDENT GUITARS		Colt 45.....	366-00	L/h 10% surcharge		2250.....	45-00	Granada.....	82-50
Electric Anniversary.....	775-00	3057 Dulcet.....	25-99	9660 Lynx.....	44-95	Ibanez Western		2251.....	110-95	Castilla.....	91-07
Magnum I bass.....	535-00	3058 Constanta.....	19-99	9661 Lynx bass.....	49-95	637 BS.....	86-25	2251 case only.....	36-00	Sevilla.....	117-93
Magnum II bass.....	675-00	3059 Kansas.....	16-35	RAIMUNDO CLASSICS		637 AV.....	97-00	SERENADA STUDENT		Andorra.....	140-40
Preacher Deluxe.....	550-00	3050 Super Dulcet.....	29-99	R106.....	39-95	640.....	119-35	GUITARS		WESTERN GUITARS	
Preacher Deluxe 12.....	595-00	3050 Super Dulcet.....	29-99	R112.....	46-50	640.....	116-15	CN101-1.....	11-99	Serenata VII.....	60-53
TOP TWENTY		1514 El Chico.....	16-35	R123.....	67-50	647/12.....	117-75	CN104.....	14-50	Fantom 20.....	77-64
1971 bs.....	69-95	TERADA GUITARS		R128.....	85-50	684 BK.....	123-85	CN120.....	23-50	Fantom 30.....	81-29
1970 6-str.....	57-95	3045 TG315 classic.....	109-95	R140.....	109-50	684 CW.....	131-50	CN130.....	28-50	Fantom 33.....	87-39
AVON		3046 TG312 classic.....	99-95	R155 + case.....	440-00	684/12.....	126-15			Fantom 36.....	93-50
3403.....	99-95	3047 TG307 classic.....	74-95	R150 + case.....	350-00	752.....	130-75			Fantom 39.....	99-59
3404.....	82-00	3048 TG370 classic.....	209-95	SUMMERFIELD		767.....	139-25	WING		Fantom 42 Black.....	99-59
3405.....	79-95	3049 TG360 classic.....	179-95	IBANEZ		951.....	110-75	Rickenbacker		TWELVE STRING	
3407.....	99-95	3187 FW628 jumbo.....	145-95	PF100.....	185-00	952.....	100-75	Solid		GUITARS	
3430.....	99-95	3188 FW624 jumbo.....	135-95	PF100 AV.....	198-50	2608.....	165-00	420.....	239-63	Fantom 112.....	90-07
3431.....	89-95	3189 FW625 jumbo.....	112-95	PF200.....	192-50	2609.....	199-25	430.....	285-19	Fantom 212.....	100-80
3432.....	129-95	3190 FW615 jumbo.....	107-95	PF200 WH, NT.....	198-85	2846.....	123-15	450.....	307-12	Fantom 139.....	111-82
3428.....	129-95	3191 FW659B jumbo.....	126-95	PF200 AV, ZB.....	205-00	LH647/12.....	120-75	450/12.....	351-00	Fantom 412 Black.....	111-82
ACOUSTICS OYATION		3191 FW613 jumbo.....	97-95	PF300.....	245-00	LH684 BK.....	125-45	460.....	342-56	SOLID BODY	
Balladeer 6-str.....	355-50	3195 TW100 Hand- crafted.....	345-95	PF300 NT.....	252-50	LH684 CW.....	133-85	480.....	325-69	ELECTRIC GUITARS	
Classic Balladeer.....	349-95	3196 TW70 Hand- crafted.....	220-95	PF300 AV.....	257-50	LH684/12.....	128-50	920.....	421-88	Dyno II.....	102-93
Custom Balladeer.....	389-95	3197 FW655N Signa- ture.....	136-95	PF230 MO.....	215-00	CIMAR		950.....	259-88	Vedette.....	115-87
Glen Campbell 6-str.....	449-95	APPLAUSE BY KAMAN		PF230 AV.....	230-00	335.....	78-45	4080.....	943-31	Super Jazz.....	134-26
Glen Campbell 12-str.....	549-95	AA14.....	169-95	PF400.....	310-50	355/12.....	71-55	4080/12.....	1290-93	Red Flame.....	110-12
Pacemaker 12-str.....	495-00	AA24.....	169-95	Musician series:		369.....	64-66	Semi-Acoustic		Black Pearl.....	120-28
Pacemaker 12-str.....	495-00	GUYATONE		MC100.....	218-90	370.....	64-65	320.....	408-38	THIN BODY	
Folklore.....	399-95	8-string pedal steel.....	375-00	MC200.....	244-50	371.....	69-25	330.....	399-38	ELECTRIC GUITARS	
Classic.....	439-99	ROSETTI		MC300.....	270-50	371BK.....	67-75	330/12.....	513-00	Caravel.....	105-75
Concert Classic.....	380-00	EPIPHONE		MC700.....	POA	371BK/12.....	72-25	335.....	457-31	DS/2T.....	125-43
Legend.....	475-00	P.765.....	335-00	Concert series:		393.....	73-15	340.....	393-75	DS/Artist.....	139-35
Artist.....	389-95	P.745.....	249-00	CN100.....	204-45	MACCAFERRI		360.....	469-13	BASS ELECTRIC	
Country Artist.....	389-95	P.725.....	199-00	CN100 AV.....	218-95	MAC 2.....	165-00	360/12.....	545-06	GUITARS	
Custom Legend.....	785-00	FT146.....	99-95	CN200.....	214-50	MAC 2 Special.....	175-00	360/12F.....	486-00	Special Bass.....	152-08
Matrix.....	239-95	FT133.....	89-95	CN200 WH, AV.....	222-95	MAC 3.....	190-00	Bass		Black Bass.....	122-85
Matrix Artist.....	239-95	FT145 Jumbo.....	89-95	CN250.....	232-55	BOZO		3000.....	345-94	DS/Bass.....	120-28
Anniversary.....	599-95	FT165 12/s.....	129-95	Ice man series:		B60.....	275-00	3001.....	366-19	Starfire Bass.....	87-24
EKO ACOUSTICS		EC20 Classic.....	69-95	IC300 KR.....	281-50	B805.....	385-50	4000.....	415-13	Red Bass.....	115-87
3131 Rio Bravo 6.....	79-00	EC15.....	49-95	IC210 BS.....	242-50	B100.....	407-95	4001.....	448-88	JOSE RAMIREZ	
3132 Rio Bravo 12.....	84-00	FT130 Folk.....	79-95	IC400 MO.....	242-15	Classic		4002.....	943-31	CONCERT GUITARS	
1780 Ranger 6.....	64-00	FT135 Folk.....	92-50	IC400 AV.....	309-50	B3.....	185-00	RICARDO SANCHIS		Model Studio I.....	235-77
1793 Ranger 12.....	77-65	FT140.....	84-95	Jazz series:		B5.....	211-50	CARPIO CONCERT		Model Studio II.....	396-09
3140 Navajo 6.....	49-95	FT150.....	129-95	SA100 BS.....	264-62	B8.....	325-65	GUITARS		Model 40 E.....	192-78
3141 Navajo 12.....	59-95	FT160.....	104-95	SA400 CH.....	308-74	B10.....	334-50	Model 40.....	147-42	Model 38.....	85-36
3151 Sombrero 6.....	73-95	FT120 Folk.....	69-95	SA case only.....	43-35	B15.....	356-95	Model 33 Flamenco.....	170-10	Model 32 Flamenco.....	123-12
3152 Sombrero 12.....	78-65	CO60 Classic.....	189-00	FA100 BS.....	237-39	CIMAR		Model 32 Flamenco.....	123-12	PRUDENCIO SAEZ	
3153 Eldorado 6.....	108-00	EC25 Classic.....	129-95	FA100 NT.....	259-03	387.....	64-65	GUITARS		Model 2.....	25-92

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

BEYER (EX. VAT)		M101N Omni.....	71-68	110.....	277-00	9370-1.....	119-00	JC 120 120W com.....	479-00	CM 656D Ball	
M160N Hypercardi- oid.....	150-90	M101C w. cannon.....	77-34	122.....	706-00	9420-1.....	126-00	JC 80 80W combo.....	379-00	Headed.....	40-00
M160C w. cannon.....	154-99	M201N Hypercardi- oid.....	68-66	122RV.....	852-00	9875-1.....	97-00	JC 160 160W combo.....	525-00	Power supplies and leads extra	
M260N Hypercardi- oid.....	60-72	M201 Cw. cannon.....	70-92	130.....	473-00	BOSE		5B 100 bass combo.....	569-00	CM 652D Full Rge.....	27-89
M260C w. cannon.....	64-45	B.M.S.		145.....	666-00	(exc VAT)		VX55 Mixer.....	255-04	CM 654D Hand Held.....	27-89
M260SM w. switch.....	78-91	251.....	687-00	147.....	708-00	1800 Amp.....	725-00	RE301 echo.....	549-00	CM 656D Ball	
M260NC2 w. cannon +switch.....	82-99	330.....	754-00	147RV.....	841-00	Pr 800 spkrs w eqfr..	555-00	RE201 echo.....	399-00	Headed.....	34-32
M500N Hypercardi- oid.....	79-97	520.....	717-00	251.....	687-00	w/out equalizer.....	479-50	DC50.....	225-00	CANARY (EX. VAT)	
M500C w. cannon.....	85-02	540.....	462-00	330.....	754-00	800 equalizer.....	75-50	C2030 spkr.....	170-00	10/2.....	294-00
M67N cardioid w. switch.....	66-52	705.....	708-00	520.....	717-00	Pr tripod stands for		C 2038 spkr.....	177-00	10/2 sub.....	235-00
M67C w. cannon.....	72-03	710.....	788-00	710.....	788-00	800 spkr.....	107-00	C 2538 B spkr.....	196-00	10/4.....	441-00
M69N cardioid.....	53-31	720.....	954-00	720.....	954-00	TC18 transit case.....	160-00	CALREC (EX. VAT)		16/2.....	441-00
M69C w. cannon.....	56-96	760.....	729-00	770.....	722-00	BRODR		ENTERTAINMENT		10/4 sub.....	329-17
M88N Hypercardioid	113-99	820.....	558-00	860.....	791-00	JORGENSEN		MICROPHONES		15/2.....	P.O.A.
M88C w. cannon.....	117-71	910.....	907-00	Pre-Amps		ROLAND		CM 602D Omni		20/2.....	P.O.A.
		7880-1.....	194-00	7880-1.....	194-00	JC 60 60W combo.....	349-00	Direct.....	32-00	400W amp.....	289-89
		9340-1.....	87-00	9340-1.....	87-00			CM 652D Full Rge.....	32-00	Electronic Crossovers:	
								CM 654D Hand Held.....	33-70	3-way.....	75-00
										4-way.....	84-37

**CARLSBRO
(EX. VAT)**

Table listing Carlsbro products including Solid State, Speaker Units, and Accessories with prices.

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

Table listing CBS Arbitrer products including Fender, J. T. Copcock, Custom Sound, and Electro-Voice with prices.

Table listing J. T. Copcock products including Elgen, Custom Sound, and Darburn with prices.

J. T. COPPOCK

Table listing J. T. Copcock products including Elgen, Custom Sound, and Darburn with prices.

DARBURN

Table listing Darburn products including EX. VAT with prices.

**ELECTRO-VOICE
(EX. VAT)**

Table listing Electro-Voice products including 1823, 110W driver, etc. with prices.

Table listing P.A.12, S.M.120A, T.35, etc. with prices.

ELKA-ORLA

Table listing Elka-Orla products including 6101 Universal Amp, etc. with prices.

FAL

Table listing Fal products including Combo 40-T, Bass Fiesta, etc. with prices.

FARFISA

Table listing Farfisa products including RSC 350 Rotating sound cabinet, etc. with prices.

FUNKSHUN

Table listing Funkshun products including 1 x 12" 50W all purp., etc. with prices.

DARBURN

Table listing Darburn products including EX. VAT with prices.

G.M.S.

Table listing G.M.S. products including P&N microphone stands, etc. with prices.

C. E. HAMMOND

Table listing C. E. Hammond products including EX. VAT CERWIN VEGA, etc. with prices.

Table listing C. E. Hammond products including ELKA-ORLA, FAL, FARFISA, FUNKSHUN, etc. with prices.

**HH ELECTRONIC
(EX. VAT)**

Table listing HH Electronic products including Amplifiers, etc. with prices.

HIWATT (EX. VAT)

Table listing Hiwatt products including A.P. Amplifiers, etc. with prices.

Table listing SA115 50W 1 x 15" spkr, SA115FL 100W 1 x 15" spkr, etc. with prices.

COMPLETE P.A. SYSTEMS

Table listing Complete P.A. Systems products including 112B bs hn bn 1 x 12", etc. with prices.

HOHNER

Table listing Hohner products including Schaller Solo Uni, etc. with prices.

HORNBY-SKEWES

Table listing Hornby-Skewes products including JHS, etc. with prices.

KEMBLE

Table listing Kemble products including Yamaha, etc. with prices.

**MACINNES
(EX. VAT)**

Table listing Macinnes products including Crown Int/Amcron, etc. with prices.

MARLBORO

Table listing Marlboro products including GA2 Amp, etc. with prices.

Table listing Bass Combos, Amplifiers, etc. with prices.

COMPLETE P.A. SYSTEMS

Table listing Complete P.A. Systems products including 112B bs hn bn 1 x 12", etc. with prices.

HOHNER

Table listing Hohner products including Schaller Solo Uni, etc. with prices.

HORNBY-SKEWES

Table listing Hornby-Skewes products including JHS, etc. with prices.

KEMBLE

Table listing Kemble products including Yamaha, etc. with prices.

**MACINNES
(EX. VAT)**

Table listing Macinnes products including Crown Int/Amcron, etc. with prices.

MARLBORO

Table listing Marlboro products including GA2 Amp, etc. with prices.

System 200 stack.....	412-50
SP2 tweeter.....	33-00
SP4 tweeter.....	51-00
SP5 tweeter.....	37-50

SIMON KING MUSIC

2 x 12 Inst. cab. 75W	77-00
2 x 12 PA cols pr. 100W.	148-00
4 x 12PA cols split prs 200W.	293-00
4 x 12 inst. cab. 150W.	135-00
Loudspeakers	
HE1c, 1 x 12, 50W.	60-00
HE2c, 2 x 12, 100W.	93-00
DL3, 100W F/rng.	183-00
DL6, 100W F/rng.	108-00
Series VI.	246-00
Series VIa.	186-00
SP 18 pre amp.	135-00

SOUNDCRAFT

16/2 mixer.....	1000-00
12/4 mixer.....	1500-00
16/4 mixer.....	1800-00
Soundcraft/Court Acoustic PA's prices on application.	
Options arranged	
SPIV 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
MPI10, 10-chn mixer	577-15
MP-16, 16-chn mixer.	1427-90
EX-22 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)

STUDIO MONITORS	
9844A 30W.....	400-00
9845A 50W.....	470-00
9846-8A 100W.....	495-00
9849A 60W.....	330-00
CROSSOVERS AND MIXERS	
1650 2B band equalizer	530-00
729A 2 chan. 24 freq. equalizer.....	668-00
N500F 250W X-over.....	120-00
N501-BA 100W X-over.....	47-00
N800D 75W X-over.....	57-00
AMPLIFIERS	
9440A 2 x 225W.....	635-00
1224 60W/30W bi-amp.....	240-00
1609 100W/50W bi-amp.....	470-00

MUSIC SPEAKERS AND COMPONENTS	
403A 8" 12W.....	9-00
405-8C 4" 10W.....	9-50
411 15" 100W.....	96-00
414 12" 50W.....	75-00
416 15" 75W.....	85-00
515 15" 75W.....	135-00
604-8G 15" 65W.....	220-00
617A 12" 60W.....	97-00
619-8A 15" 75W.....	130-00
755E 8" 20W.....	36-00
288 HF 15W.....	183-00
290-4G HF 120W.....	190-00
291-16B HF 50W.....	190-00
32B sect. hn.....	50-00
311-60 sect. hn.....	120-00
311-90 sect. hn.....	185-00

811E sect. hn.....	100-00
503B Multi hn.....	195-00
805B Multi hn.....	180-00

TRAYNOR (EX. VAT)

Compos:	
YGM-3 30W rvb.....	126-00
YGM-4 40W rvb.....	147-00
YRM-1SC.....	231-00
YGL-3 Twin rvb 90W.....	276-00
YBA-2B Bs mate 30W.....	126-00
YBA-4 50W 15" spkr	195-00
Amplifiers:	
YBA-1 50W, bs.....	120-00
YRM-1 50W ld w/rvb	147-00
YBA-1A 100W bs.....	150-00
YGL-3A 100W head-rvb/trem.....	186-00
YBA-3.....	171-00
Speaker Systems:	
YS-15P 15" ported bs	108-00
YT-15 2 x 15" ld/bs	132-00
YF-10 4 x 10" ld/bs	132-00
YC-810 8 x 10" bs.....	165-00
Y-212 2 x 12" ld.....	120-00
YF-12 4 x 12" ld.....	165-00
YB-18 1 x 18".....	147-00
YCV-212 2 x 12" Vega cab 200W.....	192-00
P.A. Amps:	
YVM-3 P.A. rvb 30W	108-00
YVM-4 4-chn w/rvb	165-00
YVM-6 6-chn w/rvb	258-00
YPM-1 100W slave	108-00
P.A. Speaker Systems:	
YSC-2 4 x 12" cols (pr)	162-00
YSC-3 4 x 8" cols (pr)	126-00
YSC-8 6 x 8" cols (pr)	198-00
YSC-9 15 x 12" x hn	480-00
YM-1 Mtr cabs (ea)	69-00
YSC-7A Cols (pr)	240-00
YSP-1 Sibillance Projector.....	63-00
YM-2 100W mon.....	114-00
4200 mixer-amp.....	165-00
BW4 cab (pr).....	144-00
6400 mixer-amp.....	237-00
BW3 cab (pr).....	186-00
BW2 cab (pr).....	324-00
PH300 slave.....	174-00
PS600 stereo slave.....	345-00
BW1 cab (pr).....	402-00
TSL-400.....	9-00
6401 6-chn mixer.....	165-00

TURNER (EX. VAT)

1 x 15 Bs Hn.....	180-00
2 x 15 Bs Hn.....	340-00

1 12 Mid Ring. Hn.....	160-00
2 x 12 Mid Ring. Hn.....	280-00
1 x 10 Mid Ring. Hn.....	150-00
Rad. Hn. + VHF	
Tweets.....	300-00
Wedge 12" ATC + Hn.....	220-00
Wedge 12" ATC + Diff Hn.....	320-00
Wedge 12" Gauss + Diff Hn.....	400-00
Hexagonal Mt.....	230-00
A200 Ster. power amp.....	245-00
B300 Pro. Power amp	260-00
A300 Pro. Power amp	350-00
A500 Pro. Power amp	480-00
TPS 12/2 mixer.....	1740-00
TPS 16/2 mixer.....	2125-50
TPS 20/2 mixer.....	2500-00
TPS 24/2 mixer.....	2875-00
TPM 10/2 mixer.....	1931-25
TPM 16/2 mixer.....	2562-00
TPM 20/2 mixer.....	2981-25
TPM 24/2 mixer.....	3400-00
Belden Multiway Cables.....	<i>on app</i>
Cannon Pigs—Stg.	
Boxes.....	"
Gauss Spkrs.....	"
JBL Spkrs.....	"

VITAVOX (EX. VAT)

Tunderbolt.....	540-00
AK 156 15".....	127-00
AK 157 15".....	127-00
500 Dividing Network	42-00
1000 Dividing Network	32-00
53 Pressure driver.....	137-00
4 cell horn.....	86-00
4K horn.....	54-00
8 cell horn.....	290-00
10 cell horn.....	329-00
12 cell horn.....	383-00
15 cell horn.....	514-00
Horn throat adaptors	15-00

W.E.M.

Copicat Echo.....	94-50
Dominator 30.....	165-00
Dominator 30 reverb	182-00
Dominator 50 lead.....	126-50
Dominator 50 Combo	198-00
GX 40.....	104-50
GX 100.....	133-00
GX 400.....	104-50
AX 100.....	133-00
Dominator Mk III.....	107-00
Dominator Bass.....	119-00
Slave Power Stage 100	118-00
Slave Power Stage 200	206-00
Bandmixer 100 Mk II	169-50
Reverbmaster.....	254-00
Audiomaster Mk 2.....	435-00

Super Dual 12.....	97-00
Super 40.....	97-00
Starfinder 100 Bass.....	115-50
Starfinder Twin 15.....	137-50
Super Starfinder 200, 1 x 12".....	192-50
1 x 12" w/vol control	63-00
Club System.....	66-00
Club 2 x 12".....	97-00
79-50.....	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/30 70W 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	139-50
LW100 w sustain 120W.....	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.	
hrsns 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.....	258-00

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

MONITOR ENCLOSURES

M100/12 1 x 12" MWedge 100W.....	370-71
M100/15 1 x 15" M200/15 1 x 15" D24 2 x 24 ch.....	1275-00
Multi wedge 200W	184-98
Mon Horn "A" Mid/H.F.....	12-78
Mon Horn "B" Ext.....	58-68

MIXING DESKS

DB Mono 8 ch.....	185-79
DB D-L Mono 8 ch.....	229-80
D16 5c 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 x 15" bin.....	TBA
BB 22 x 15" bin.....	"
FB 5 mon. 75W.....	"
FB 6 mon. 150W.....	"
MB 1 2 x 12" ATC.....	"
MB 2 2 x 12" Gauss.....	"
HUB driver+hn.....	"
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
Conga/Bongo	
Tumbador.....	118-55
Quinto.....	102-40
Bongos.....	48-17
Metal bongos.....	36-62

D. H. BALDWIN

GRETSCH	
Outfits:	
4023 Black Hawk.....	814-00
4016 Name Band.....	649-00
4026 Progressive Jazz	649-00
4019 Broadkaster.....	882-00
4017 Big Band.....	810-00
4021 Grand Prix.....	859-00
4036 Monster II.....	1046-00

4031 Rock Concert.....	1543-00
4032 Jazz Rock.....	1190-00
4033 Disco Rock.....	1028-00
4034 Monster Plus.....	1294-00
4038 Nighthawk.....	867-00
4042 Recording.....	604-00
4043 Studio.....	710-00

BOOSEY & HAWKES

BEVERLEY COMPLETE OUTFITS	
8001 5-drum.....	336-50
8002 4-drum.....	291-30
8003 6-drum.....	421-85
8004 5-drum.....	346-50
8005 14-drum.....	837-00

AVEDIS ZILDJIAN CYMBALS

(Prices for all types except 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 14".....	39-01
7391 13".....	51-06
7391 14" Hihat pr.....	102-12
7392 15".....	56-15
7392 15" Hihat pr.....	112-36
7393 16".....	58-10
7394 17".....	61-10
7395 18".....	68-40
7395S 18" Swish.....	75-55
7399 19".....	75-55
7396 20".....	81-71
7396P 20" Pang.....	85-76
7396S 20" Swish.....	85-76

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" Sec.	55-50
T708 8" x 5 1/2"	
T710 10" x 6 1/2"	51-65
T712 12" x 8"	54-90
T713 13" x 9"	54-90
T714 14" x 10"	63-55
T715 15" x 12"	85-30
T716 16" x 14"	86-30
Tom-toms: (double-headed)	
T722 12" x 8"	54-90
T723 13" x 9"	54-90
T724 14" x 10"	63-55
T625 15" x 12"	71-40
T734 14" x 14"	86-30
T736 16" x 16"	86-05
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
Turko:	
Z2002 12"	11-80
Z2003 13"	13-55
Z2005 14"	16-90
Z2006 15"	19-40
Z2007 16"	22-50
Z2009 18"	29-45
Z2011 20"	38-40
Z2013 22"	48-95
Zyn:	
Z72 12"	4-80
Z74 14"	7-40
Z75 15"	8-80
Z76 16"	10-40
Z78 18"	14-85
Z68S 18" sizzle	15-75
Z80 20"	16-90
Z69S 20" sizzle	17-30
Z82 22"	20-25

6332/SNP 22" Bs.	562-00
6342/PW 22" Bs.	440-00
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6342/SF 22" Bs.	496-00
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6355/PNP Concert	
Tom-Toms.	429-00
6355/SNP Concert	
Tom-Toms.	468-00
Snare Drums:	
6356 Cust Metal	
Snare 5 x 14"	51-00
6357 Cust Brass	
Snare 5 x 14"	71-00
6358 Cust Brass	
Snare 5 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"	245-00
Bs Drm.	
6401 Stage-704 22"	218-00
Bs Drm.	
6402 Studio-504 22"	199-00
Bs Drm.	
6403 Studio-503 20"	126-00
Bs Drm.	
Snare Drums:	
6410 Snare Drum Kit	
5 x 14, 12"	36-75
6411 Metal Snare	
Drum, 5 1/2 x 14"	31-00
Chrome.	
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.	7-25
6424 Snare Drm Std.	8-25

TOSCO CYMBALS	
14" Hi-Hats.	38-00
15" Hi-Hats.	40-00
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18" Medium Ride.	33-00
20" Medium Ride.	39-50

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

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(VAT)	
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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
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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.	388-50
B201.	390-00
D203.	494-50
B204.	589-00
D204.	589-00
304.	488-50
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
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717 w 20" BD.	648-50
8717 w 22" BD.	650-00
D717 w 24" BD.	662-00
808 w 20" BD.	865-50

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TFL102.	75-00
TFL104 snare.	19-95
HOSHINO	
HSD500.	389-00
HCTB.	295-00
HM300.	159-00
JK510 snare.	43-00
S480 Snare stand.	26-00
H280 Hi-hat stand.	33-50
T360 Drum stool.	33-00
CS80B Boom stand.	33-00

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6300/SFW 22" Bs.	952-00
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6301/SFW 24" Bs.	984-00
6302/PFW 22" Bs.	623-00
6302/SFW 22" Bs.	678-00
6302/PF 22" Bs.	688-00
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6302/PNP 22" Bs.	653-00
6302/SNP 22" Bs.	708-00
6304/PFW 24" Bs.	638-00
6304/SFW 25" Bs.	693-00
6304/SFW 25" Bs.	704-00
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6314/SFW 24" Bs.	642-00
6314/PF 24" Bs.	677-00
6314/SF 24" Bs.	728-00
6314/PNP 24" Bs.	642-00
6314/SNP 24" Bs.	642-00
6324/PW 24" Bs.	529-00
6324/SW 24" Bs.	571-00
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6332/PF 22" Bs.	557-00
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LUDWIG	
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980 Super Classic.	755-00
983 Hollywood.	860-00
1000 Mach IV.	935-00
1005 Mach V.	1050-00
2001 Octaplus.	1699-59
2005 Quadraplus.	1120-00
993 Pro Beat.	1099-95
990 Deluxe Classic.	785-00
989 Big Beat.	899-95
985 Rock-Duo.	1160-00
964 Super Big Beat.	935-00
975 Triple Tom.	1065-00
1001 Rock Machine.	950-00
1007 Smoke 'n Fire.	970-00
2007 Overdrive.	1150-00
2003 Power Factory.	1330-00
987 Super Classic 20"	740-00
999 Deluxe Classic 24"	805-00
997 Big Beat 24" bs.	910-00
981/TP Tivoli 22"	1295-00
982/TP Tivoli 24"	1310-00
1003 Mach IV 24"	950-00
1006 Mach V 24"	1075-00
1004 Rock Machine.	960-00
1009 Smoke 'n fire 26"	990-00
2006 Quadraplus 24"	1140-00
2008 Overdrive 24"	1160-00
2009 Overdrive 26"	1170-00
2100 Sound Projector	1175-00
2101 Sound Projector	1195-00
2110 Sound Projector	1495-00
2111 Sound Projector	1515-00
2004 Power Factory	
24"	1345-00
992 Rock Duo 24"	1190-00
2002 Octaplus 24"	1725-00
Snare Drums:	
410 Supersensitive 5"	193-00
411 Supersensitive	
6 1/2"	199-95
400 Supraphonic 5 1/2"	123-95
402 Supraphonic 6 1/2"	129-95
404 Acrolite.	96-50
405 Piccolo 3"	113-95

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shell side drum).	524-95
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W770 Kit (wood-	
shell side drum).	399-95
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W660 Kit (wood-	
shell side drum).	339-95
Drums and Accessories:	
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7154 24" bass drum.	86-50
7442 12 x 8 com tom.	39-50
7443 13 x 9 com tom.	43-25
7440 14 x 10 com tom.	45-65

ZILDJIAN

418 Black Beauty 5 1/2".	220-00
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Beauty 5 1/2".	149-50
417 Supraphonic Black	
Beauty 6 1/2".	154-00
407 White Vistalite	
5 1/2".	84-00
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 std	
1405 Tubular cymbal	
stand.	40-95
1410 Tubular boom	
stand.	36-95
49-95	
1020 Tubular throne.	39-95
Tom-Toms:	
942 12 x 8 Tom Tom	
Super Classic.	107-50
944 13 x 9 Tom Tom	
Super Classic.	109-95
946 14 x 10 Tom Tom	
Super Classic.	114-50
947 15 x 12 Tom Tom	
Super Classic.	123-50
948 14 x 14 Floor Tom	
Tom Super Classic.	145-95
950 16 x 16 Floor Tom	
Tom Super Classic.	159-95
952 18 x 16 Floor Tom	
Tom Super Classic.	184-50
954 20 x 18 Floor Tom	
Tom Super Classic.	214-50
487 6 x 5 1/2 Melodic	
Tom Tom.	48-50
488 8 x 5 1/2 Melodic	
Tom Tom.	49-95
489 10 x 6 1/2 Melodic	
Tom Tom.	49-95
461 12 x 8 Melodic	
Tom Tom.	72-00
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.	114-50
Bass Drums:	
920 20 x 14 Bass	
Drum Super	
Classic.	205-50
922 22 x 14 Bass	
Drum Super	
Classic.	219-95
924 24 x 14 Bass	
Drum Super	
Classic.	237-50
926 26 x 14 Bass	
Drum Super	
Classic.	252-95
For price of stainless steel	
drums, add approx. 10%.	

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9040 drum outfit.	729-00
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9296 drum outfit.	864-98
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8936 drum outfit.	728-64
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8993 drum outfit.	1273-44
8987 drum outfit.	824-69
8908 drum outfit.	932-00
8935 drum outfit.	647-62
8705 drum outfit.	588-57
8704 drum outfit.	528-00
ROYAL STAR	
7917 drum outfit.	613-55
7925 drum outfit.	447-85
7935 drum outfit.	484-65
SWING STAR	
7245 drum outfit.	331-00
SUPERSTAR	
9520 bass drum.	139-36
9522 bass drum.	158-58
9524 bass drum.	169-85
9618 bass drum.	126-90
9620 bass drum.	136-26
9622 bass drum.	153-20
9624 bass drum.	165-06
9222 CS bass drum.	180-16
9224CS bass drum.	194-60
61-00	
IMPERIAL STAR	
8518 bass drum.	110-70
8520 bass drum.	116-23
8522 bass drum.	130-88
8522CS bass drum.	133-17
8524 bass drum.	141-20
8524CS bass drum.	143-78
8526 bass drum.	150-92
8822 bass drum.	135-16
8824 bass drum.	145-99
ROYAL AND SWING	
STAR	
SA7520 bass drum.	98-70
7520 bass drum.	98-70
SA7522 bass drum.	112-40
TD7822 bass drum.	155-49
7522 bass drum.	112-40
7522CS bass drum.	116-23
7220 bass drum.	81-02
7320 bass drum.	88-68
7322 bass drum.	97-00
SUPERSTAR	
9525 snare drum.	81-83
9605 snare drum.	106-50
9606 snare drum.	114-98
9645 snare drum.	86-47
9675 snare drum.	80-72
9676 snare drum.	87-55
9678 snare drum.	119-52
9205 snare drum.	105-06
9206 snare drum.	113-42
9245 snare drum.	85-30
IMPERIAL STAR	
8005 snare drum.	117-92
8006 snare drum.	113-10
8048 snare drum.	94-38
8046 snare drum.	106-59
8505 snare drum.	102-00
8506 snare drum.	110-36
8545 snare drum.	82-25

8546 snare drum.	90-60
8588 snare drum.	133-18
8578 snare drum.	111-16
8585 snare drum.	102-80
8075 snare drum.	80-72
8575 snare drum.	77-67
8555 snare drum.	89-15
8675 snare drum.	95-98
8678 snare drum.	120-43
8685 snare drum.	117-33
8688 snare drum.	150-40
ROYAL AND SWING	
STAR	
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7588 snare drum.	60-40
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TD7876 snare drum.	54-58
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7308 snare drum.	44-56
SUPERSTAR	

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E10B	"
E10C	"
E10D	"
E10E	"
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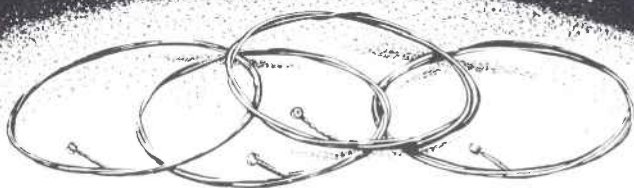
ROSE-MORRIS

330 Avon, with rchm, Synthesizers	
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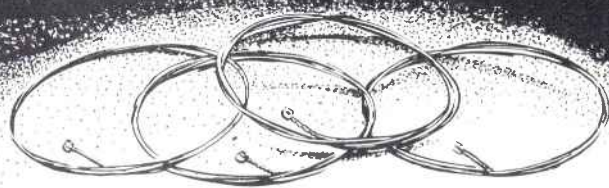
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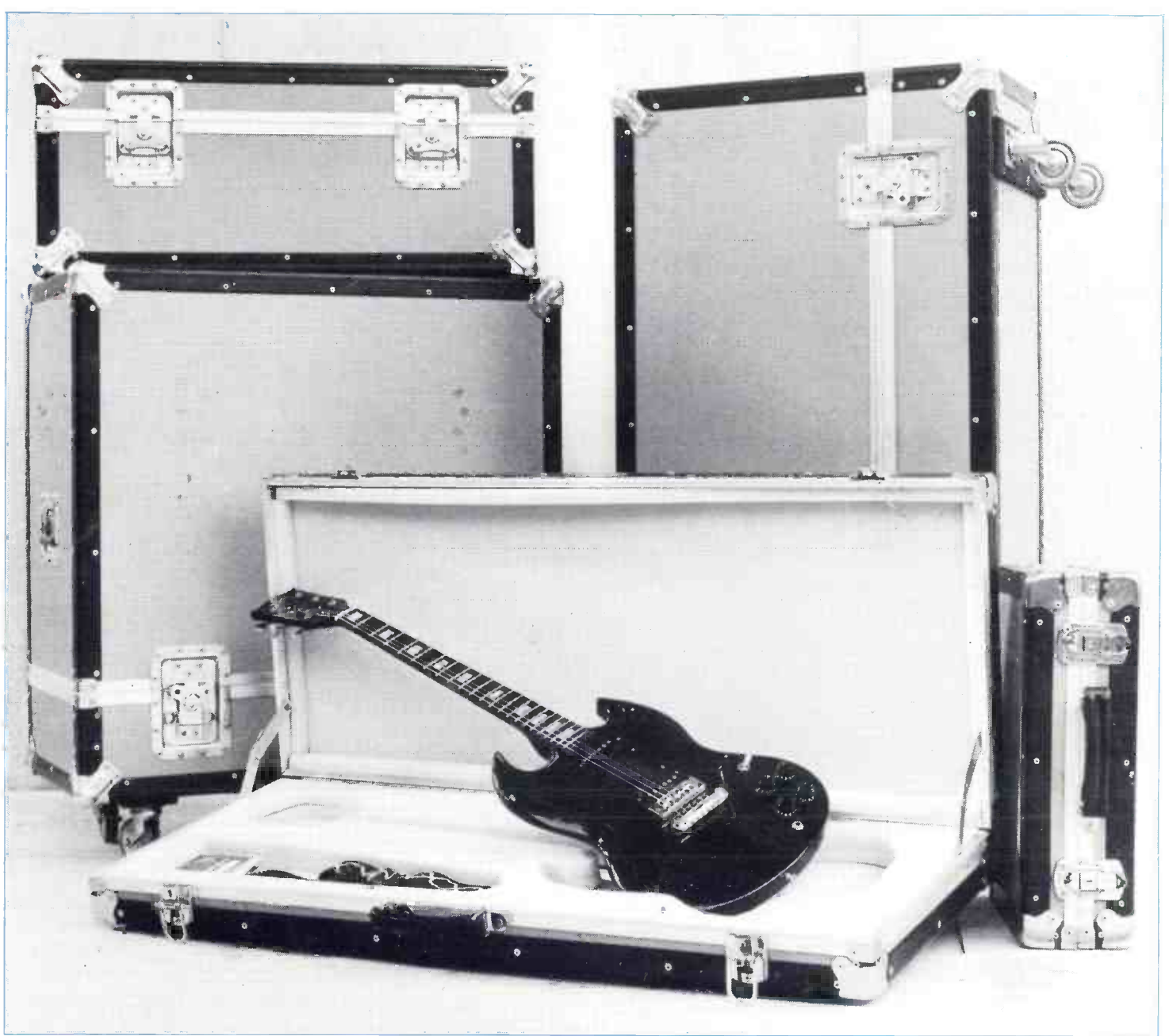
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