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# BEAT

## INSTRUMENTAL

♯Songwriting & Recording

**HERBIE  
HANCOCK  
DE-VOCODERED**

**CHEAP TRICK  
ROGER McGUINN**

**Amps: junk  
shop bargains**

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### INSTRUMENT REVIEWS

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Aria guitar  
Storm effects  
Moridaira guitar

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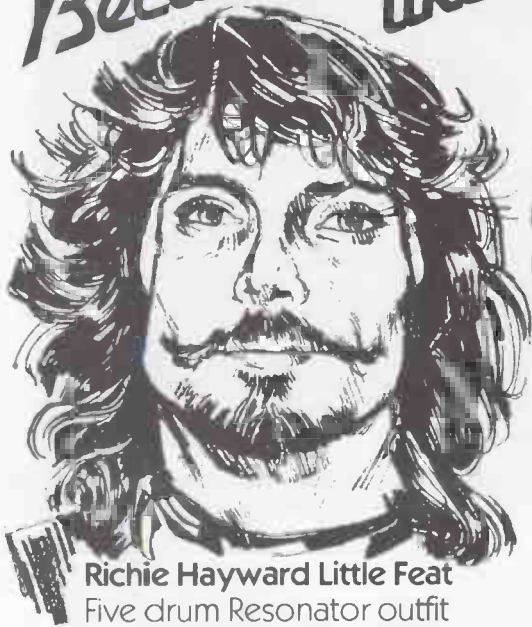
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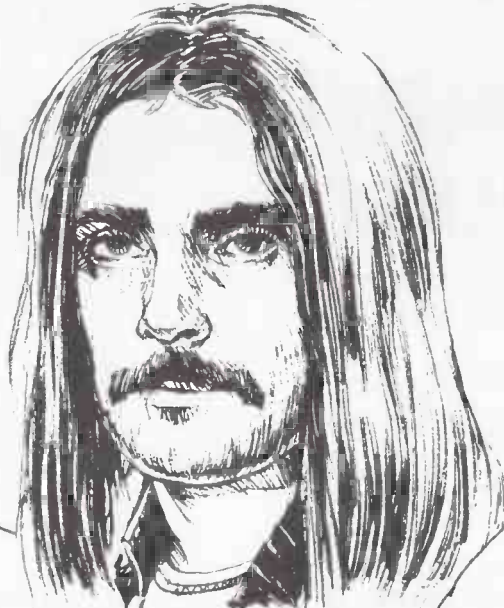
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Five drum Resonator outfit



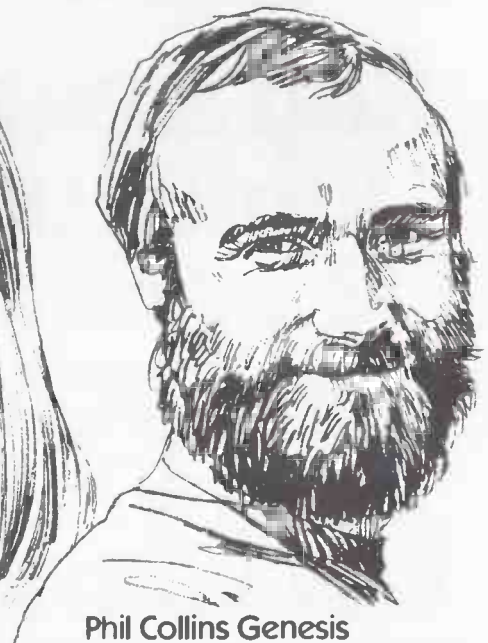
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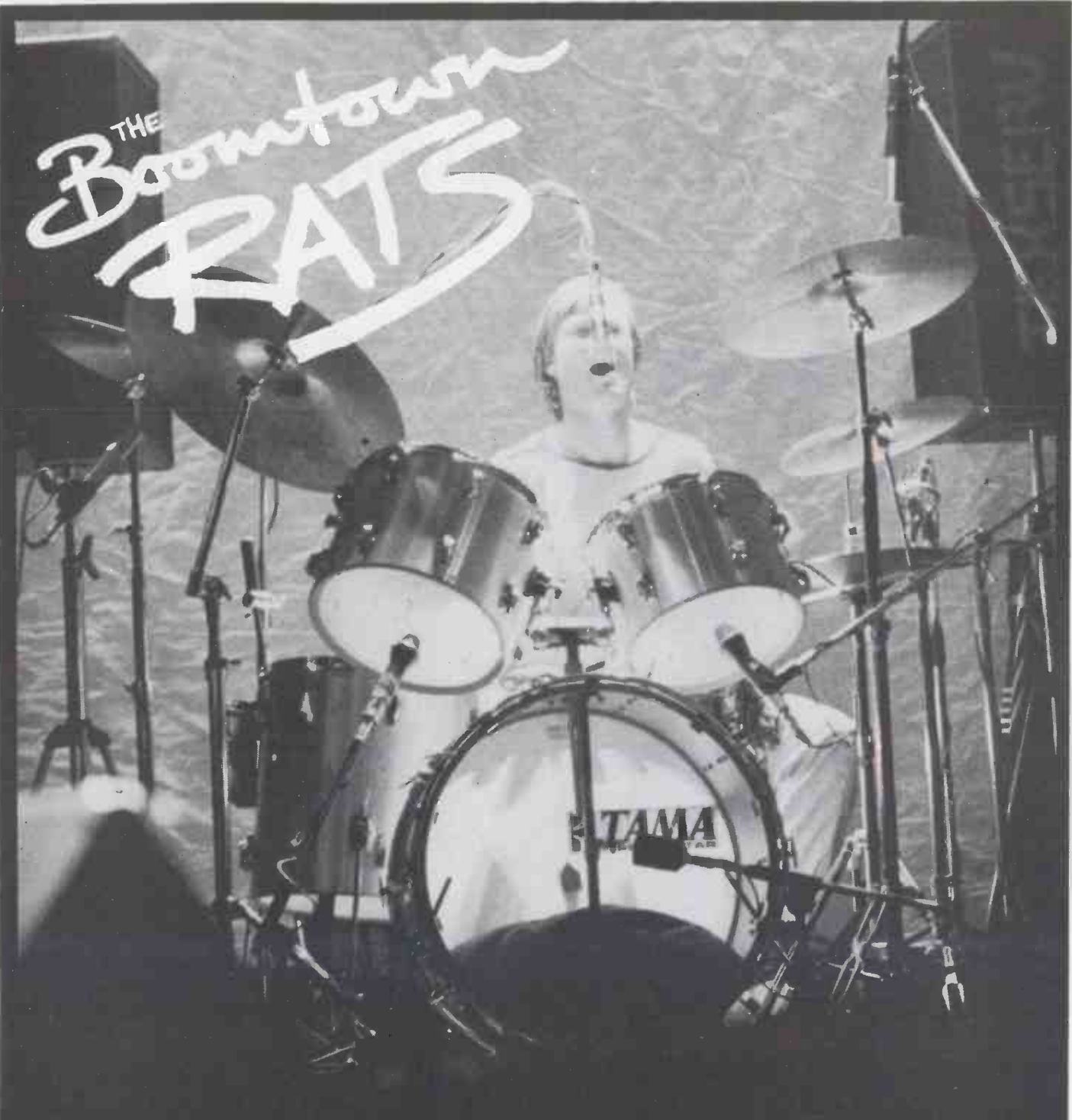
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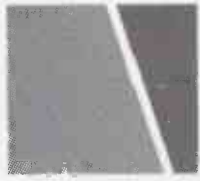


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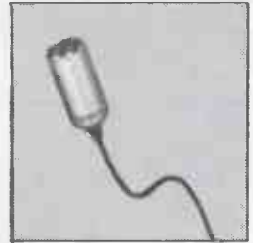


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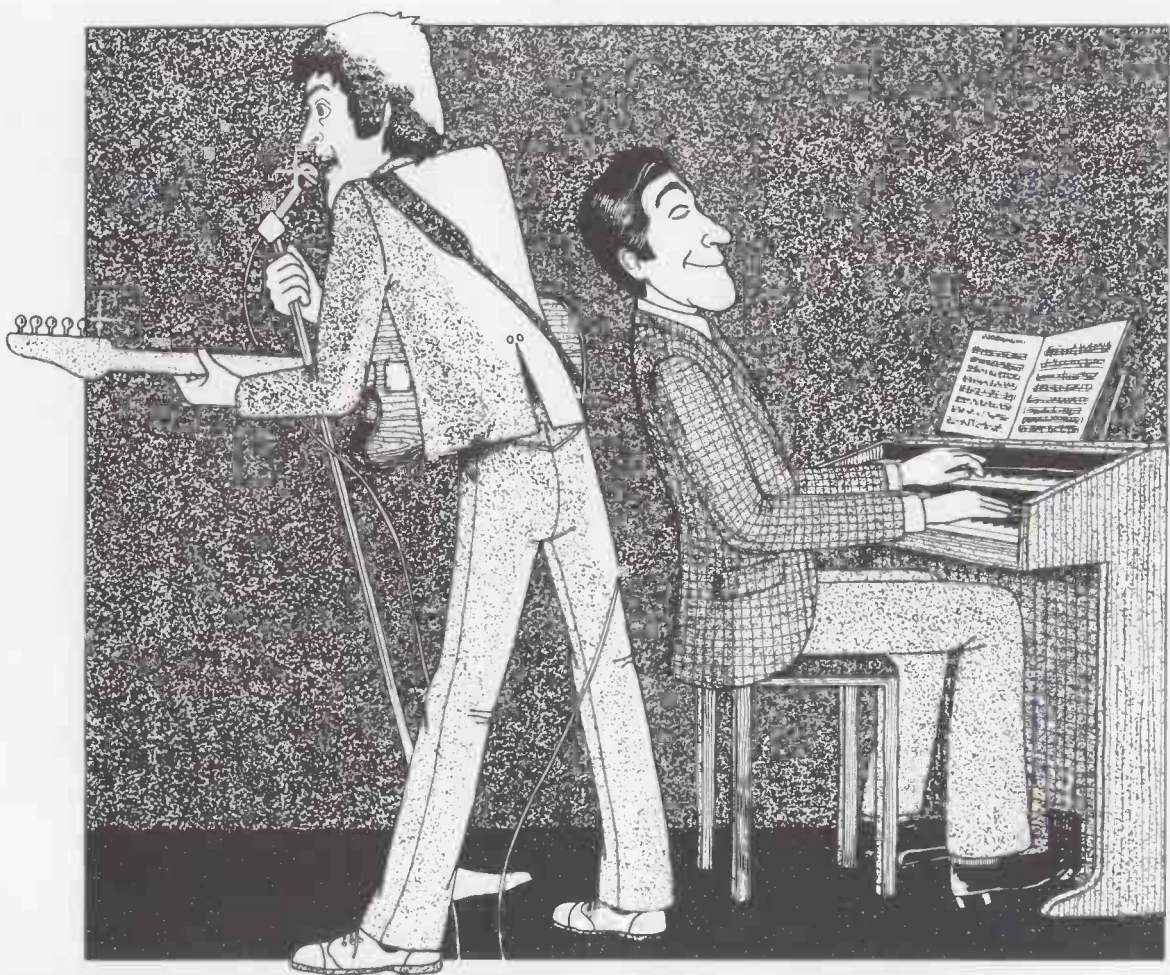
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# LETTERS and QUERIES



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Letters and Queries,  
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## Another winner

Dear Beat,

I would just like to thank all concerned at Beat Instrumental for the very handsome first prize of the Ibanez Artist, presented to me by John Miles for winning the January competition. I would also like to thank everyone at Ewart Studios for being so friendly, and of course John Miles and Howard Rosen for the presentation.

The Ibanez is a fine instrument and I couldn't be more pleased with it, and it's still hard to believe that somebody actually gave it to me without demanding vast sums of money in return.

Thanks again, Beat, keep up the good work, and thanks also to John, nice to have met you.

Richard Hooke,  
Norfolk.

Many thanks for your letter, Richard, and congratulations — we trust that the Ibanez will give you many years' faithful service. Picture and details of the competition presentation are further on in this issue.

Marshall 50 watt PA system with 6-speaker twin columns.

As you will have seen my playing career was in the early sixties, a period which still seems to interest a lot of people. I hope that my nostalgia trip is of some interest to you — keep up the good work.

R. J. Welsh,  
Edmonton

*Apologies to Mr. Jedson and thanks to Paul Shaw, and the others, for writing to rectify the error.*

## Memory Lane

Dear Sirs,

I am prompted to write to you regarding a letter from M. Mears which appeared in your January issue. A guitar referred to as a Vox Pear Shaped Guitar was mentioned as having been produced between 1965 and 1968. This could have been the Vox Phantom or a later development of the Phantom. The Vox Phantom (which was indeed pear shaped) certainly dates from before this as a group called Peter Jay and the Jaywalkers were using them in 1962. In '62 I bought a 'Shadows Guitar Tutor' which featured the Phantom extensively. The Phantom was a nice guitar, based on the Strat but sounding more metallic and with less tonal range. I started playing rhythm guitar with a Watkins Rapier, then converted to bass having been given a Framus, as used by Bill Wyman. This fell to pieces one night on stage so I bought a Hofner Violin bass which I recently part exchanged for a Gibson Les Paul replica plus amp.

While I was with that and, the Graduates, we bought one of the first Marshall PA systems which was really fantastic. Our equipment was as follows; Fender Strat through a Selmer 30 watt reverb amp plus treble booster and Watkins Copicat echo chamber, Hofner Violin bass through Linear Concord amp into Selmer Twin Bass cabinet, Premier drum kit, Shure Unidyne mics plus the

*A nice, detailed nostalgia trip — almost drew a tear or two from the older Beat hands. Readers who enjoyed that one will probably also enjoy the feature this month on old amp bargains still to be found around the country.*

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## Mains mis-route

Dear Sir,

In your February issue you presented a lengthy reply to a letter from a Mr. Jedson of Salisbury which concerned noise through his PA set-up.

Judging by your reply it is obvious that you have misunderstood his question and problem. It is very unlikely that any noise from fruit machines and electric tills could be picked up by microphones whatever type he used because the said machines will probably be too far away for any physically generated noise to be picked up by them. The problem he has is with mains borne interference of an impulsive type which is caused by the solid state switching devices and electric contacts that are fitted in tills, one arm bandits etc.

The "suppressed" plug to which he refers is in fact a mains interference suppression filter which he can obtain from any radio components shop, radiospare type: 238-390. This has a capacity of 5 amps and costs approximately £5. It is normal to fit this unit in a plastic box along with a double outlet mains socket and feed all the equipment from this supply. This will give attenuation of 35dB on impulsive noise caused from the sources stated.

Paul Shaw,  
Lancs.

*This letter is typical of several we have received on the subject. Having threatened our technical man with a Des O'Connor album to review, he broke down and admitted that he had indeed grasped the wrong end of the stick.*



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## Rose-Morris

### *Marshall*



I couldn't help observing, while launching somewhat timidly into a questionable selection of raw wheelks, raw salmon, and a little pink ball with fur on (I kid you not!), that there's a certain irony in Cheap Trick's name which has somehow escaped the notice of their usually omni-cogniscent record company. There's not a lot cheap about up-market West End Japanese lunches for 30, and the Portman Hotel hardly caters for the holiday budget of Calcutta pavement dwellers. I conclude that this observation is hardly relevant, but it illustrates one of many paradoxes about this American band which has finally and deservedly begun to happen over here.

One paradox is Cheap Trick incarnate, lead guitarist and purveyor of fashion outrageous, Rick Nielson. One would be justified in believing that a man who has either the stupidity, or the courage to look as par-ridiculous as he, may also be a charismatic animal, exuding the tedious confidence of one who shocks for shock's own sake. He's not: far from it. In fact the morning we met — just prior to the kick off of their British Tour — he downed his mineral water like the true American anti-hero and did his level best to remain enigmatic. Unfortunately, Beat's not that hot on enigmas, nor indeed in silly responses to well-intentioned questions, but once the ground rules had been sorted out, an interview of a kind got underway.

Rick, and bass player Tom Petersson (recently voted best bass player in a Japanese music rag) were doing the interview ritual to promote their latest album, 'Live at Budokan', as well as to create interest in the studio album, finished, but yet to be released, which is due to hit our ears a little later on in the spring. Both Tom and Rick are genuine guitar freaks — collectors and admirers of fine instruments, so that seemed an obvious place to kick off the chat.

**When did you take up bass playing?**

Tom: I started out playing ordinary six string: I had a BB King model 335 Gibson, but the band I was with at the time just couldn't find a bass player. Everyone we tried turned out a real arsehole, so I thought it might be fun to try bass. I hadn't been playing guitar long enough to have got that proficient on it.

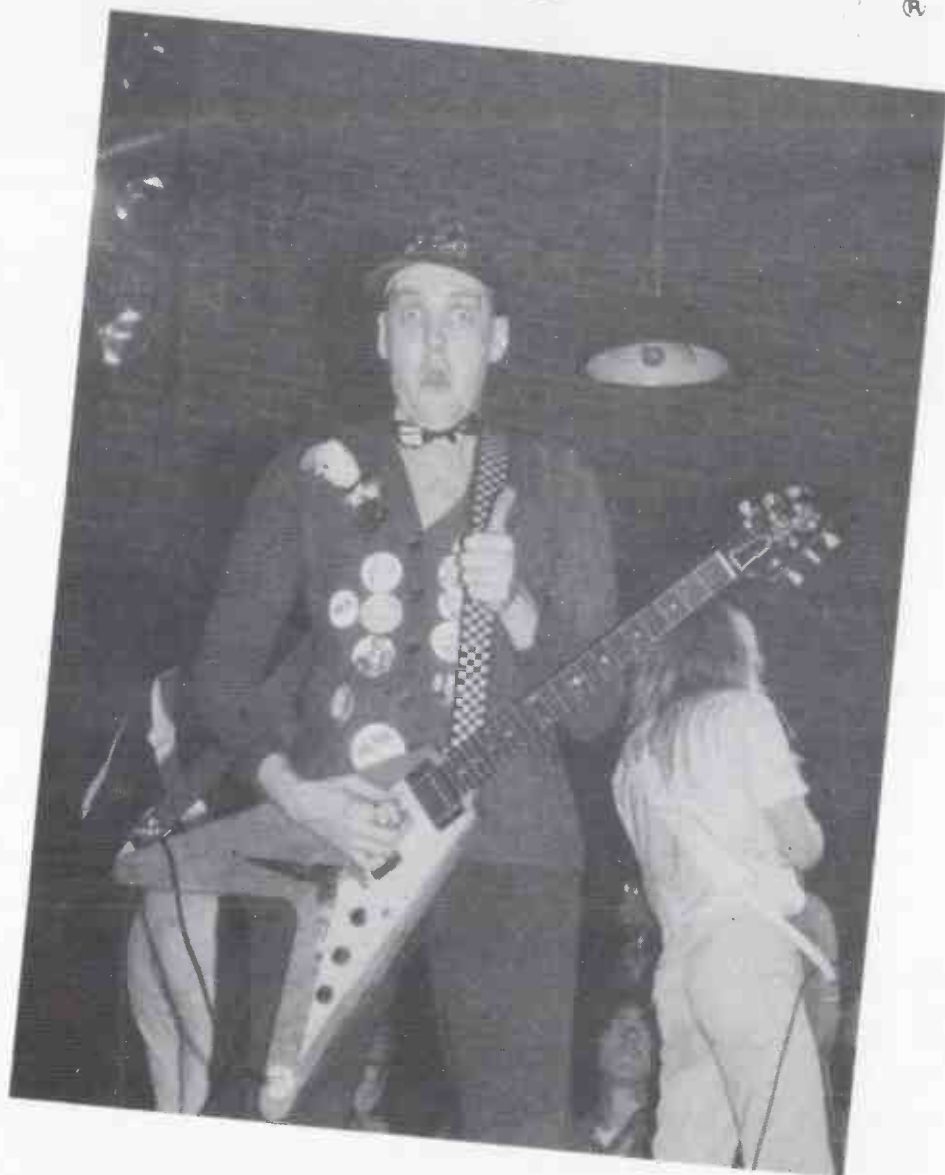
Rick: He was a good rhythm player for sure, though I don't remember him playing that much lead guitar.

**Do you see the use of your ten and twelve string basses as an extension of that earlier rhythm playing?**

Tom: Yes, I think so — but I just like the sound of those instruments as well. It's a never ending battle with

*Rick Nielson talked guitars, Tom Petersson talked basses, and Tom Stock talked a lot*

Cheap Trick  
Cheap Trick  
Cheap Trick  
Cheap Trick  
Cheap Trick



amplifiers and strings, especially in the days when we couldn't afford a new set of Rotosounds every day. I just like the effect of the twelve string. It sounds great. It's like anything else, though — intensely personal. It just happens to suit my style of playing.

**You designed the guitar, didn't you?**

Tom: Yeah it was my idea. I've got a Hagstrom 8-string, and that always sounded really good, so I thought 'why not a twelve?' Of course, Hamer didn't think it would work.

Rick: Yeah — Tom came up with the idea, but the guitar company didn't want to make it. They refused to make it. He wanted a twelve string from the start, but they ended up only making him a ten string 'cos they felt it was going to be a joke anyway: but then they heard it and loved it, and figured he was right, so they quickly made him a twelve string.

**How much more difficult is it to play?**

Tom: Well, it doesn't bother me, but most people can't play the damn thing at all: it's real difficult, physically, because of all that extra tension.

Rick: Well, it's hard to come up with a new idea anyway. I mean, guitars have been around a long time now, but Tom's idea's spreading and Nick Lowe's got an eight string, and is having a ten or twelve made, and Elvis Costello's borrowed that. So like other people are picking up on it, and I'm sorry to say for Tom that he hasn't get a cent out of it.

Tom: I don't care about that.

**When you're using that guitar, do you always play the set of three strings together, or is it possible to miss one or two out?**

Tom: I always play all three: there's no reason for not doing so. I play a lot of chords and a lot of octaves. It's actually got five pick ups on it. One is just straight mono out, but it's also got like a quad set up: one p/u for each set of strings, so you can conceivably go in a studio and have a different set of strings in a different channel on the desk. It's a little too subtle for live work actually.

**What's your present amplification set up?**

Tom: Right now I'm using like a stack of 100 watt Hiwatts with four 15" cabs — again Hiwatt I think. I also use a Fender Deluxe. I like to get plenty of tone at the top end — so I can almost sound like a guitar, and the Hiwatts just about give me that capability.

**Coming on to you Rick: I know you have a great many guitars, but is there one in your collection that you're particularly attached to?**

Rick: I've said this before ... my favourite guitars are the ones that are paid for (*is that a joke?*) and luckily

most of them are paid for now: the best guitars to use on stage are the ones the girls like most (*must be another joke*) — it doesn't matter what kind it is. There are some that might play a bit better than others, some are a little neater, or whatever: I suppose the ones I like are the ones which I've had a hand in designing the colour schemes, something that's my own idea. Like I have a chequer-board guitar which might not be the best playing one I have, but it's the best idea I had for a guitar ... well, it matches my pants and suspenders.

It gets to the people who never even smile, it puts a smile on their faces.

**But you are genuinely interested in guitars, aren't you?**

Rick: Sure, I have all kinds of guitars in my collection. I've got seventy five to eighty guitars, but I can only play three or four at a time.

Tom: He's really into the sound — like when we go in a studio, he's always looking for the sound. Like if you always play a Fender or something, you're always stuck within that sound. It's just hard to find good sounding instruments.

**Are you as conciously concerned with amplification then?**

Rick: Oh yeah, for sure. There's nothing worse: it sickens me. It's almost the most boring thing there is, experimenting all the time, and never quite getting the sound I can hear in my head. I'm using different amplification all the time. I'm using something which I think that I like, and then I hear someone else's set up and have to think about it. On the other hand people come up to me and say 'hey, you've got that fat sound, or something,' and I think 'jeez' and they want to know what I'm using, while I'm unhappy with it and trying to find out what some other guy might be using.

**So you'd consider yourself still a punter in the amplification field?**

Rick: yeah: I don't think I'll ever get out of it, as far as the ultimate guitar and the ultimate sound is concerned: it's almost boring. How can you get it? How could a guy like Jeff Beck switch? He had like the best sound to my ears, and then he tries a different guitar and I think he blows it. Me, like I play a different guitar on every song.

**So you're really not in any of the three major camps — Fender, Gibson, or Japanese?**

Rick: Naw, I can make them all sound equally bad.

**... and equally good?**

Rick: yeah, sometimes I play all right! Once in a while I hit the right notes. I'm playing some Japanese Greco guitars which are much better than the new Gibsons, and I own several Hamers. Right now I'm having two

built for me, and Tom's having another two built for him as well. As long as they play all right, as long as they fret out all right, I don't mind. Even if they buzz a bit, I can handle that as well.

In all honesty the studio's the place where it really matters. You know, live it just doesn't matter all that much: hopefully it's exciting enough.

**Are you, though, looking for that ultimate guitar? Do you think you'll ever find one that'll make you throw the rest away?**

Rick: No — never.

Tom: They're an investment — almost a contribution to the art world ... we don't have valuable paintings, or sculptures, or things like that.

Rick: I don't have a bunch of Monets, Picassos or Rembrandts. I have a collection of Hamers, Fenders and Gibsons — some classic stuff. I don't just buy anything. I buy the best stuff, and I look for it, and I have people looking for me all the time. Sometimes I'd rather trade guitars. I mean I started with zero money. Every penny I made in clubs I spent in buying guitars. I'd go round looking for the bargain, looking for the big deal all the time. I don't just buy anything — that's not the fun of it, I'm not that kind of a collector. I like to try and bargain for a price.

Tom: Yeah, I mean if you're shopping with five thousand dollars, you can get anything. You can get your sunburst early Les Pauls, and Explorers, you can get any sort of thing with that kind of money. That's not the way we're into it at all.

Rick: Yeah, what kind of fun is that: — for me it's like buying an old car, going to the junkyard, leaning on the dampers and prodding for rust, and then hassling over the price — it's all of that. If you spend a thousand on it then you can put it back into shape, and re-build it.

I suppose if I look seriously, I have got some near-ultimate guitars. I've got a '55 Gibson Gold Top Les Paul which I still own today. I bought it for 60 dollars; in the sixties you could pick up the real classics for ludicrous prices if you knew where to go. But, like I would guess my guitars are worth something like 100,000 dollars, but what I paid for them over a number of years is maybe just one quarter of that. Yeah, 25,000 dollars is still a lot of money, but over the years it's not that much. In fact, that's probably more than I have really spent.

**Moving the conversation a bit now, if you don't mind, onto playing. Do you play off one another a lot, in view of the rhythmic qualities of the multi-string bass, or do you Tom tend to**

□□□



# CHEAP TRICK

stick closer to Bun (E Carlos the drummer)?

Tom: We follow Bun — it's not like the Keith Richards thing where all the band follow him, and Charlie's following. We follow the drums, and then play off each other. He's so strict that he allows us to lay off him and get on with it, knowing that part of the music is really being taken care of — that's great for live playing . . .

Rick: Yeah, but we're really into rhythm changes.

Tom: OK, when you're varying a song on stage, like after you've been playing it for a long time, it's difficult throwing in a stray chord in an attempt to change it, but there's a lot of scope with a drummer like Bun E to chop and change rhythms. It brings up the spontaneity of it, and it makes Rick chop and change around.

*Chopping and changing around indeed*

*was what happened next! The coach, destination Leicester's De Montfort Hall, was sitting outside with the engine revving and the sound-check calling so we decided to call it a day, at this point with the intention of getting back together again sometime to get further into the mechanics of playing in such a tight, and yet accomodating, outfit. Live, Cheap Trick could be said either to be excitingly different, or boringly clichéd — it's just a matter of how much running up and down a platform you can put up with from a guitar player. I prefer them personally on the evidence of their studio albums, where a lot of the care about sound about which they talked earlier in the conversation can so plainly be discerned. All the same, interesting stuff, and for those who can stomach it without an intense sensation of jealousy creeping in, there follows a list of Rick and Tom's guitar collection . . . 'scuse me while I white out the green cheeks.* □

# AND THE AXES...

## RICK NIELSEN

### Gibson Electrics

- '53 L.P. — Gold Top
- '54 L.P. — Gold Top
- '55 L.P. — Gold Top
- '55 L.P. — Sunburst
- '56 L.P. — Special
- '56 L.P. — T.V.
- '57 L.P. — Special
- '57 L.P. — T.V.
- '57 L.P. — T.V. Special
- '58 L.P. — JR
- '58 L.P. — T.V.
- '58 L.P. — Stardard
- '58 L.P. — Flying Vee
- '59 L.P.
- '59 L.P. — Standard
- '59 L.P. — T.V. Special
- '59 ES 345
- '60 L.P. — Special
- '60 L.P. — Standard
- '63 — Fire Bird I
- '63 — Fire Bird II
- '63 — Fire Bird V
- '63 — Fire Bird VII
- '63 — Hawaian Lapsteel

### Fender Guitars

- '51 — Tele — Natural
- '52 — Tele — White
- '54 — Strat — SunBurst
- '55 — Strat — SunBurst
- '56 — Strat — SunBurst
- '56 — Strat — SunBurst
- '56 — Strat — SunBurst
- '57 — Strat — SunBurst
- '57 — Strat — Red
- '57 — Strat — White/  
Gold Hardware
- '58 — Strat — SunBurst
- '58 — Strat — Pink
- '59 — Strat — SunBurst
- '59 — Strat — Black-  
Left hand body

'59 — Music Master 314

- '60 — Strat — Black
- '60 — Strat — Black
- '61 Strat — SunBurst
- '61 — Strat — Black
- '62 — Strat — Black
- '63 — Strat — Black
- '65 — Strat — Green
- '66 — VII String — Blue

### Hamer Guitars

- Explorer — #0000 SunBurst
- Explorer — #0004 Blond
- Explorer — #0126 Checker Board
- Mannicello — #0089 SunBurst
- Sunburst — #0000 SunBurst
- Unmentionable — #0000 —  
Unmentionable

### Greco Guitars

- Blue — Rick Nielsen Model
- SunBurst — Rick Nielsen Model
- SunBurst — Rick Nielsen Model
- Explorer — Rick Nielsen Model

### Tokai

- '59 — Strat Copy
- '58 — Strat Copy
- '60 — Strat Copy

### Heerby Guitars

- L.P. — Gold Top Copy
- E.S. — 335 Copy Blond
- L.P. — SunBurst Copy

## Labae

2 x 4 Costring — Red

## Martins

- 1865 — Nylon String
- 1860 — Nylon Violin  
Tunning Pe65

## Goya

1965 — Nylon String

## Morite

- Soemaphis Model
- Ventures Model

## Guild

ROCK SET — Blond 63

## TOM PETERSSON

### Tom Petersson

- Hamer 12 String Bass
- Hamer 10 String Bass
- Alembic 8 String Bass
- Alembic 5 String Bass
- Rickenbacker — 4 String —  
"1959"
- Hagstrom — 8 String Bass
- Fender — Precision — "63"
- Gibson — T. Bird II "63"
- Gibson — T. Bird IV "63"
- Gibson — T. Bird IV "63"
- Boogie Body fretless bass
- Fender XII String guitar "63"

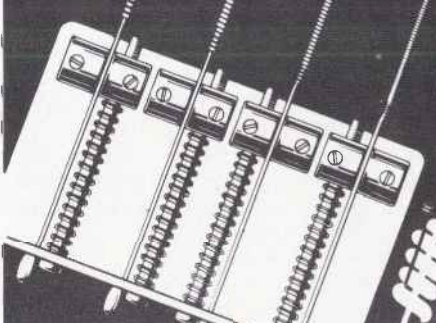
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# HERBIE HANCOCK

*Influences, Donald Byrd, Miles Davis, Headhunters through to the present PLUS assorted synths and how the Vocoder really works.*

*CHRIS SIMMONDS provided rapt attention . . .*



**H**e's the crossover kid to end them all, with a past that's just plain silly. While disco audiences think they've found themselves a new star, jazz fans with older memories afford themselves a knowing smile and, if they've got any sense, bend their ears to his current incarnation as Mr. Funk too.

Herbie was born in 1940, and the trouble started seven years later. "My best friend had a piano and I used to go round to his house every day. I stayed on it until they had to drag me off it. I couldn't even play it. On my seventh birthday my folks got me a piano, and I started taking lessons four months later. I learnt scales and how to read, nothing about nuances, dynamics, touch. The next teacher I got said 'you read perfect but sound awful', and she played me some Chopin the *proper* way. She taught me the more difficult fingerings, nuances, how to use the pedals. I continued to study classical music all the way through college, where I was majoring in engineering. I hadn't decided to be a musician at this stage; I had certain fears about it being a low, insecure life." At eleven, he was performing the Mozart D Major Piano Concerto with the Chicago Symphony, and then, with the technical precision of a classically trained pianist under his belt, the jazz bug bit.

"Another guy at school — I was about fourteen then — had a trio," he recalled. "I was fascinated, not so much by the fact that he was doing it, but that I *couldn't*. I could only play music that I read and he could improvise. I was shocked because I didn't think anybody our age could do that. Added to which, that wasn't the music I was listening to then — it was mainly classical with a bit of rhythm n' blues."

"He took his style from George Shearing, so that was the first jazz pianist I started listening to, him and Oscar Peterson. You know Remember April — I put his record on to the solo and just tried to find the first note he played. I found it, then I went back to catch the first series. That solo, about forty five seconds on record, took

me two or three months to write out, and all the time I was *writing* I was learning the form, theory and harmony, and at the same time I was getting great ear training. When I got on to college to study these things, I already knew them. After two years I changed my major from science to music composition, as I knew that was what I wanted to do."

Dateline: 1960. "I had been home for a few months after leaving college when Donald Byrd came through Chicago looking for a piano player." (The bit Herbie doesn't tell is that Donald came through Chicago looking for the best.) "I was supposed to play for three days but they liked it so I stayed on, and moved to New York. I was still learning, and Donald helped a lot. One song, *Lover*, was very fast, but Donald passed on a tip that had been given to him. He said 'you can't play fast because you don't think fast. Write out a simple blues form, what you would play if it was really fast' — which I did. He also gave me a real simple idea for writing a song — start with the bass line. Once you've got that, figure what chords you want on the top, *then* you can start working with the melody. I used that a lot when I began writing."

In between commitments with Byrd Hancock began a round of contributions to other people's records that was soon to read like a well packed jazz encyclopaedia. In 1963, his next permanent berth was with the legendary Miles Davis.

"I had already gotten into *avante garde* behind Eric Dolphy, and I was already well into what Miles was doing. With Miles," he chuckled, "Tony Williams and I would play these rhythmic games behind George Coleman's solos, but when Miles himself came in, we'd play more straight so that we didn't get in his way. One day Miles said 'why don't you play behind me the way you play behind George?' We were horrified — we thought he wouldn't like it. The first day it was obvious he was trying to find his way, the second day he was a little more comfortable, and the *third* day he just took the ball and ran with it to the

next plateau. From then on, we had to follow *him*. It was a natural evolution to do this avante garde material, it was just a case of breaking a few rules. But if you call the Miles Davis band avante garde you miss the whole point. We used to call it controlled freedom; the pulse was *there*, but it was implied. It had a momentum, not a pulse. It is different from jazz in the accepted sense, but I felt very happy with both forms.”

And, of course, jazz albums with Herbie Hancock, keyboards printed on the sleeve kept coming out; among the partnerships then and later — Grant Green, Kenny Burrell, Hank Mobley, Freddie Hubbard, Sonny Rollins, Stan Getz, Wayne Shorter, Wes Montgomery, George Benson (yes, he’s been around a while too), Joe Henderson, Roy Ayers, Quincy Jones, Joe Farrell, Norman Connors, Milt Jackson, the Pointer Sisters . . . well, that’s enough for now.

Plunge on over a few crater-like gaps to 1968, when Herbie virtually started the crossover revolution by forming a band called the Headhunters. We should have a few more people with us now. It was still jazz but it came to be known as jazz-rock because they served up a funky back beat that put most rock bands to shame. Typically, Herbie had discovered funk much, much earlier, and just left it for a later date.

“If you go back to Watermelon Man, one of the first songs I ever wrote, that was a pop hit — it was funk. Jaco Pastorius was in there, Paul Jackson also came in quite early” (a tremendous bass player, still with Herbie) “and that was a more traditional kind of funk. As a matter of fact there’s another record that Jaco did with Joni Mitchell, myself, Peter Erskine and Wayne Shorter that hasn’t been released yet, of Charlie Mingus tunes. Beautiful. I always knew Joni could sing, but I *never* knew she could sing jazz. I had no idea of the impact the Headhunters would have. I was trying to explore the area of funk and just put my own touch to it. Sure, I was aware that it was a more commercial type of music . . .”

Headhunters’ was Herbie’s first major step towards his current guise as the disco man through Sunlight and Feets, Don’t Fail Me Now. Accusations that he has sold out are dismissed with a friendly wave of the hand. Accusations that disco and funk are inferior to jazz, and that maybe Herbie can’t handle the clever stuff any more, are also easily dismissed. The last time they thought all the electric keyboards and funky bands was the last straw, Herbie embarked on a tour — just two grand pianos — with Chick Corea (Miles Davis’ keyboard player after Herbie, incidentally) and turned out VSOP, with Tony Williams, Ron Carter, Wayne Shorter and Freddie Hubbard.

“You see, the audiences overlap. In the States the Headhunters, Billy Cobham, Chick Corea, John McLoughlin, Weather Report etc. changed the stigma that had been attached to jazz — that it was too esoteric, ‘nice but it doesn’t sell’. All this material incorporated elements that young people were familiar with with some they weren’t. I haven’t left jazz or my roots, sold out, I’m not in it for the money. As a musician I feel that jazz, rock, disco, funk, pop all have a valid and valuable place in the world of culture. Sure, some people will think that disco is inferior, but there is good disco and bad disco. Bad disco is bad.”

But back to Sunlight, and the introduction of the now well charted Vocoder. Sunlight was Herbie’s first disco hit album, yet it was nearly all very different . . .

“We had recorded all of Sunlight, including overdubs, and were very close to the final mixdown, with the album as an instrumental. I had lyrics to the title song but I couldn’t think of anybody who could sing it with the right combination of soul and jazz. Then I got to thinking, this is maybe my twentieth album” (that’s his own albums,

## “He also gave me a real simple idea for writing a song — start with the bass line”

excluding contributions to others which amount to well over the ton!) “and I haven’t ever had any singing apart from that one little phrase on Doin’ It on the Secrets album. *And*, the voice is the first musical instrument. We thought maybe two or three tracks could work with lyrics. Then I saw an ad. in the paper for a Vocoder. I knew about them, Stevie Wonder had shown me his model previously, but this one was more sophisticated than Stevie’s. When I first heard his I thought ‘no, too gimmicky’. It didn’t sound like the human voice.”

So Herbie got himself a Sennheiser VSM 201 and went back to add it to Sunlight. Welcome, by the way, to the technical Herbie and a guided tour of his electric keyboard arsenal. The Vocoder, a gadget designed to synthesize the voice, had two things going for it. One, Herbie can’t sing that well, and the Vocoder produces perfect pitch as played on the attached keyboard. Two, it sounds very funky, as befits a relative of the Joe Walsh, Jeff Beck voice box sound. Typically, Herbie had some modifications undertaken.

“I had to add limiters, equalisation on all the different outputs, a few parts on the mic. synthesizer. Take ‘s’, ‘sh’, ‘t’ — the front part of those sounds is white noise because of their extreme sibilance. To get those sounds the Vocoder has a bunch of filters on it and its own internal noise generator. ‘M’ and ‘n’, too, sounded very nasal. In order to get the most human sounds on those consonants, the generator needed to be put through an equaliser. You see, it has a provision to use an external noise generator rather than the one that’s built in, so I took the Micromoog synth, which has a noise generator, put that through an equaliser to get the proper curve, and plugged that in to the Vocoder. The way the Vocoder works, when you speak or sing into it, it divides the sounds coming out of your mouth into two categories: voiced, primarily vowel sounds, and unvoiced, primarily the consonants, phrases with sibilance. It has two lights, and you can see them going back and forth. The high frequency section of the programme that I have in the synthesizer somehow leaks either to the noise generator section or the section that switches between the voiced and unvoiced sounds, and that causes a little problem. We could have a much cleaner sound if they used a noise gate instead of what I think they have, a low pass filter. Plus the Vocoder is real noisy — it’s sort of lo-fi. The trouble is, it seems as if each model is different. I’ve heard three, and quality control allows too much variation between models.”

The bit that helps Herbie move from note to note with consummate ease works as follows: “If you sing a C and you play a G and then a B flat while you’re still singing the C, what you’ll hear is the G and the B flat. And you can alter the *tone* with your left hand during the note. All modifications on the synth affect the output — you can plug in *any* synth, even a tape recorder. I only use the noise source of the Micromoog I mentioned before. Now it’s kind of silly to take the whole synthesizer and just use the one little component, so what I did was get someone to build me a noise generator with the equalisation curve I wanted. Now I use Mini Moog and the Prophet for the Vocoder. From the Prophet I can get a sound which, coupled with the vocoder, sounds like my own voice.”

Apart from the Vocoder, Herbie’s excursion into electric



# HERBIE HANCOCK

funk has left him with the fabled bank of keyboards: among them the Oberheim Polyphonic synthesizer, Yamaha CP30, Hohner D6 Clavinet, Arp 2600, Mini Moog, Arp String Ensemble, Yamaha Polyphonic synthesizer, the Prophet, Arp Odyssey, Poly-moog, Micromoog and, of course a Fender Rhodes. You might not like what the man is doing with them, but you can't deny that he knows how to play them — and, as Herbie explained, they all fulfil a definite purpose.

“They're all different. The CS 80 is an eight voice synthesizer with several presets, and six modules in what they call the memory bank. It has a ring modulation section where you can vary the speed of the attack, brilliance, where you can open and close the filter. This isn't programmed, you work that by pressing down harder on the keys. You can also do that with amplitude. It is also possible to play polyphonically on the CS 80, and by pressing down harder on the notes of the internal melody within the chords you'll hear that melody louder, over the chords. No other synth that I know of can do that. Now the Oberheim has *no* presets built in, although the factory can give you some. But here it has a *complete* memory, unlike the Yamaha.

“It has eight modules and really, each one is a different synthesizer. Each module has two oscillators, so really you can call it sixteen. Snag: it has to be returned by hand whenever it is unplugged and moved from one city to the next. The sound of the filters and oscillators is so rich. It has a lo pass filter, hi pass filter, band pass filter and a notch filter. Neither the CS 80 or the Prophet have all four of them; the Prophet has lo pass only.

“I don't actually own a Polymoog, I used one on the Sunlight album. It is not completely a synthesizer — I don't think it has an oscillator for each note, it uses some synthesizer techniques and some organ techniques. Also, it has no memory unit. The Oberheim can take sixteen different programmes, the Prophet can take forty, but with the Polymoog you can't separate them. But even if they could all do the same things, they all sound different anyway.”

*The current band, l-r: Alphonse Mouzon, drums; Ray Obiedo, guitar; Bill Summers, percussion; Herbie, Webster Lewis, keyboards; Paul Jackson, bass and Bennie Maupin, reeds.*



On to the monophonics: “The Minimoog I use for the Vocoder and my solo. Webster, by the way (that's Webster Lewis, Herbie's second keyboard player and quite a musician in his own right) has a Polymoog, various single note synths, an Arp Odyssey and a Hammond. The Arp is only to get that bass line intro on Ready Or Not;” co-written, incidently by Raydio's Ray Parker) “it isn't possible on the Moogs. Some synths have four pole filters and some have two pole, some have double trigger and some have single. When you're going from one note to the next you may overlap, be on the next note before releasing the first. Now if it's double trigger you'll hear a smooth change from one to the next; on a single trigger, as soon as you hit the second note you lose the first — and *then*, depending on whether it's a low or high note preference setting . . . well, that decided which of the two notes you lose right away.

“The Rhodes is the bread and butter electric keyboard, with its own sound. Harold Rhodes is a friend of mine; he started out to design a keyboard that would electrically convey the acoustic sound, but after a while he found that he'd gotten himself something better and very distinctive. The Yamaha electric grand is the nearest to an acoustic piano sound. Almost all the Yamaha's parts are the same as an acoustic piano — it has real hammers, real piano strings, except that there is no sounding board and the strings are shorter than real piano. Obviously, there are pickups on it too.”

It comes as no surprise that Herbie always has his ear close to the ground for new developments on the keyboard front.

“They're coming up with digital synths and I'm very much interested in those. The sound process is different, and they should make it easier to store information. Another thing we don't see too much of is properly touch sensitive polyphonic synthesizers; they're getting closer to that too.”

In the recording studio, the Hancock technique is traditional but effective.

“Usually I start off recording the rhythm section; bass, drums, guitar and myself on something like a Rhodes. On the Sunlight album I used both synthesized and real brass, synthesized brass first. I wanted to mix the two together. I felt that if I could use just a few acoustic instruments and

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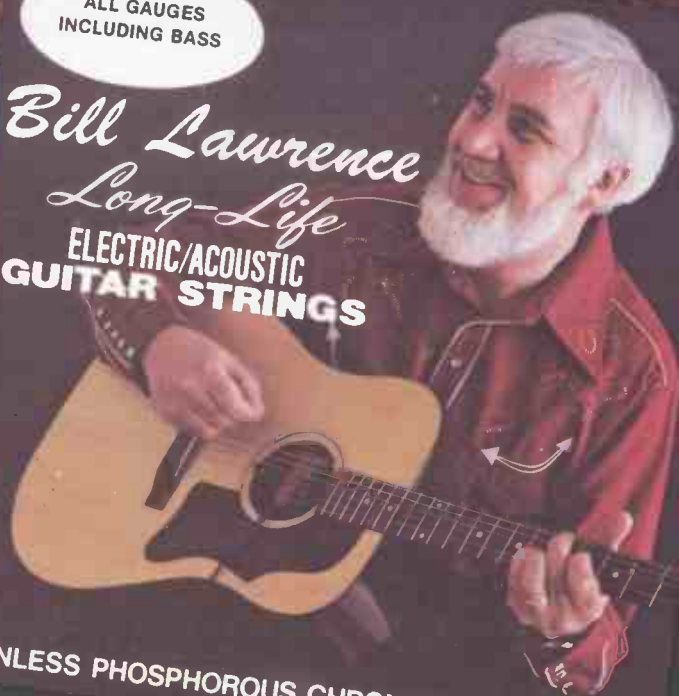
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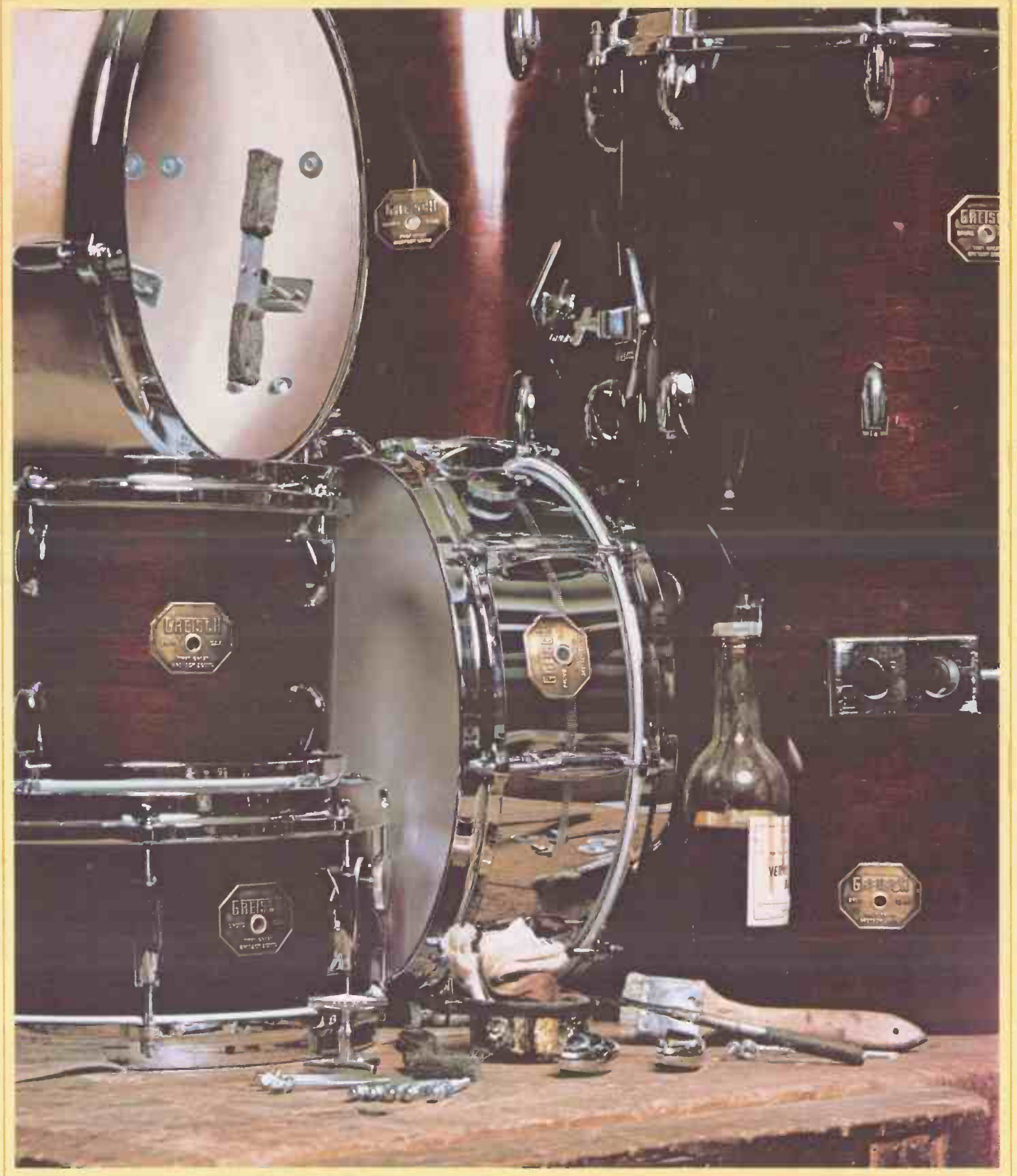
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# HERBIE HANCOCK

couple them with the synthesized sounds of those instruments, I could make it sound like a whole acoustic section . . . Actually, it didn't turn out quite like that, and on the album the real brass is much more up front than the synthesized brass. But recording them first gave me a better idea of how the brass parts would sound."

On stage, of course, both Herbie and Webster have synthesized brass at their fingertips . . . well up in the mix.

Herbie's earlier comment about the Oberheim needing re-tuning before gigs was to play a part in truncating an interview he seemed willing to continue as long as I was happy. His manager arrived with a car to take him to Hammersmith to help with the tuning before that evening's gig and that, for the time being, was that.

That evening, the Hammersmith Odeon buckled at the seams as Hancock and his excellent band — Alphonse Mouzon, drums, Ray Obiedo, guitar, Bill Summers, percussion, Paul Jackson, bass, Bennie Maupin, reeds and Webster Lewis took the audience from the esoteric jazz of yore through to the hits of the moment.

As I watched him up there giving it all he had, I remembered his wistful words in the hotel only a few hours earlier: "I should be back home by noon tomorrow if the flight's on time. I'm sure looking forward to the little holiday before the American tour begins. But yeah, I'm sure looking forward to that one too . . ."



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## ARIA LS450

Price: £199

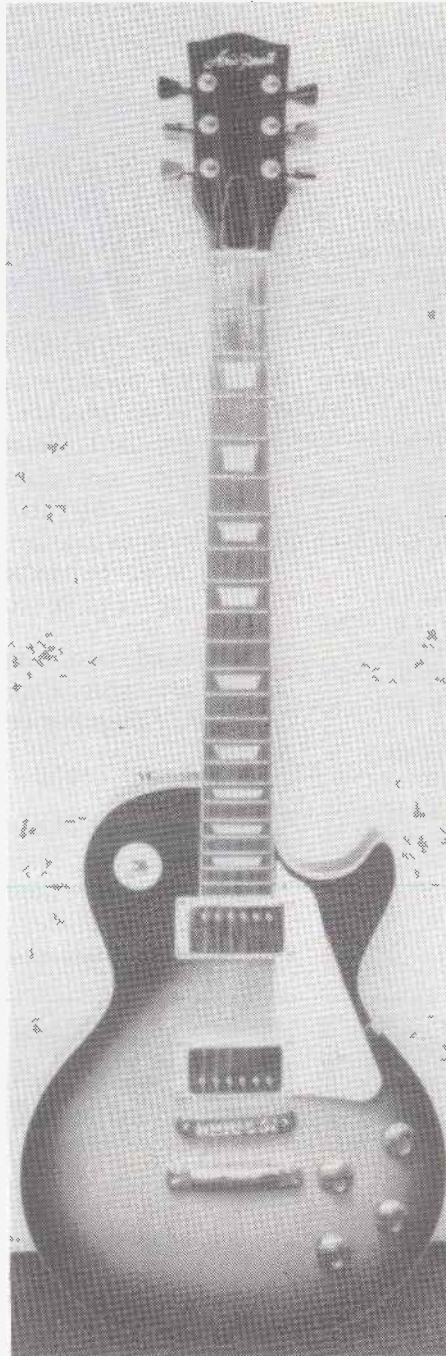
Reviewed by: Tom Stock

Yes, fun-loving regular readers, another Aria guitar! No, the company hasn't just taken a major shareholding in the magazine; we just thought it might be interesting to see if the excellent level of quality we have encountered in the past with their originals could possibly be carried over into the still-called 'copy' market; the initial answer is an extremely hearty 'yes' and a set of thumbs-up signs engraved in gold to be hung around the necks of the corporate staff of Gigsville, the importers. However, it does go deeper than that, because my ultimate reaction to this particular guitar was to ask the question 'why was it made in the first place?' But more of that later (appetites whetted?)

The LS450 is, as can be clearly seen from the photograph (unless our cameraman throws a wobbler at the session) bears an uncanny resemblance to the trusty old Gibson Les Paul. (One day, when the entire industry sits down together in peace and works out a compromise over this 'copy' situation, a guitar reviewer's life will be a considerably happier one!) Imitation is the sincerest form of flattery, or so they keep telling me, and I can fully remember what I felt when I got my very first guitar — a Strat copy by Vox (wish I'd hung on to it!) — and it's this emotion obviously that the majority of 'copy' guitars are aimed at satisfying. OK, so it didn't say Fender on it, and it never did sound like one either, and in all honesty the lowest the action ever got was half an inch from the somewhat strangely bent neck, but hell it did look like Hank Marvin's.

Nowadays, it's more sophisticated, and this Aria 450 is one of the very, very best I've ever come across — which again, begs the question, why bother at all? I'd have thought a lot of people would be as proud to own an Aria as a Gibson nowadays?

Description of the guitar — as we usually do in a review — seems a little superfluous in this case — I mean, the shape's the shape's the shape. However, I must dwell for a moment on the finish. Like all the Aria's I've come into contact with over the



past twelve months, I cannot find a reasonable criticism. If you really, really want me to come clean I could mention that the ninth fret side position marker dot appears to have a slight white 'misprint' on it, and there's a bruise/crack mark on the bottom of the body. There I've done it!

The body is solid maple, as is the neck, and the rosewood fingerboard is beautifully straight-grained. Fingerboard position markers are tasteful, accurately inlaid, and familiar. The guitar head is exceptionally plain, with only the Aria Proll LL logo sitting right on the top. There's no writing, as is more usual, on the triangular truss rod cover. Machine heads are Rotomatic (spelled the delightful Japanese way Rot-o-Matic) and are of 'back-less free design.' I guess that means they don't slip and that certainly turned out to be the case in use. In fact that sounds negative: they were

exceptionally smooth-actioned and allowed for very precise tuning.

I personally thought the brown sunburst finish a little on the bright side, but that's no criticism of the job itself. The control pots too in gold tended to substantiate this opinion of brightness but I guess that although they're not to my taste, they do complete a pretty picture to the beholder with a different eye. The bridge and saddle are particularly petite and attractive. Individual string adjustment could have been made easier if the screwheads had faced the bottom of the body. Where they are — face up — you've got to be careful to avoid scratching the treble p/u with the screwdriver. Height adjustment is taken care of by knurled knobs which even a baby could manage. The plastic surround to the pick-ups, and the scratch plate are in a subtle shell-pink-cream colour which wouldn't go amiss in my bedroom. (Who wouldn't go a miss in my bedroom?)

Strapping on time having arrived, the axe balances pleasantly and feels substantial. Jack-socket is not where we like it (that would in fact get it away from the copy-label, but I suppose if you change the design quite radical it ceases to manage its original intention).

### Capability

Sound is terrific. The Aria Alnico V Humbuckers really do their job and I was particularly pleased with the top end capability. Mixed with the to-be-expected warmth that Humbuckers are famed for, there's a pleasantly pleasing reserve of treble attack. The p/u's seemed extremely sensitive to plectrum attack which I was very impressed with — and in full treble mode the attack click could be likened to the fat fabulous key click of the old Hammonds (tortuous analogy, I'm sorry!).

I couldn't find out precisely what strings were fitted to this particular model sent for review, but I sincerely hope that they all go out like this one. Apart from the delightfully low action, the strings felt like Super slinkies, and the only restriction on bending turned out to be the width of the neck! I guess some users would rather slam on a set of heavier gauge (which would probably reduce that treble availability somewhat) but I honestly reckon they'd be wasting the versatility of the instrument, and the smoothness of the fingerboard. Frets are chunky and are rounded precisely and offered no hassles at all.

### Realistic

So this all brings me back to the beginning. Why, Aria, do you make this guitar this shape? I guess being realistic, they want a slice of a lucrative market, and with this guitar they're certainly going to get it. I sincerely hope though that in the not too distant future they re-examine their role in the instrument world and continue producing the sorts of original guitars I've had the pleasure to review in the past. Some of us have out-grown copies I suppose!

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## STORM EFFECTS UNITS

Prices: See Text  
Reviewed by: Tom Stock

I'd been looking forward to trying this new range (to the UK anyway) of effects units mainly because I'm a man with an eye open all the time for a bargain and I'd heard that these effects certainly haven't been breaking wallets around the country. ABC Music of Esher would appear to have struck gold by arranging for an exclusive distribution by mail order of this range of Japanese made units. I took delivery of what I believe to be the full-range currently available in this country — the Cross Over 85, Compressor 20, Distortion 10, Octaver 2, Phaser 50 and Funk Box 95. Some of you may already have spotted a similarity in indentification technique with a certain well-known and respected American manufacturer, and that similarity is continued into the shape of the units themselves. Small, die-cast aluminium colour-coded boxes all featuring a single on/off footswitch, two rotary controls, and two jack-sockets marked Input and Output.

Anyway, Storm's main claim to recognition (apart from a good name to market through) is their almost 60's like prices. The most expensive of the six are the Phaser and Octaver at £25.00 each, and the cheapest, the Distortion and Compressor at £22.50. These prices I understand to include VAT and postage. Before I do the normal whistle-stop tour

through the range, I think it would be fair to point out that ABC Music also offer a seven day free approval plan: well, nearly free. You pay the money, but if you're not convinced after a week AB will hand the loot back without asking questions. And, there's a ten percent discount if you order two or more units at once. Delivery is said to be immediate, although ABC ask you to wait seven days while your bouncing one is passing through the bank.

### CROSSOVER 85

Colour: Green

Price: £23.50 post paid

The Crossover unit tended to try and sound like an envelope follower — more popular name being auto-wah. The effect is triggered by the amount of attack you give the note, and you vary the effect through the use of the rotary controls marked 'intensity' and 'shift'. The effect is only really usable by the rhythm player — listen to any American TV series theme music for the full effect of this kind of unit.

### COMPRESSOR 20

Colour: Red

Price: £22.50 post paid

I don't like compressors! I find that I don't listen for the purposes of the unit, rather listen to its side effect. The side-effect is literally to compress the sound, making it flat and expressionless. If you use one in conjunction with a volume pedal however, thereby eliminating the 'saminess' then you get the benefit. Good sustain, long and clean without wavering or distortion. The 20 worked comparatively well.

### DISTORTION 10

Colour: Mustard

Price: £22.50 post paid

Unfortunately ABC promote this particular unit with the line 'Join the ranks of the big guitar heroes — Hendrix, Clapton, Beck, Santana etc. — with this unit.' That, of course, has some literary licence. This distortion unit I found to be a little on the muddy side: it certainly distorts all right, and wind the volume up as well and you've got a whole heap of valve overload imitation. Against that, however, it seems to be distortion for its own sake, and it's difficult to keep in touch with the original note.

### OCTAVER 2

Colour: Blue

Price: £25.00 post paid

Interesting this one, because I'm certain

if I'd have had time to get my hands on a better amplifier — or preferably a bass or keyboard speaker — I would have been considerably impressed with it, and therefore I will limit my criticism. The poor speaker just couldn't cope with the bottom bass line at all, and I was only able to use it on the top two strings of an ordinary 6-string guitar. There I was very pleasantly surprised — the contrabass came through considerably more cleanly than I've heard on units costing quite a bit more. Thus: Impressed.

### PHASER 50

Colour: Orange

Price: £25.00 post paid

Best of the lot by a long way, and well worth the money. What it does which other cheap phasers that I've expressed a liking for don't manage, is that ultra-intense and slow phasing. It obviously loses out at the other end of the speed scale, but then that ultra-wobbly effect is hardly ever useful. No, the slow end is tremendous, and I liked it. (Who would have guessed huh?)

### FUNK BOX 95

Colour: Black

Price: £23.50 post paid

I couldn't get hold of a bass guitar at the time of review for one reason or another, and thus can't really comment on the true effectiveness of this one. It's designed along the same lines as the Crossover 85, but is intended to be effective over the lower frequencies and thus would be much happier with a keyboard or bass guitar, or even, according to ABC, for percussion synth-sound.

### CONCLUSION

On the face of it it may appear that I'm not too impressed. That would be a true assessment of my feelings were it possible to review this equipment without consideration to the price, and as I said at the beginning, that must surely be the primary source of interest. In the cold light, only the Phaser and the Octaver impressed me, but in context with the price, all six of these units are definitely worth a work out: and, again with the added incentive of a seven day free trial you can make up your minds without too much worry. In all then, a welcome addition to the effects market, cleverly priced and marketed.





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## MORIDAIRA W620 ACOUSTIC

Price: £94.95

Reviewed by: Tom Stock

In the same way that the copy electric guitar market seemed, just a couple of years ago, to be bursting at the seams of saturation, the lower end of the acoustic guitar field appears now to be experiencing a similar overload. The choice facing the potential first, or maybe second-time, purchaser becomes more bewildering every day. The fact of the matter is that, in exactly the same way as happened with the electric copy market, there are a great number of Turkeys strutting cockily around now which will end up plump, fat and plucked on the economic table come Christmas time again. A few will survive to become respected names, producing respectable, reliable instruments, and then hurry to obliterate all memories of that early survival struggle. Anyway, you'll have guessed by now, that's not got a lot to do with this particular instrument under review now, but since we bunged the editorial page we have to find paragraphs around the magazine to point out a little of what is happening on the general market.

So pretend you're a punter (aren't we all?) in the market with about £100 to spend. It would be unfair for me now to tell you what I believe is the best sounding, best-value guitar which fits that price bracket because it doesn't let the others in with a chance. So, you've tried some of the cheaper Yamahas, Ibanezs, Ekos, what-have-you, and you're still not 100% convinced you've arrived at the right one for you.

It's not that you're looking for anything that special — you're realistic enough to appreciate that there aren't any Martins etc. knocking around at this end of the price bracket — rather that you still just can't make up your mind. Then, a flash of light, Superman images, etc., and Mr. Hohnerman stands in his shining armour in front of you gleefully holding out a Moridaira for your inspection.

'A what?' Might be your first reply. Well, the name doesn't admittedly roll off the end of the tongue as happily as many others, but be assured that the manufacturing company (yes, in Japan) is amongst the

largest in the world, making, amongst others, some of the Fender acoustics as well. So the pedigree's all right, then, isn't it?

The W602 (why can't manufacturers follow the trends of motor car people and give their products a name which owners can identify with?) is a classic Dreadnought bodied acoustic bearing close resemblance to many of the other guitars you'll have tried out in your journey thus far. The top is close-grain laminated spruce. Laminated? There's been an awful lot of guff written all over the place about laminated woods for the tops of acoustic guitars. The main criticism is that laminates are reputed not to mellow and mature. It's the old chestnut about whether a 25 year old Martin sounds better than a new one. In my opinion, it doesn't necessarily sound better, rather different. The change is so subtle over the years that the only time I get to notice it is when I play a new one immediately afterwards. New guitars are brighter, admittedly, but I can't hold that up as a complaint. On the plus side, laminated wood is reputed to be stronger than the real thing. Have you ever tried breaking a piece of 7-ply? (I'm not suggesting, however, that this guitar has an unbreakable top!)

So, you've got over the hang-up of laminates — and in all honesty, I'd be a little surprised if you'd found a solid top at this price anyway. Back and sides are

mahogany, and the grain runs pleasantly around. Neck is solid mahogany, and is fitted with the usual adjustable full length truss rod. The fingerboard is a dark rosewood, and the position markers acrylic. There's multiple celluloid binding around the sound hole, and the machine heads are Moridaira's own — bearing no small resemblance to the individual Schaller design. In practice they worked relatively well, although a couple of them were prone to a slightly jerky action which I reckon a couple of spots of penetrating oil would sort out in no time.

Right, Mr. Prospective Purchaser, you should still be feeling OK about this axe. It's made from decent woods, and the finish while not perfect doesn't hold any fears about necks being prone to breakages, or machine heads falling off in mid flight.

So, you take your courage in one hand and the guitar in the other and hit the first tentative open chords — it's probably at this point that you'll start warming to the Moridaira. As with all dreadnoughts, there's volume a-plenty and it — or so the buddy across the other side of the shop will tell you — projects well even though you yourself may be a little disappointed with what you're hearing. This is always the most difficult moment for the potential purchaser. All acoustic guitars sound different from behind them — yet so many people will judge the sound quality of a particular guitar from this virtually irrelevant position. Damn it, if a guitar was meant to please solely its player then the sound would be in the top of the side, now wouldn't it? You could then stare down into it in wonderment at where the notes are coming from.

But, as you'll all have noticed, the sound hole sits firmly and squarely in the middle of that side of the box facing away from you. The guitar is a performing instrument, and by definition the audience should receive the best available sound. Unfortunately, some guitars do sound better to the player than to the listener, and I would advise people away from this particular fault unless they can convince themselves that they're never going to play in public, that the guitar will always be for private enjoyment only. I guess there can be very, very few of those.

So, you've got yet another problem. You've got to trust the opinion of someone else, because the Moridaira is a projecting guitar more than a personal one. I wasn't too convinced about the strings fitted to the review model, but all the same there was sufficient volume there to convince me that a set of slightly heavier gauge lines would fatten the sound out considerably more.

Playability? Excellent for such a relatively cheap instrument. The neck and string positioning tend to make the Moridaira more of a chord/strumming/plectrum box than a finger-picking one, but the Dreadnought size is intended for that anyway.

So — now you have to make the decision. I can't help there, but only suggest that it's advisable to add yet another name to your long list before you go out shopping. It's a good guitar — and it could be the best for you.





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## INSTRUMENT REVIEW

### Amplifiers



## BURMAN PRO-4000HD + 412B

Price: £314 + VAT (amp)

£247 + VAT (cabinet)

Reviewed by: Tom Stock

It could possibly be argued that enough has already been said about Gregg Burman's extraordinary rise through the amplification market, and that it might be better to leave well alone. Surely, the man cannot continue producing excellence after excellence, and therefore, rather than be disappointed, one should now leave his products alone to make their own way. That could be true, if I hadn't stumbled over Gregg's stand during my rounds at the recent Frankfurt Fair, and had the opportunity to look at every model in the range, from the beautiful hand-crafted hide-covered limited edition which Gregg builds primarily for himself, to the massive PRO-4000HD bass amp — the largest one currently manufactured at the Newcastle Handyside Works.

In a recent profile of the Burman company in *Beat*, we concentrated on the care and attention which was said to go into each and every amplifier manufactured there. At Frankfurt I was able to witness it.

### Provision

So, the PRO-4000D is the largest single unit in the Burman Pro-Series range and one of the first things that must be said about it is that it ought to carry a medical warning! The 4000 is a heavy top — comparable with many a good sized combo in fact! Still, the carrying handles snap out at each end and one person could hump it along all right, but the provision of two handles implies that two roadies ought to be involved if you're contemplating a lengthy walk with the beast!

The amp head is attractively finished in black vynide, with only the silver and black Burman logo for decoration: it looks purposeful and like the rest of the company's products, there's no attempt to dress it up cosmetically. This amplifier can be judged on performance, not on its pretty face. There are more than



the usual number of controls: reading from left to right: jack socket for Channel 1; a very small up/down switch LF (Low frequency); a section of three rotary controls handling bass, middle and treble. Next comes another jack socket input for Channel 2, followed by a second LF control. The bass, middle and treble and controls for the second channel are laid out as for the first. The gain section has three controls: Channel 1, Channel 2, and

Master. Beyond the master control comes a Presence rotary, and at the right hand end of the amp, the large red in/out lit power switch. Inside there's more good news: 4 KT77 and 4ECC83 valves ready for lift-off. I would say at this point that it's a bit of a shame I couldn't try the amp with a keyboard — my bass playing isn't in the Alfonso Johnson class — but within the confines of a trade fair this would have been impossible. However, aid was at

hand, first in the form of a Fender Fretless, and secondly, thanks to Barratts of Manchester, the short-term (unfortunately) loan of an incredible Wal bass guitar which we hope we'll be able to review sometime in the not too distant future. It turned out that because both the Wal and the Burman amp had such an incredible range of sounds each, time became almost too short and I decided to restrict my comments on the amp's performance to its dealing with the Fender, and then the Wal without making adjustments to the latter's sound.

### Impression

The 412B speaker cab is as massive as its accompanying amplifier — in proportion — and would definitely be a multi-person moving job. Speakers are Burman's own XP5012 loudspeakers specifically designed to withstand extreme input power (and, as it turned out, output power as well). The cabinet is pressurised, and the speakers reproduction quality is extended to match the wide frequency range of the amp itself.

Right, first plug in a dual lead, one into each channel, into the footswitch, and then a straight jack from the guitar to the footswitch and turn the beast on, and wait. Wait? Yes, of course, those valves don't warm up immediately. I think an overall impression of the sound is now required: firstly, the speakers seemed able to cope with anything the amplifier's 100 watts demanded over them without complaining at all. Secondly, the Burman — apart from

its inherent valve sound (i.e. warmth with clarity) — is capable of producing a wider range of tones than any amplifier I've yet tried. With too many amplifiers nowadays there's a tendency for tone circuitry to be very vague, and to notate a range 0-10 and then provide just a slight variation between them — a sort of slowly changing slide. With the Burman you can detect the difference between each gradient on each tone control, and with 6 available you can begin to get the picture. In addition, Channel 2 has an extra build-in bass pre-amplifier which enhances the bass frequencies which other amplifiers normally just cannot cope with. With these variation in sound comes the added advantage of being able to select two different tones, and switch at will between them by stamping on the floor pedal.

### Variations

It's impossible to say the Burman sounds like anything else, because it will, in fact, sound like *everything* else and more besides. It's tonal variations are amazing — so start fiddling around with the guitar controls as well and you're even better off.

The Burman will happily cover the range from most muted, indistinct, muddy rumble (all bass, no middle and treble) to the clickiest, trebliest, singing, clipped top end (all treble and presence.) Now, I agree, those two examples may ward off potential customers. The importance is that the Burman will handle the entire range in between, and I repeat my disappointment

at not being able to try an electronic piano because I'm convinced that it would perform incredibly well.

So, yet again yet another Burman amplifier receives the hearty thumbs up — that's not meant to sound facetious at all. I mean it. I cannot fault the PRO-4000's design, construction, appearance or performance. What more can I say? With VAT it'll cost in the region of £340 which isn't cheap. Neither is a Rolls Royce.

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**B**eyond a certain point, when technique as a guitar player is of a reasonable standard, the prime quest in a musician's life is usually one of developing his own sound or style. Obviously, one's influences and musical preferences play their part in this, and a major factor must be the choice of equipment you use. A meaty blues sound will come better from a Gibson Les Paul; a biting, searing, Rock attack will usually come better from the single coil pickups of a Strat.

Having settled on a guitar, though, there's the choice of amplification next, and this is an area which far too few guitarists understand or even bother about. Possibly because one has such a physical relationship with a guitar the amplifier will tend to be forgotten (apart from when it lets you down) but at least 50% of your sound is your amp — and pro's (unless they're in the ultra-perfect class like Beck or McLaughlin) are very fussy about what they'll use.

The trouble is that amps aren't cheap — at least good ones aren't. During the past three years, for example, many professionals in the U.K. have started using two American brands in quantity, Mesa Boogie and Music Man. Both are first class devices but both carry price tags which put them automatically in the professionals only bracket. What's more, sticking to my point about trying to find something different and making it your own, there's no doubt that some amplifiers, Boogie's in particular, have such a distinctive sound that you are inevitably going to sound like a Boogie user. If the whole point of becoming recognisably *you* is challenged, there must be an alternative.

Obviously there is. There are many manufacturers offering low price equipment and there's



a thriving secondhand market which enables you to pick and choose gear that might otherwise be well out of your reach. Regretably, the best gear tends to hold its prices. Ancient tweed coloured Fenders are like gold dust and there aren't that many AC 30's around either. You *can* pick up Marshalls, but they are in demand and good ones fetch a fair price.

However, there must be thousands, tens, or even hundreds of thousands of old amps kicking around this country which are, to all appearances, material for the scrap heap.

To understand this, you have to look back at the history of the valve amp itself and realise that most designs of guitar amps of that period were, to say the least, based on each other. If a few (and I'm only thinking of two brands here, Vox and Fender) have held their price, what on earth has happened to all the others?

The answer must lie somewhere and I suspect that a few junk shops, music shops, attics and cupboards hold the key. In fact, in a local junk emporium near me there used to be a mint condition AC 30 chassis kicking around the back of the shop gathering dust. I never actually got round to buying the damned thing but I'm certain that the owner had no idea what it was worth and would have gladly accepted a fiver for it!

But AC 30's are too obvious.

Junk shop owners soon cotton on to a demand for something and they are mostly too cute to fall for the 'Fender Bassman for a tenner' routine. They may not, however, be so clued-up on other brands.

Bought for next to nothing, cleaned up, maybe re-speakered and re-valved, maybe worked on a little more than that, these old amps could be as good as many brand-new devices costing several hundred pounds. Sounds too good to be true? It isn't, I assure you!

The first beasts worth looking for, as far as I can see, are the two most obvious examples, almost any Fender and Vox AC 30's. You aren't going to strike gold very often with these but they are where you should start.

Moving on from there, let's have a look at some of the others. WEM, Selmer, Park, Vamp, Vox AC 15's and AC 50's, Impact. Many of these are names which the younger guitarist today won't be familiar with, but nearly all of them (some with minor alterations) are *very* useable today.

I'll start with Selmer first because they were *the* amp maker of the period whose gear you're most likely to find at cheap prices today. Selmer, now Norlin, by the way, were, to my mind, rather unlucky with their amps. They produced, still do in fact, some very good pieces of equipment but from the Shadows onwards nearly all

the big bands chose Vox. Their loss, however, is our gain because, where Fender and Vox tend to fetch premium prices, Selmers are cheap today.

You're unlikely to find them in the columns of your local paper, Exchange and Mart or Melody Maker because they are now so forgotten that people just don't bother. Old Selmer amps lurk in ex-musician's basements and in junk shops. And yet the gear was good, very.

The single most confusing thing about their equipment is the proliferation of different looking models all bearing the same name. Almost as if they followed the Detroit car design policy (the same car in a different skin every year) Selmers used to change the covering of their amps seemingly annually. Underneath that skin, however, they all worked much the same so, to start with, don't worry about which year's model you've been offered. Obviously there *were* changes but these rarely altered the sound and, given that the older an amp is the more likely it is to be worn, there's little to choose between the differing versions of the same basic amplifier.

Although they didn't realise it at the time (and neither did the musicians till Beck and Clapton invented overload) valve amps distort beautifully. Hard though it may be to believe, Selmer's used to proudly advertise that their valve amps *wouldn't* distort! After all, what Hank Marvin copiest would want sustain/overload from an amp?

There's some doubt, however, about just how much these old Selmer amps *will* distort. To their credit (after all, they were only doing what they thought was right!) Selmer's engineers did their damndest to make their valve amps as clean as they could!

As a result some may sound dirtier than others, but there are simple cures which I'll go into in a moment. For the time being, let's just look at the variety of their models.

Basically we should be looking for any of the big 30 and 50 watt amps which Selmer produced between the early and mid sixties until they went almost completely over to transistors (they still offer some reasonably priced valve models, by the way. These included the Zodiac (50 watts but sounds louder when in good nick), the Thunderbird and the Treble 'N Bass 50 and 100 models. The first two are combos by the way, the second two are heads.

Taking the 1966 Zodiac as an

□□□



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## GOLD IN A JUNK SHOP

example you find the following specs. The amp offered two channels with volume, bass and treble pots on each. Each channel offered twin high impedance inputs. By 1966 Selmer were using push buttons as well as rotary pots (indeed, I seem to remember that some Selmer amps always *did* have push buttons, but a '66 catalogue is the earliest I've got so that's the only model I can be sure of). On the Zodiac, channel two came with five pre-set buttons and one extra which returned control to the rotary pots. Anyone using a Zodiac today should Selotape the sixth button down and forget the others!

An interesting point is that channel two also had tremolo but one can forget that. Being a 50 watter, the valves used were two EL 34's four ECC 83's and a GZ 34. The power was delivered through two 12" speakers, probably Celestions.

The Thunderbird, also a fifty watter, although these are silly ratings as they sound (like all valve amps) far louder than their paper figures would suggest, offered reverb as well as tremolo and to all intents and purposes was the same amp as the Zodiac. Just for a laugh, by the way, Selmer's price for these brutes back in '66 was 140 gns. for the T'bird and 100 gns. (remember guineas?) for the Zodiac.

The Treble 'N Bass 50 is an altogether simple head. This offered two channels, one ostensibly for bass, the other normal. The only controls were for volume, treble and bass. Using four EL 34's, the 100 watt version gave, according to Selmer's catalogue, '... undistorted output of 100 watts.' Now all *that* nonsense can be changed, and here's how.

First of all, if the amp has a reverb section, you can short it out. I can't vouch for what this does to the internals of the amp but it is, so I have been told, an old trick which works well on Fender reverbs too. Most reverb amps have a phono lead coming out of the back which runs into a spring reverb. There is also a phono socket for the reverb return. If you take a short phono to phono lead and run the two together you can get a *very* dirty sound which has the added advantage of enabling you to use the potentiometer designed to give you reverb as a sort of master volume control. You will

probably burn your valves out quicker but what the hell?


Some people who already have old Selmer amps tell me that they can get them to distort with no modifications whatsoever, but there are differing views on that. It probably depends on how much distortion you need. A guitar fitted with Di Marzios or Gibsons will pump out enough poke to overdrive most valve amps, but you will have to be running at full tilt to get the effect — hence today's use of master volume circuits on new amps.

If you do get your hands on one of these and find that it won't distort enough by conventional methods there are a couple of electrical modifications that can help, although, as always, leave the damned thing alone unless you know *exactly* what you are doing. If you feel that you do have enough know-how you can try adding an extra valve into the pre-amp stage to get a solid, dirtier sound. Two ways of doing this appear to exist. One is to take the tremolo circuit out and wire this into the pre-amp just before the phase splitter, alternatively, you may be able to add a single ECC 83 after the first ECC 83 in the standard circuit. Doctored thus a Selmer Thunderbird 50 becomes one of the best combo amps ever made! An altogether simpler mod is to fit a de-coupling capacitor across the cathode resistor, which will certainly boost the gain a bit. This may already have been done, however, and if the gain still isn't enough for you you'll just have to add that extra ECC 83.

If all this sounds beyond you by the way, there's still hope for your cheap amp. John Cooper (no relation although a great guy!) of Gearbox Music used to design Selmer amps and knows them inside out. He specialises in work of this sort (especially old Vox amps) and can be relied on for expert mods.

Anyone interested in contacting him should get in touch with his shop, Gearbox Music of 1 Heat St. (how appropriate!) Halstead, Essex. Telephone number is Halstead 5209. In fact John, apart from being a solid valve man, seems to know all the wrinkles and it is to him that I owe much of the information contained in this article.

**Next month:  
the other Voxes and  
others**



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# BURMAN



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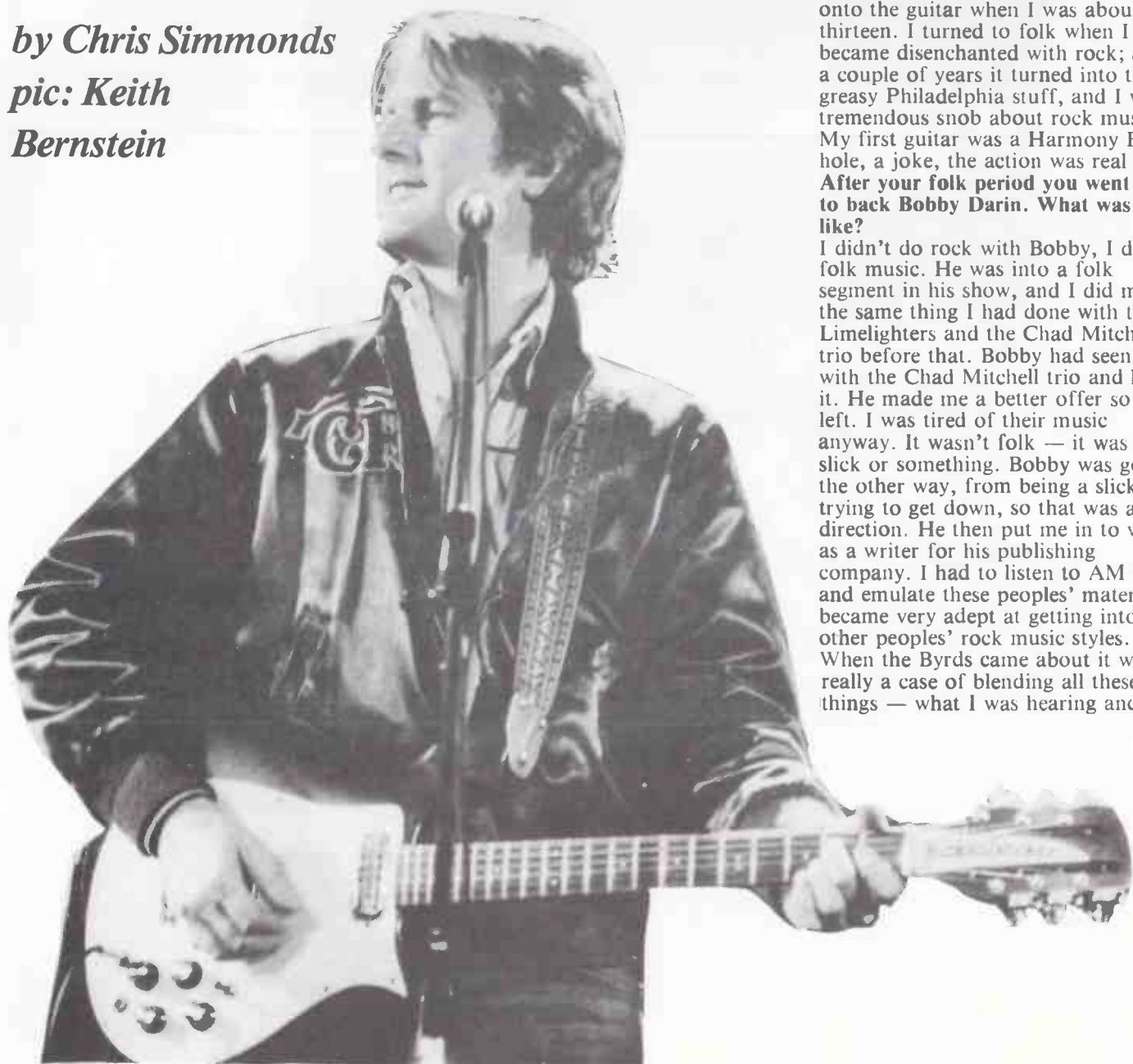


**R**oger McGuinn, founder member of the legendary Byrds rose to fame through his rendition of songs like *Turn Turn Turn*, *Hey Mr. Tambourine Man*, *Chestnut Mare* and *Eight Miles High* on his pioneering 12-string Rickenbacker. He remained through all the various arrivals and departures, leading the band through one of two seminal albums around about '65 and also turning out a handful of stinkers. Despite the fact that the Byrds were a major influence not only on the American scene but on such bands as the Beatles too, their recorded output is patchy. At the moment McGuinn is doing the rounds with old Byrd members Chris Hillman and Gene Clarke, and although this band is little more than a reminder of glories past, he remains well worth talking to.

Unfortunately talking to Roger is a little like trying to ski uphill. His answers, always in response to questions taken at face value, veer between the monosyllabic, the cryptic and the totally spaced out and obscure. He realises (and admitted to me) that he is impossible, mainly because, as he also realises, asking him any new questions is also impossible. Nevertheless, he steeled himself to put up with a few questions for a while, and I gripped my nose and masochistically plunged in after the usual twin threads of career and equipment.

by Chris Simmonds

pic: Keith  
Bernstein



# Roger McGuinn: a Byrd in the hand...

**What were your earliest influences?**

Elvis Presley, Gene Vincent, Carl Perkins; in folk Pete Seeger, Bob Gibson, Eric Darling. Elvis turned me onto the guitar when I was about thirteen. I turned to folk when I became disenchanted with rock; after a couple of years it turned into that greasy Philadelphia stuff, and I was a tremendous snob about rock music. My first guitar was a Harmony F-hole, a joke, the action was real high. **After your folk period you went on to back Bobby Darin. What was that like?**

I didn't do rock with Bobby, I did folk music. He was into a folk segment in his show, and I did much the same thing I had done with the Limelighters and the Chad Mitchell trio before that. Bobby had seen me with the Chad Mitchell trio and liked it. He made me a better offer so I left. I was tired of their music anyway. It wasn't folk — it was too slick or something. Bobby was going the other way, from being a slicker to trying to get down, so that was a nice direction. He then put me in to work as a writer for his publishing company. I had to listen to AM radio and emulate these peoples' material. I became very adept at getting into other peoples' rock music styles. When the Byrds came about it was really a case of blending all these things — what I was hearing and

what I already knew.

**What gear were you using when the Byrds began?**

I got a Rickenbacker 12 string, and I think my first amps were something like little Gibson Reverbs. They were stolen and we got Fender Twin Reverbs next. Fender Dual Showmans were next and we stayed with those for quite a while. I put three pickups on the Rickenbacker and changed the electronics from stereo to mono, and changed the switching so that it would operate each individual pickup. I put the treble boost circuit in myself because the company wouldn't do that. They refused on the grounds that it would make the guitar too dirty sounding for a clean, high quality stereo guitar. They didn't like the fact that I'd dispensed with stereo, I guess. The back pickup was cleaner and I used that most of the time — the jingle jangle setting.

**Being given Mr. Tambourine Man by Dylan must have been important for the band.**

Definitely. Having that kind of material and a six-month scoop on it, as it were, gave us a big edge over the other groups that were coming up at the time.

**After a while the Byrds changed from what might be called folk rock to what, again, might be called space rock. Was this a definite plan to update your image?**

If you mean by folk rock the combination of folk music and rock n' roll, then space rock would naturally be a part of folk rock because space is just one of those conditions like the railroad or sailing in the sea — sea shanties, you know — and naturally it would be an extension to go into space because it's just another pioneer frontier element, you know.

**The end of the first major phase in the band's career came when David Crosby left over the non-inclusion of his song Triad. Why didn't the group use it?**

I didn't like it.

**And he didn't like that?**

No, but that wasn't the reason he quit. He didn't quit, we fired him. I didn't like what the song said . . . a three-way sexual situation. I disagreed with it on a moral level.

**And you had the say-so in the group?**

Yeh, I guess so. I didn't like it.

Neither did he, come to that.

**As the band went from a five to a four to a three-piece, did your approach to playing change at all?**

I guess not. Maybe I had to add a few more chords.

**Gram Parsons joining the band implies that you were keen to incorporate some kind of country**

**flavour — was this so?**

No. I thought Gram Parsons was going to be a jazz piano player when he joined the group. I'm not kidding. Chris brought him around and I asked him if he could play piano. He said 'yeah, a little'. I said 'jazz?' and he faked a little bit. It wasn't too good but I figured it might improve. In fact he had no intention at all of going in that direction. But I did get into it. I got me a bunch of cowboy clothes, and an Eldorado, and started driving around like a Nashville person. It was a masquerade. I learnt some country licks, but not to any great extent. I did that thing where you hold down two strings at the top and hammer on two frets up, nothing great.

**Parsons' contribution was mixed out of Sweetheart Of The Rodeo.**

It wasn't the music. We had a contractual problem. Someone was going to sue us for putting him on the record, so we took him off a couple of cuts. It turned out to be a hoax, but it was too late.

**Did his country influence have a lasting effect on your playing?**

I haven't forgotten what I learnt at that point, if that's what you mean, but I don't play country style music right now.

**His death was never fully explained.**

I don't know what happened. I gather that he was doing drugs and stuff like that, but I wasn't close to him at that time.

**The event became more bizarre when his body was hijacked and given some kind of ritual burning.**

That's gory, man. I don't want to get into that.

**How would you assess that country rock phase of the Byrds?**

It was high on the innovative level, and it had a tremendous impact on the world as evidenced by all the other bands that started doing it — Poco, even Marshall Tucker I guess, then the Eagles. It wasn't very authentic country music but we were sincere.

**You were the only original member who remained through all these comings and goings.**

It became a little tedious after a while, that's why I quit in the end. My guitar playing atrophied for a little while, I got real tired of it. I was playing but I wasn't going anywhere. It was only a couple of years ago that I started getting back into it. I practise now every day, songs and scales, just to keep my callouses up.

**What sort of gear are you using these days?**

I'm using a great little amplifier: it's an unusual size, only 12 to 14", a

Polydor Minibrute 2. Some jazz musicians use it, it's a good little studio amp but it works on stage too. These days with the techniques for miking up you can go ahead with these things; in the old days we had to generate all that power from the stage ourselves. It has fuzz and reverb built into it, a bright and a dark switch. I use bright and run at about 60 per cent on bass and treble, and then about 30 per cent reverb all the time. I use a three way Maestro phase shifter with it; that has a compressor limiter built into it. I don't use any other effects.

**And stringing?**

Standard strings.

**What gauges?**

Standard too I guess.

**What kind of action do you favour?**

Low.

**But not low enough to impede that jingle jangle sound?**

Guess not.

**I guess that using a semi-acoustic assists you there?**

Pardon me. Yes, sure.

**Are you interested in your monitoring?**

Not much. I don't know what they've got at the Venue but I like that.

Yamaha make good systems. I don't know much about it. My electronics interest takes me over to radio, 2220s, 900, IRTFs, CB, stuff like that.

**Er, yes.**

It's like because electronics is my hobby I don't take it to work with me.

**Your current line-up with Chris Hillman and Gene Clark could have been billed as the Byrds without contravening the Trade Descriptions Act. Why didn't you use the name?**

I told David Crosby back in '72 that I wouldn't use the name, basically I'm just living up to that.

**Are you interested in any other guitars or guitar ideas?**

I'm after a guitar that truly triggers a synthesizer, but not a Mickey Mouse one. I have a machine which converts frequency to voltage but it yodels. You can play some things within a limited range.

**Do you prefer lead or rhythm work?**

**When you play rhythm you tend to stick to about three strings.**

Do I?

Yes.

Yes, that's right. It's just colouring.

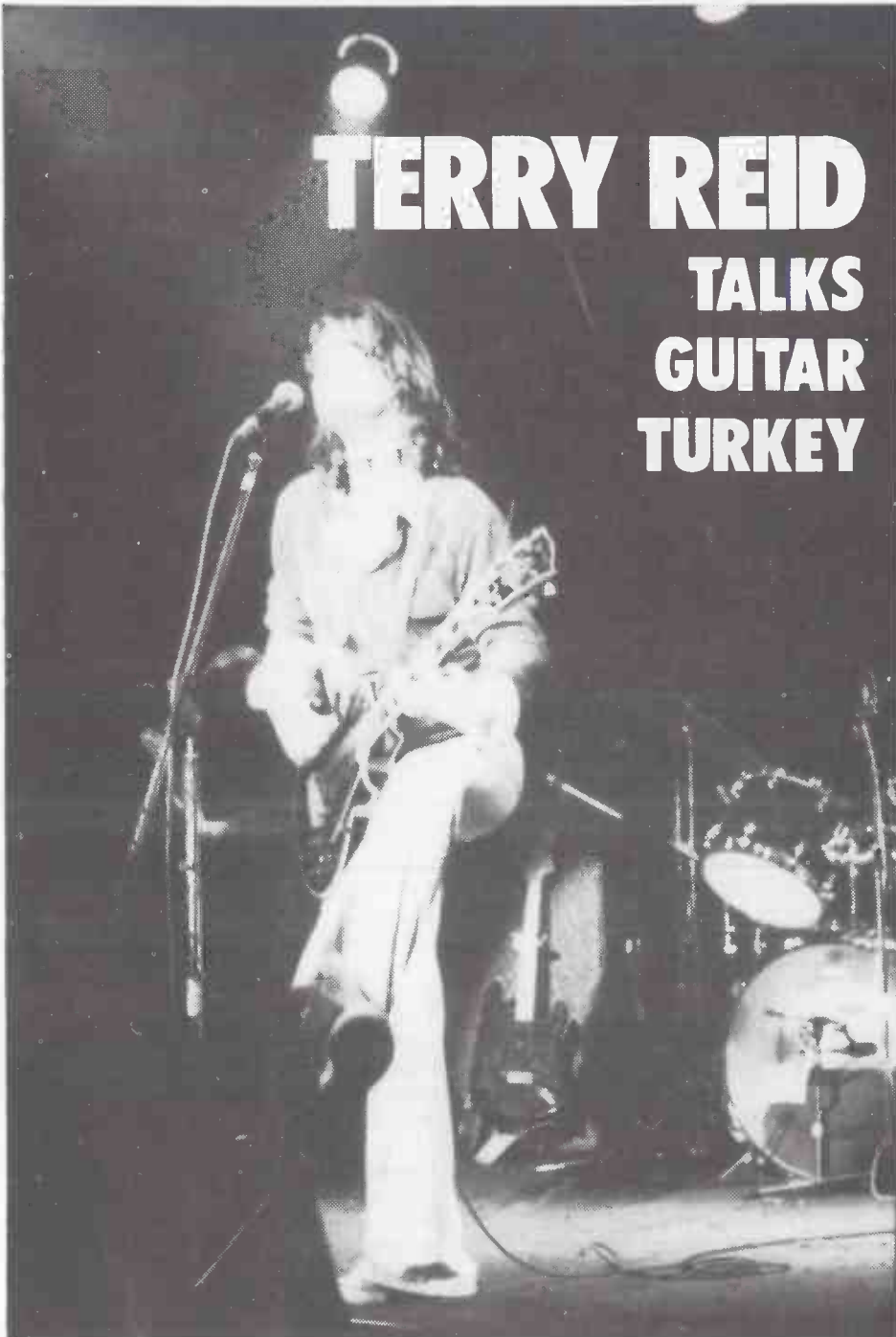
**Do you have any particular techniques with your plectra?**

A jazz guy taught me how to pick so that the direction of the plectrum is towards the next string. Play down if you're going to be going down on the next string, you get more speed that way.

Is this your biro?



# TERRY REID TALKS GUITAR TURKEY



*After a night at the Pizza venue Terry claims "the drummer leads, OK?"*

by Jonn Adali-Mortty

Donny Osmond and Zavaroni spoil a lot of things for a lot of people. And 15 years is no longer too soon the guitar hero. Today Terry Reid spits amiably at any reference to his 'child prodigy' status back in the '60s with Peter Jay and the Jaywalkers, and fronting his own rock and roll band. Almost the forgotten classic Mk. 3 flash axeman Terry in 1979 playing the Venue in London's Victoria, packed in as many faithful as ex-Byrds McGuinn, Hillman and Clarke managed with their outing a couple of weeks later. And at £3-4 per head a crowd at the Venue is neither casual nor coincidental. Amidst the mumbled lyrics, edgy white-man-plays-latin/soul

fusions and rock and roll the odd whiff of jasmine and patchouli breaks a time warp to mingle with an aroma of pizza, paid to the bearer on demand. A heady experience, no less — the goad of musk to a rabid pussy freak, in the smoke of yesterday's musical values fused with today's rock and roll — and that's even without the pizza.

Ye Olde days revisit with very '80s treatments of 'Walk Away Rene', Don and Phil Everley's 'All I Have To Do Is Dream', Baby I Love You' and (most curiously in our age of anything-goes retitled 'And Then I Kissed Her') a version of the Crystals 'Then He Kissed Me'. This is Terry's stage show, and also his new album out on Capitol, Rogue Waves. Which nicely brings us up to date.

Sixteenth birthday celebrations in 1966 while on tour with the Stones ('Let's Spend The Night Together') and Yardbirds were followed through the later '60s with Terry's band touring behind Jethro Tull, Cream ('Farewell' in '68), the Small Faces, Walker Bros. and the Beach Boys. Spun around his first album were festival appearances at the Isle of Wight, Seattle, Winsconsin, the Atlanta Pop 'happening', and various similar events around a Europe of belated psychedelic flowering. An almost sensuous interest in the guitar has earned Terry an enviable collection of 26 instruments. Not a patch on Steve Howe's 115, certainly, but the use of guitar for its own end always figures strongly on Terry Reid's albums and stage work. In both cases the feel of the instrument; its intrinsic properties less than electronic doctoring, seem the main object. This, of course, dictates the parts an instrument fits and the way it has to be played. From the academic as much as from a practical viewpoint Terry Reid seems to have taught himself a lot about guitars:

### The Sound of 26 Guitars

On the front cover of *Rogue Waves* is an impossibly bright (canary yellow, actually) '61 Les Paul Custom SG slung across the *whang* of a bare-chested rocker in gold — it's a treat:

"They called it the fretless wonder — it's got very thin frets and very low down. It's sort of built to be a jazz guitar — for someone who doesn't push strings, just hits 'em. All you need is touch. You get a real fast action. Fretless wonder — so I took all the frets out, of course! — put big wide frets in it. We angled the fret-board and ovalled the finger-board just like on the newer SGs. The guitar has three humbuckings and a beautifully long-scaled neck — we re-wired between the 3 pickups. That's a real beauty — and it stays totally in tune."



is the one on the title track *Rogue Waves*.”

Beat: “do you use sustain much?”

“The nicest sustain comes out of how you *make* the guitar. It’s like the difference between an old and a new Les Paul. The new ones — yes, they may have a sustain quality but they just don’t have the *mass* the older wood has — the real mahogany and such, which really speaks for itself. If the wood is not really cured and really hard enough you just can’t get it. Also the fittings and hardware — whether you use real ivory as a nut or you use brass. A lot of people nowadays use brass to get a really hard sound — like you get on Telecasters and such, a really trebly sound. Or else brass as a back-piece, like you get on those adjustable Gibson bridges. I’ve been used to the real heavy Gibsons. Gibson are making them out of some aluminium or something, which is terrible — no mass whatsoever.”

### Keep Your Axe Grounded

Other instruments in Terry’s arsenal include a Gold Top Les Paul (circa ’55) a 53-’54 Les Paul ‘Special’ (“real hard wood, thin frets and flat finger board — really *loud* guitar”) and 2 Gibson J200s — ’56 and ’57, sunburst and blonde respectively. One has the older scroll-type bridge cutout while the blonde piece has the newer type bridge — these sound completely different, it goes without saying. Another prize in the collection is a 1932 ‘special issue’ Gibson SG with a mahogany top:

“To find a piece of mahogany without structural flaws and good enough to cut thin enough to make a top without the wood splitting is tough, believe me. So they never made that one again! I think they only produced 300-500 of those in all. With the little scroll on top it says “only a Gibson is good enough”. For the size of it this is one of the loudest guitars I’ve got. It sounds like a shell rather than just wood. I used it for all the solos on *River* (1973 release on Atlantic). This one’s brilliant in the studio — comes down the mike at you real positive.

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**“A lot of people nowadays use brass to get a really hard sound . . .”**

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“Guitars to me are like people — the old ones grow and mellow. To change an old guitar and put completely new things on it is, sort of, a bit of a waste of time. It’s like putting new legs —

yeah legs, let’s say — on a fella because his other ones don’t run so fast. You gotta be gentle with any changes.”

Someone stole Terry’s ’51 Telecaster of 10 years association. (“like my right hand it was’ — breaks your heart don’t it? All together say, ‘aaahhh!’”):

“I got ripped off by the airlines when I was coming back from Japan last year. I was stopped in Honolulu to change planes — JAL Airlines to Pan Am. Something happened while it was in their hands and it disappeared — never been seen again. ‘I’m not the only one though. There are a lot of people losing instruments quite mysteriously on airlines lately. I don’t know what somebody’s up to but it seems like a good business to me.”

Beat: “how do you go about putting together a piece of music, Terry?”

“I usually like to put down all the ideas on a 4/8 track recorder and overdub a lot of the parts myself. Playing all the pieces is one way of experimenting — trial and error to see how the thing is going to hold together. When the players get together I already have a suggestion of what sort of pace it should move at and what type of rhythm. It gets weird sometimes: on *River* there was this 6 beats over 8 thing which when you hear it works out as ten.”

This last description refers to a Side 2 opening track on *River*, called *Dean*. A finger hits *in front* of the fret before/with/after the plectrum stroke to yield a fast percussive flat tone as the technique kills off any note sustain. The idea is used for line licks rather than, as one might expect, for a more orthodox rhythm part which for its effect would need to maintain some less random pattern of note interference.

Beat: “how do you see rhythm?” (I hadn’t a clue what he was talking about at this time and was stalling for space but . . . .)

“Put it this way — a voice is something that’s a very natural thing. If you take away the tune a bird sings it breaks down into a syncopation — I sing around syncopation patterns. But then that’s all a very ‘jazz’ principle — jazz really draws on the best qualities of communication in all types of music into its form.

“I’ve always been told there is a law to rhythm. Take two examples, like Brazilian and African rhythms — each of these has its own environment, laws of nature; of the air and of the ground. A rhythm, essentially, is never one beat. It is at least two, which interact, affect each other; neither really makes sense on its own. The rhythm is the ‘sense’ or balance which arrives between the two elements. At carnival time — when I was in Brazil for a time

Beat: “Yeah . . . .”

“I use the SG for a lot of moving chord progressions that go high: suspended things where I might play something on three strings at the top and use the other strings to harmonize with it. Because the neck’s so in tune you can play a lot higher up — right to the top of the neck and still be able to reach for chord patterns. It’s one of those guitars that have a lot of reach on it. You play things a lot differently than you can with, say, a Gold Top where the neck joins a lot earlier. This



# TERRY REID

— you have 400 or more people playing their way down the street — each person takes a slightly different part which goes to make the whole. And it's magic."

Before Terry Reid's transfer to Capitol for his latest album his previous on WEA/Atlantic virtually had the plug pulled on it just as it hit the racks. The album was in the cheapo deletion bins before it had a chance to break. Recorded originally in Britain with producer Eddie Offord, Terry took the tapes with him when he went to live in the States (as he in fact still does) and re-worked most of the tracks with Tom Dowd. The opening track is an acoustic smoocher with a percussion effect which sounds like flanging though this is Latin percussionist Willi Bobo, we are informed, playing brushes on an empty cardboard multitrack tape case! Someone at Atlantic was less than pleased — we read between the lines:

"We listened to the album a lot so maybe I was being a little too critical — there are three and more different ways to do any track. It's down to how the song sounds and the reading of a song when you're doing it — your frame of mind, actually. 'At the time I was getting very hung up with rhythms; I was learning by the day. I was listening to a lot of folk music — African, Turkish music, Latin, my native Scots as well as Irish. What people hear subjectively as rhythms can be very different with different cultures. We in the end tried to blend some of these different elements — sometimes this didn't seem ever quite to come through, which is why I kept wanting to add to it.'"

Beat: "you end up sounding more like Little Feat, maybe?"

"I was thinking of carnival; Orfeo Negro, which has always been a favourite movie of mine — that sort of thing. The Latin aspect of music really has got under my skin. Little Feat I love but they were probably listening to the same things too! It was generally a time of fusions — at that time many people were mixing it all in anyway."

In the lineup of Terry's current band the pedal steel of David Lindley is sadly missed. Lindley plays a lot now with Jackson Browne (remember his falsetto vocal on recent single 'Stay?') and rejoined Terry and Graham Nash for the previous album *Seed of Memory* on ABC. The fluency and peculiar attack of this instrument was a very good foil for Reid's guitar interplay. Terry owns himself 3

Rickenbacker lap-steels, with bakelite bodies (which, we all know from the book of heavy chemicals, 'formeth from the condensation of phenols and formaldehyde, as it was in the beginning . . . .') 'They used to make telephones out of this — it's another material that has great sustain qualities.'

## Enough of Phenols & Formaldehyde

Beat: "Can 3, 4, 5 people plugged into a PA on a rock stage really create any rhythms more subtle or more complex than the jungle rock we all have known and love? Santana or Little Feat are surely exceptions to a rule"

"Rather than 300 people at carnival coming down the street with drums, shakers and bits of metal and generally going nuts you can have three people in a band and make an effect quite as magical as all those rhythms. The rhythmic structures of most mature rock music has a lot of action going on in there. It takes a minimum of two parts, is what I said. You can have the drummer playing — within a band, of course, it's great to have a drummer who is independent; can put a lot of parts together in his own right. And the bass plays across this or almost runs with him. They still have to meet at one point — say, where the rhythm turns.

"In a rock and roll sense, as I see it, you let the drums play a simple pattern, to provide the propulsion or to anchor down — you let the guitars do the rhythms. You can't have both the guitars and drums playing the rhythm because it is very difficult, unless the drummer's really aware, not to have him getting in the way of things. You might also get tied a bit to one place. There are, of course, exceptions — Airtro Moreira or that guy Harvey Mason with George Benson, or Willi Bobo whose played with me sometime.

"Out of the rock and roll players who can really steady things out Alan White (presently with Yes) is one — here is an example of someone who not only has a good sound but has that knack of finding the common denominator among the rhythms. A player I know, Soco Richardson (on *Seed of Memory*, with Lindley and Graham Nash) is a Creole from New Iberia, Louisiana — has an uncanny raw sense of how to play beats. Really, it's like some people play musical drums while others do a job of holding down the straight."

Beat: "in the scheme of much more or less orthodox rock as we know it doesn't the drummer simply hold down the back line; playing *behind* the beat?"

"Well, if it seems like that you just watch for when it comes in for a break. Even if it's some kind of lead break and the drummer plays nothing at all for a while — when it comes back in it's got to be the drummer who brings it back in. Whatever the guitar or lead instrument does he sure as hell better get it in time for the drummer's re-entry. Playing with Soco (Richardson) you might take a solo when you perhaps speed things up a little. If at end of the break you're still too far ahead he'll come in with a, 'hmmmm . . . . yeah . . . . well . . . .' — he'll come in with you and follow you but if he doesn't like it he'll *pull you back!*

"Again, if you're a singer the main person you take your feeds from or setting up passages is the drummer. Going into a turnaround or into a bridge, when you need a good hang or a tag to get in, it's a matter of how you set a drummer up to get into it that will make it work. The bass guitar follows the drummer while your rhythm guitar sits on top of that, or any other front instruments."

Overdubs and additional material/effects acknowledged the new album by Terry Reid is mostly based on live cuts; with the whole band playing together. On stage Terry uses a harmoniser effects unit, as he uses an Aphex in the studio: "The harmoniser is a sort of selective frequency division unit which splits into octaves or harmonies around the basic note played on a string. It gives you a lot of subtle textures to the sound. I like the octave division part myself very much but it can give you also such effects as removing fundamentals of the note you play, leaving only the harmonies."

On stage at the Venue simplicity was again in evidence, where a mono split lead to two amplifier channels allowed simple compensation for losses with one chain of amplification. The essential sound is here left untouched: "Once you have roughly the sound you want on stage it makes sense to double-mike — you run two channels to the mixing board for matching to the hall, which is then split-stereo through the PA. You balance it just enough to get the presence of both; one channel working as a response shaper — booster/attenuator — and the other as the sound. You may place an Echoplex in the monitor system so that the sound you get off stage monitoring gives you a bit of the hall as well; coming back from the PA."

The principle of singing and playing at the same time (eat your heart out BB King) helps, Terry feels, both functions. This must date back to his earliest band with Keith Webb and Pete Solley. Each member of the three-piece had to perform at least two

functions: vocal/guitar, drums/percussion and bass/organ. Pete Solley, on keyboards, would double on bass piano; at times with the bottom manual of the organ wired to the bass pedals. Terry's plans include a re-introduction of keyboards to his lineup:

"I play a bit of keyboards myself — getting a little more adjusted to playing keys as opposed to playing guitar. The newer guitar synthesisers I've been working with open up a whole new field. A friend of mine's building modifications to a guitar synthesiser which takes away many of the limitations that have held back this sort of effect. He's got it so you can now get all six strings independently even if you hit them all on a chord."

The accent throughout the chat on older guitars being superior to most modern designs currently available automatically turns the conversation eventually to what today's young musician does about a good guitar — not everyone has the cash to start lashing out on rare axes and other exotic devices. The point, quite valid, was raised that Japanese pressure on the guitar market at least was tending again to take performance on an up gradient. And with electronics playing such an increasingly important role is the intrinsic sound of the guitar itself

really as important as it has been?:

"You can get a guitar that's got basically a good neck and body. If you're looking for a particular sound or else the pickups are not up to much — rip 'em out and start again! Go to di Marzio or someone who builds pickups — people will sell you pickups for surprisingly cheap, really. And the axe itself, of course, doesn't have to cost a lot.

"The old blues and jazz guitarists never had custom jobs to start with — or good ones even. They played 'em alright. The word's been out awhile — there are only so many old guitars lying around. It's like antique furniture — a luxury you are lucky to find or are able to afford if that's what you want anyway.

"The best way really is to pick the guitar up in the first place; use it, get to know it well. When the time comes for a "new" guitar you don't need to make a new friend all over again. You can just re-work the pickups."

Beat: "what about the Townshend/Hendrix/Blackmore attitude which was all the currency only a little while ago — the guitar is a piece of wood with strings — smash it when you're quite through?"

"Well, this was a thing of its times. Guitar manufacturers were handling the stuff left right and centre for the

publicity. Anyone who goes and breaks a 1954 Foldtop on stage, I say good fortune — I just hope they got another six around for the next gig. It's not only that it could get a bit expensive; more like it gets a bit immoral.

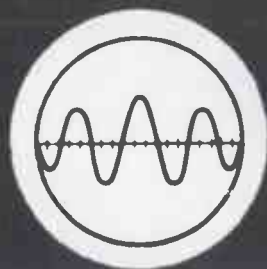
"There's a few cheaper ways to get the aggression thing, mind. When you stick the guitar into the speaker cone centre you get real sound dynamics. You get a squeal — it's like killing someone: a 2,000 pound pig. But then that's all been done, hasn't it. Even today's kids need to find their own forms of expression.

"In the so-called "heavy metal" era, which went on for years, you found you get playing to such a pitch. And it all gets so intense. You feel you've played great and the band really worked out. When there's nowhere else, it seems, left to go but stop, it becomes an audience participation number — you smash the guitar and it's really the last statement. And as a statement it's great.

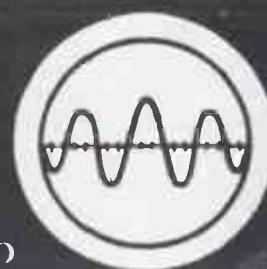
"But you play an acoustic number — a nice quiet ending to the set — and then you slip your Martin off and crack it on the stage it's a joke, innit? You'll probably upset a lot of people."

Beat (fast running out of time): "what about strings, Terry?"

"Yes I use strings — find they help a lot actually."



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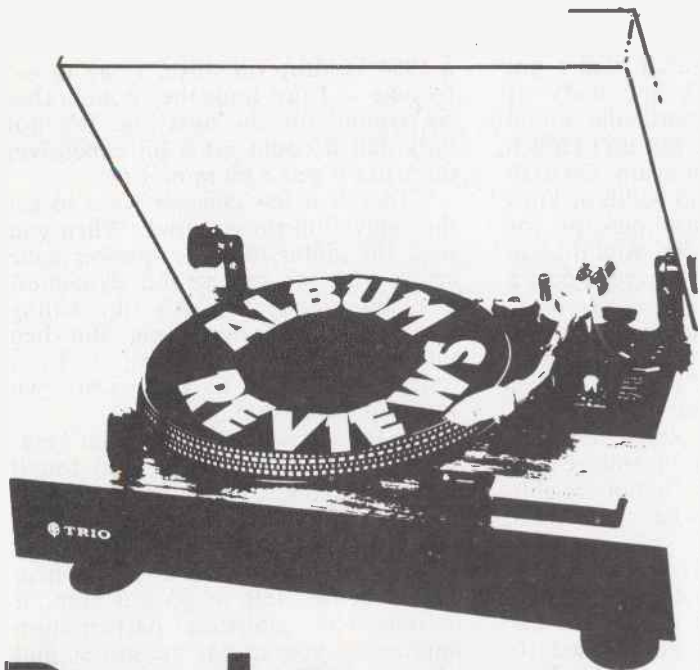
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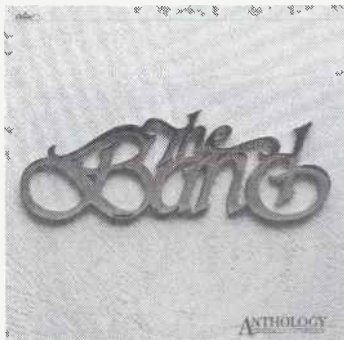


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# Band turn up the flame



## THE BAND ANTHOLOGY CAPITOL ESTSP 19

It's fair now to look back on the music and the impact of The Band. Now that they've gone into retirement they've achieved a uniqueness in the history of rock music. What other band has just stopped playing, deliberately, without first having first gone into personnel changes, musical decline, contractual hassles, which have then led to commercial oblivion? What other band signed the last chapter of their career with a prestigious farewell party and celebratory album provided they don't do an Elton John on me, they've provided the opportunity to

examine the history of one rock outfit *before* they've died. Imagine Picasso retiring from painting at 50?

So, first off, congratulations to whoever put this anthology together. It's carefully chosen and lovingly noted throughout by Robert Palmer. It follows a logical pattern through the group's career — although I find it strange that Side 1 is in this instance backed by Side 4. It's a bit of a drag to have to go through the motions of slipping one platter from the sleeve to extract the second in order to continue the journey.

The collection kicks off with *The Weight* and goes through not just the classic Band songs — *Chest Fever*, *The Night They Drove Old Dixie Down*, *The Shape I'm In*, *Mystery Train* etc. — but through numbers which particularly illustrate the Band's incredible interpretative powers. Robbie is as much a writer as a reader, a follower as a leader, and this definitive *Anthology* sees him playing all the parts.

How important are/were The Band? is a question

which must be asked, and it can only be answered by listening to this collection. There on vinyl are illustrations of innovative ideas in their birth-pang stages. Garth struggling and succeeding in building the first keyboard wall effect in *Chest Fever* back in 1968. 11 years in the electronics industry have brought new recording techniques to light, have introduced multi-multi track facilities, to say nothing of the introduction of electronics to the keyboards themselves. *Chest Fever* was accomplished without so much as a Moog, and Garth's organ sound must be regarded as the precursor for such present-day luminaries as John Lord and Rabbit Bundrick. Throughout this anthology one becomes more and more aware of The Band being a musical entity leading so many who didn't, or just couldn't, realise it at the time. As concerned with musical ability, with recording techniques, with songs, as with the abstract concept of being 'a rock'n roll band.

It's debatable how much they were influenced by, or how much they influence Bob Dylan, and it's really his role which will remain unanswered until Dylan himself retires from the musical scene and allows himself to be examined through the entirety of his own music. While he continues to develop, it's impossible, though not necessarily irrelevant, to concentrate on Dylan's involvement. What is true, for me, as a dedicated follower of American fashion, is that the Band were able to interpret Dylan's involvement with them better than he could; they realised the musical while he promoted the lyrical and political. The Band's first rendering of 'I Shall Be Released' remains the definitive version.

Played chronologically, this collection reveals only a subtle change over the years, a learning of rhythm which was lacking in the heady days of Woodstock, but more

importantly, one sees how they took like fishes to water to the technical improvements. Early mixes were correct but there was a lack of understanding on the engineer's behalf, and a lack of technical facilities on the equipment's. This puts itself to rights as the collection continues to its logical, chronological conclusion: Robbie's evocative lyrics on *Livin' In A Dream*: "Life Goes Round Like a wheel/you never know if it's real/time goes by like a train/let it burn, turn up the flame. The Band, then, *The Anthology*. Turn up the flame, and listen.

T.S.

## JEAN-LUC PONTY COSMIC MESSENGER ATLANTIC K 50505

Jazz rock has now come of age sufficiently for the bands



who originally emerged as the classy ones to be on their fifth or sixth albums and repeating themselves left, right and centre because they simply can't avoid it within the limits of the idiom. Jean-Luc Ponty, the celebrated violinist, is a case in point — always an assurance of top class playing, and always running an ever increasing risk of sounding like his own cliché. It is worth chewing the cud over the value of good music which is extremely reminiscent of earlier versions of the same stuff?

The first, title track of *Cosmic Messenger* is good enough to help you forget the familiarity of the commodity; a slow, building bass line, a swirling keyboard before the violin steams in to give the unmistakable Ponty stamp. It's got a groove, got a melody, and supplies the

right atmosphere, so it's a good track, right? The second, *The Art Of Happiness*, is the art of producing classy funk, and relies on the well tried Ponty formula of leaving the bass and guitar and/or keyboards to cook and smoke on a definite beat while the violin and one other instrument, guitar or keyboard in a lead role, takes a long, fluid solo over the top. It's a juxtaposition which works very well.

*Don't Let The World Pass You By* is the first of the fast and frantic ones, with Ponty doing the violin version of the raging guitar solo. For some reason the track is vaguely similar to the title track despite its greater velocity. On side two, calling the first track *Puppets Dance* gives a fair indication of the choppy rhythms that are to be used, and sure enough it is classy ego funk. And so it goes on, with the titles just giving the game away every time. *Egocentric Molecules* is fast again, *Ethereal Mood* is boring, *Fake Paradise* . . .

If all the tracks were as good as the three best ones here it wouldn't matter that this style is such old hat . . . you'd love it all the same. Because they aren't, you don't.

C.S.

### CHRIS SPEDDING GUITAR GRAFFITI RAK SRAK 534

The Tom Keating of the rock world makes his third solo outing and underlines the plain fact that he's great on



other peoples' records but not too hot on his own. Mickie Most produced the first which twitched and became a minor collectors' item because it was Chris

Spedding. Chris Thomas produced the second, *Hurt*, and frankly it did. This time Spedding has produced himself, thereby underlining a second truism: it doesn't matter *who* produces if the songs aren't happening.

Not particularly by design, the Spedding solo sound is mean, spare, nihilistic, a classy punk by dint of classy playing and punky material, lemoned up further by his bored, bored voice. (Actually, one production difference with him at the helm is the variety of echo and assorted studio trickeries he has added to the vocals.)

Bored, Bored (while I mention it) is one of the better tracks simply because, although the tune is thinner than Leyland's clocking in book, the riff finds itself in a more congenial context. Punky reggae is a 'context' of sorts, so *Breakout* is acceptable too. *Hey Miss Betty*, the one Thomas leftover, is a stab at the singles vein and is therefore a redeeming feature of sorts.

But *Frontal Lobotomy* (notice the punky flavouring throughout) puts the Spedding dilemma in a nutshell. Based on the same structure as *Guitar Jamboree*, from his first album, the track disintegrates into a detailed Spedding repertoire of riffing, harmonics and an accomplished, lengthy display of sustain that would even make Carlos Santana's eyes water. What a guitar player — especially if his old boast of avoiding effects pedals still holds true, and what a boring track if you remove the academic interest (which most people won't have). I know I can't keep on doing this for ever, but I'll end as I did last time . . . maybe next time, like the last time.

C.S.

### MCGUINN CLARK & HILLMAN MCGUINN CLARK & HILLMAN CAPITOL SW-11910

Well, boring it's not, although boring I may be. TS likes the Byrds (probably the understatement of the



decade) and thus it's unlikely that he's gonna report on a new album and say it stinks. Fortunately this one doesn't, although others would have you believe so. I guess having got to see these three on their tour together three years ago with separate bands I knew then, despite their finale together, that there would be no going back to those euphoric days. Unfortunately I have to confess that I didn't see 'em this time round (baby being born, Y'see), so I can only comment on the platter without having the experience of seeing them perform it live. I understand they did go through the golden oldies, bringing tears to the eyes of the assembled denims, and probably there's no way that they can ever get clear of that level of sentimentality and commitment. As long as McGuinn is called McGuinn audiences will demand it of him.

So, what about this collection? Firstly, it's considerably more coherent than the pathetic attempt of a few years back of reforming the whole band. Unfortunately, it doesn't

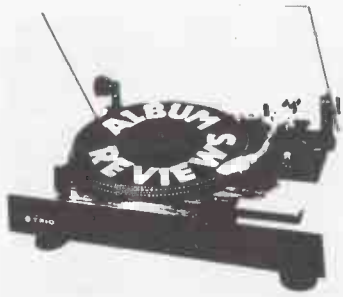
present them as a totally cohesive unit, and no matter what Roger says he's not a man to keep the band together long enough to make it work again: after all, they split up with personality differences ages ago, reformed and split again: why should the public be led to believe that it's all patched over again?

Writing honours are shared between the three, other collaborators, and one offering from McGuinn's prodigy, guitarist Rick Vito, but they are not shared songs between any two, let alone three, of the actual named performers, and this indicates that perhaps all is not as well as some would have you believe.

McGuinn is still the writer with the voice that taught Dylan how to sing (or was it the other way round) and it is his voice which makes a mediocre song *'Don't You Write Her Off'* the best number on the album. This is all, as was to be expected, medium soft-rock, acoustic guitars, string backing, West Coast. I think it's sad that McGuinn would appear to have been over-influenced by Hillman's especially soft lyrics and feel. *Thunderbyrd* (McGuinn's last band and album) showed the giant of West Coast leaping forward into a harder consciousness, into a different environment for his undeniably arresting vocal approach. Here, he seems to have been bent over backwards at times to accommodate the more cautious approach of the other two — probably in an







attempt to win back audiences bored with the personality problems of the past decade. It is after all, ten years or more since the band ceased being a single unit and began to become a legend.

The sleeve notes (on the FRONT would you believe?) claim that 'This is an album of new American music, a kind which can only be created by these artists drawing from their experiences as they look ahead.' That, of course, is utter bullshit. This is a good, harmonious collection of reasonable quality songs which many old-time Byrds freaks, and many newcomers to West Coast will enjoy immensely. I'm only sad that

the re-union of three parts of one of the most influential bands of the childhood of rock as we know it now could not have used their 'experiences as they look ahead' to produce a genuinely important re-direction of their musical idiom. There are no Eight Miles Highs, no Chestnut Mares, and no Tambourine Men here.

T.S.

**ALBERT COLLINS  
ICE PICKIN'**  
SONET SNTF 707  
Albert Collins' recent first



time visit did much to dispel the increasing obscurity of

his career following a series of record label mismanagements. The bluesman with lava for licks gave London's Dingwalls an evening to remember — and now for those who want to keep on remembering comes Ice Pickin', his first album since '72. You've heard much the same licks from BB and Albert King, but you haven't heard them delivered Collins-style, with such distinctive tone and attack.

Honey, Hush eases you into a familiar blues shuffle, and on side two, with Too Tired and Avalanche he moves the temperature up a few more degrees to turn in a couple of sizzling, searing lick-studded footstompers. Albert's Too Tired, but with a song with that much bounce it can't be about the usual hardships. He obliges: "I'm tired of prosperity . . ." But he gets the occasional 'wimmen' troubles too, and the slow, sweet numbers in between tell you all about it. Ever hear a guitar wagging its finger before? Listen to Conversation. Wanna hear a

bit of muted, mellow blues, the kind Peter Green used to do his way? Try Cold, Cold Feeling.

Just the sort of album Collins was after to re-establish himself as the bluesman all the others listen to. Like looking for air, opening the door and having a gale blow in.

C.S.

*Coming next  
month:  
Tom Stock  
hides in the  
docks at  
Canning Town  
and discovers  
The Bumpers*

# BEAT'S COMPETITION RESULTS!

Beat's January competition inevitably left the office literally ankle-deep in entries, and as usual we're sorry that only ten people could emerge clutching a prize. Once the judging panel had come to its decision it only remained for the prizes to be despatched, and for the first four to take a trip to the television studios to meet guitarist and acting prize-presenter John Miles. After we had explained to John

why *he* hadn't won anything (he didn't enter) he dished out the goodies. Left to right: David Wileman with his Moridaira, Richard Hooke with an Ibanez, David Averill with a Kawai, John Miles and Robert Luff with his Columbus. Thanks to all manufacturers involved for doing their bit, thanks to John, and thanks, of course, to winners and losers alike for entering the competition!



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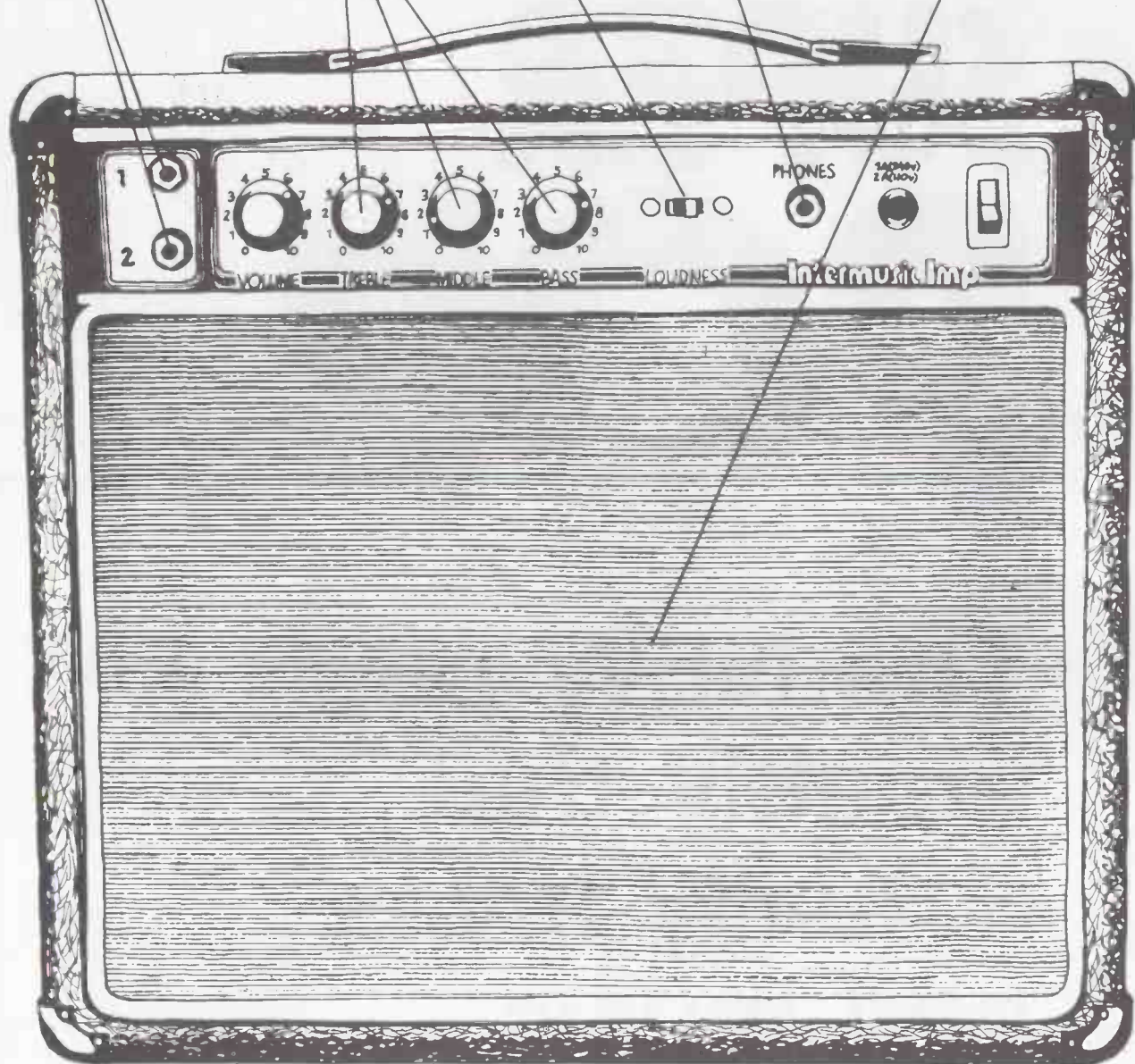
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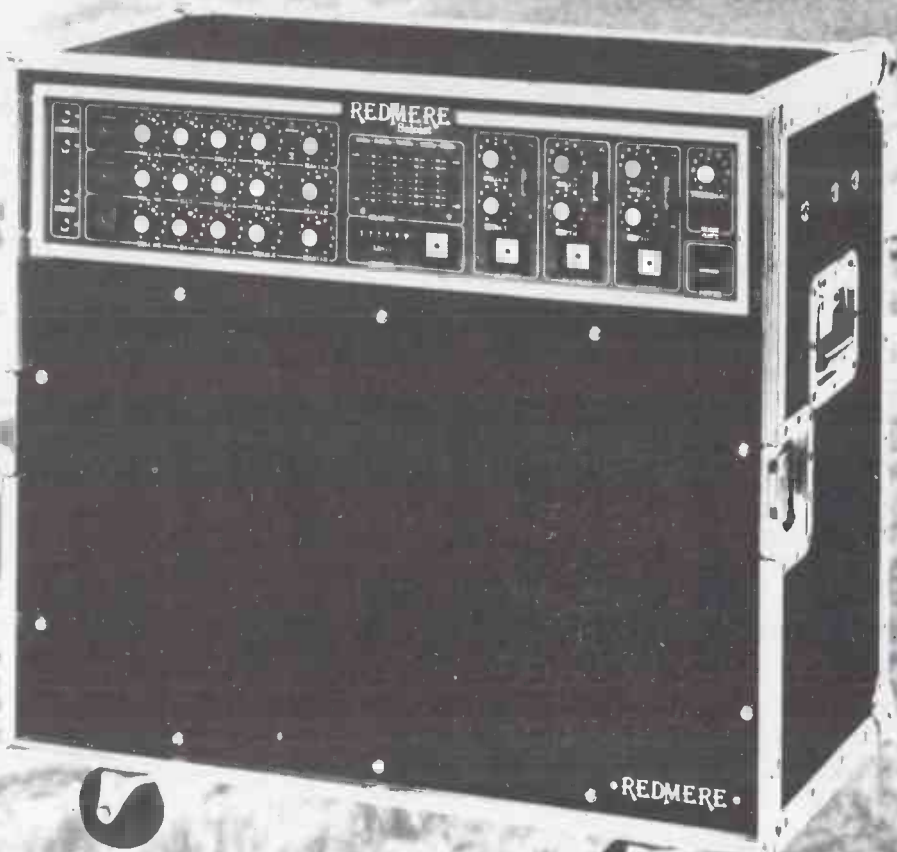
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# FRANKFURT FAIR REVIEW

## Our roving reporter defies jet lag to meet copy deadlines . . .

As a preliminary to our normal photographic montage in the next issue of Beat, we've just managed to beat our copy deadlines and bring you a quick once-over report of the 1979 Frankfurt Trade Fair — probably the single most important event of the musical instruments industry's calendar. Pity the poor journalist (get on with it . . . Ed!) for as other weary exhibitors sleep on the plane back to Heathrow, he's frantically scribbling his impressions of this year's Fair while the captain informs him that strong winds at London are going to make the landing less than comfortable! Every Frankfurt is a success of one kind or another for most of the people involved: it gives the entire industry a chance to talk face-to-face instead of trans-continental phones, and it shows the interested observer the incredible scale of the whole industry. A man can get lost (and tired) simply wandering from stand to stand, revelling in such a wealth of instruments spanning the entire musical spectrum: from German military marching xylophones, through an incredible selection of beautifully crafted acoustic instruments — clavichords, spinnets, pianos, guitars, to the weapons of modern warfare — synths, guitar synths, electronics, and even computers.

So, wiping the communal sleep from the editorial eye, we'll take a quick walk through the more interesting exhibits — in no particular order! So, the memory that sticks hardest in the mind is the picture of Keynote's Jeremy Simmons playing the prototype Keytar. Yes, a Keytar. Basically the Keytar is a monophonic lightweight, strap-hanging keyboard: nothing particularly unusual about that, although the player plays vertically. The extremely 'strange' thing about this instrument is the guitar-shaped neck which protrudes from one end of it! The neck — in prototype form — is simply a plain wooden shaft with one sliding control in the middle. This control operates pitch bend. So, the idea of this instrument is to take the keyboard player from the backline and throw him forward into the middle of the stage and give him a real performing freedom. Been done before? Well, we accept there are a number of strap-hanging keyboards currently available. Gary Wright has made a point of freedom of movement on stage, but the Keytar is a) significantly lighter than other alternatives, and b) gives the visual paradox of a keyboard/guitarist. It's certainly no joke as we heard that Packhorse are likely to become involved in distribution and we heartily wish this venture a lot of success.

Apart from that — which really can be considered a brand new musical instrument especially if in the future facilities other than pitch bend can be incorporated in the neck — wah-wah? — the other new appearances at the Fair were more along the lines of developments

rather than introductions. It's obviously difficult to invent a new instrument — but we did come across Kevin Godley and Lol Creme with their Gizmo which now looks set to be launched into this country before very long. Can't wait to review it!

But, in all fairness to the other exhibitors, there was probably a greater proportion of new products on display at this Fair than in any other previous year — a warming fact for anyone involved in the musical instruments business. New amplifiers, guitar ranges, new models, abounded, and we apologise to any whom we may omit in this short review.

The Yamaha stand seemed to attract a fair amount of business with a number of new products on display — the most significant perhaps being the CP80 electric concert grand piano which has an extra bass octave to the now well-established CP70. There were additions to the synthesiser ranges as well. Gigsville's stalwart team of Pete Tullett and Terry Maybe welcomed us to their manufacturers' stand — Aria — bubbling with enthusiasm over the new ranges of electric and acoustic guitars. In particular, there was a beautiful acoustic — to be called the Paul Brett — with solid top plus a number of interesting cosmetic developments in the form of inlaid wood position markers and a superbly crafted binding which we're informed will be selling in the UK at around the £250 mark. We simply gasped!

Norlin's stand was as impressive as ever — although in all honesty we were more bowled over by the reception we attended on the Monday evening where a tight jazzy outfit entertained us for a while before the President of the Norlin company made a short speech and introduced a guest guitarist: the legendary Les Paul then proved that speed's OK on its own, but when you can add the reserves of technique which must stretch to the soles of his feet you end up with something more than just a guitar player. You have yourself your very own legend.

Legends come in many forms, and we spent some time with a growing one: Gregg Burman seemed extremely pleased with the way the show was progressing for him although he was probably still wondering how he's going to make the numbers he's bound to have sold! Some people have problems! Staying with amplifiers for a moment, there were a number of established manufacturers exhibiting new lines and developments. Orange displayed a completely revamped range of their unmistakable amps, as well as new products due for launch in April in the UK — wait and see. Another well-known name also showed some totally new amps — Carlsbro displayed a range of extremely mean-looking (like purposeful-mean) amplifiers. HH can always be relied on to present new equipment at Frankfurt

and this year was no exception. Four new power amplifiers were unveiled and interest in the HH stand was exceptionally high again. The integrated PA systems also received much attention.

Climbing back on the bicycle (wish the authorities would provide them for easy flitting from stand to stand!) a whistle-stop tour brought us through Rose-Morris impressive stand where we could only stand open-mouthed at the new range of Marshall amplifiers! Following a tortuous route we passed the incredibly popular Ibanez/Tama display where amongst others, Billy Cobham and Alfonso Johnson held regular clinics — a joy to listen to, and beautiful equipment to enjoy as well.

In retrospect now it seems that amps really are the line to have benefitted from the most development work in the twelve months since we last trod weary-footed around the halls of Frankfurt. We've already mentioned HH, Carlsbro, Marshall, Orange — but the list continues to include Custom Sound which had a number of 'new' stickers on display; and continues again to take in Leech, displaying their very recently introduced Poker, a tidy 30 watt combo which we hear will retail at only £69 in the UK (plus VAT). Dave Simms found time for a quick word while keeping the eye in the back of his head open to look out for people playing with his lasers! There was a new monster 500 watt per channel stereo amp on display designed for both disco and PA application. JHS showed their new range of combos (see amp survey for details), and MM Electronics were there with their excellent Redmere Soloist amp.

OK, so we'll move on just a touch — drums were just as important as anything



else — Slingerland looked good especially, as did the Premier display. New ranges of drum heads were available, with one, The Black, having an unusual black centre patch in the middle that is said to actually improve the sound. Our drummer's feet (or was it hands) began itching at the prospect.

One company which was proud to announce new products seemed to be Celestion — they have no new items this year, but were concentrating on expanding the sales of those which were announced last year — a case for strong consolidation in fact.

Obviously the Americans were there in full strength again — Mighty Mite displayed their MotherBucker triple coil p/u (yep, that's right, Mother Bucker!); Jim Dunlop and Silver Eagle accessories were in strong evidence; Di Marzio pick ups won a lot of interest — and rightly so — and we had an opportunity to actually be allowed to play an Ovation Adams. A beautiful guitar by any standards you may care to name, with an extremely crisp clarity which helped one forget that these guitars aren't exactly free! Still, those of you who thought craftsmanship was dead should take a trip to take a look at one of

these instruments.

Sunn Amplification — long one of the American legends via their association in the past with John Entwistle — talked at length about their new British Distribution deal, and it seems very likely that this range of heretofore difficult to obtain amps will become a lot easier to obtain.

So, what else was happening? Much indeed was happening on the Hohner Stand — Hohner seeming to have spent a small fortune on their environment looked pleased enough for us to suggest that the investment was well worth-while. Anyway, any opportunity to have another try on the excellent Duo is well worth taking! James How Industries were to be found in the main hall and we discovered that there's a new company formed to handle sales of their revolutionary concept in strings — Superwound. Further along Rosetti were seen displaying the range of Hamma drums and accessories while Rick Wakeman's presence on the Packhorse stand seemed to be proving itself to be a good marketing ploy. (Hope you've found your clothes by now Rick!)

Brodr-Jorgensen, the UK distributors of the might range of Roland Corporation

products, held their own displays in two sizeable rooms off their main stands and we were pleased to get a chance for a quick chat with the President of Roland himself. The keyboard range — as ever — is one of the most spectacular examples of applied advanced electronics. Talking of keyboards we had an entertaining time with John Edgar, MD of Logan UK, as he tried to explain details of the new Vocal Synths to Logan's distributors in the Argentine. Spanish was not a common language! Incidentally, the Vocal Synths look an exciting addition to the established lines, incorporating as they do an incredible choir effect which recreates through the keyboard the vowel sounds of the human voice.

Well, we could go on and on, but we seem to be running short of space. Frankfurt 1979 may well go down as one of the most successful shows from the punters' point of view because of the phenomenal number of new and improved products. From the manufacturers and distributors point of view nothing will be absolutely certain for a little while until orders are actually delivered, but the general mood did seem to be on the up and up.





# AMP SURVEY

*The Frankfurt Trade Show underlined the advances made in the amplification business over the past year. Here, we take a brief look at some of the leaders in the field, and the models currently available . . .*

## ACOUSTIC

We've recently featured a couple of Acoustic amplifiers in instrument reviews in past months and it's worth recalling at this point PD's conclusion on the 126 Bass Combo. "The styling is neat, quiet and conservative, and since everything works exactly as it's meant to, there are few surprises. This, in other words, is just what any bass player could wish for. The price is not low, neither is it expensive.

"Considering the highly professional standards both set and achieved in the design, it's virtually a bargain. Five stars." As it happens, we've got experience of the comprehensive Acoustic range of instrument amplifiers, and reckon that the description could be repeated across the board.

## BIRD BROTHERS

Bird Brothers, hailing from the raunchy hills of Rochdale, are newcomers to the amplifier scene, but their product, the Spirit of 56 Combo had our reviewers raving when it was dropped in for the quick once over a couple of months back. The Spirit of 56 is a valve combo, conservatively rated at 70 watts RMS, which is hand-built, and sports four snorting EL34 valves.

Bird Brothers say they're 'totally committed to making amplifiers the

way amplifiers used to be made — with no compromises' and our reviewer ended up agreeing they'd been successful. We hear that the limited production at present may be in for a boost, and have also been reliably informed that there will be new models launched at the August Trade Fair this year — which, don't forget, will be open to the public for

the first time. Check out the birds there.

## BURMAN

Regular Beat readers should be well aware of the presence in Newcastle of Burman Amplification — probably a far better export for the city than the brown stuff in cans. Greg Burman made his first amplifier back in the heady days of the sixties, and faced with success once in 73 (failed due to economic hassles beyond everyone's control, including Ted Heath), he found himself at the end of '78 with a selection of rave reviews from all corners of the music press.

Burman amps are now poised to take on where the legendary Mesa Boogie may be in danger of leaving off. There's a wide range to choose from, all hand-built, all valves, all superb sounding and all virtually unbustable (in fact, so far, one hasn't bust!).

## CARLSBRO

Carlsbro logo 'Carlsbro Country' is fast becoming a catch phrase in the amplification business. Carlsbro Country is, in fact, Nottinghamshire, and the company has been manufacturing competitively priced transistorised equipment for getting on for 20 years — so they know what they're on about. Our editor in fact runs a Carlsbro Hornet in his home for transistor amp comparisons and private use, so either he's mad, or they're OK. (*Careful . . . Ed*). Amongst a fully comprehensive choice for the professional musician, a couple of items are really worth a mention.

The Stingray Combo is a mean





One of many Marshalls (top), a compact line-up of Yamaha power and (left) the Roland Jazz Chorus 120A

looking beast of a large combo — a sophisticated enclosure with a 100 watt speaker in a compact, front loaded reflex situation. The other is the powerful range of small combos of which the Hornet is one. The little Wasp is a 10 watt combo with two inputs, volume, presence, tremelo speed and depth weighing a paltry 22lbs — a sophisticated introduction to the transistor amplifier world.

#### FLETCHER, COPPOCK & NEWMAN

FCN have just introduced a second generation of Columbus amplification. All transistorised, there's a selection of nine models to choose from in the low power end of the market — from 5 to 30 watts. Each has a ¾" wood cabinet covered in black vynide; substantial speaker baffles, high quality aluminium

bound chassis, and Fane speakers are common to all. The 5-watt basic model has two inputs, tone control and costs a miserly £46.30 including VAT.

The range extends logically — there are increments of 5 watts up to 15 watts, some with tremelo and some without. There are then three 30 watt models — the standard, tremelo, and tremelo/reverb. This top of the range model has two inputs, volume, bass, treble, tremelo, speed and depth, and reverb control and again retails at the extremely attractive figure of £143.35.

#### HH ELECTRONICS

Elsewhere in this issue you'll find an evaluation and profile on the remarkable success story which HH are able to relate, while here we can give you a brief insight into those amplifiers which now represent the HH name in the music world. HH are in the very forefront of solid state manufacturers, who also pioneered the 'VS' series — valve sound, offering the sound of overloaded valves without the hassles of hot and temperamental tubes. The combos have recently taken on a new suit of clothing which, while being incredibly practical with their high density polythene conner mouldings, now look particularly mean, in an attractive sort of way!

The Combo 212 is a prime example of the state of the art of amp manufacture in '79 — a totally enclosed cabinet with a solid integral back resulting in a full controlled sound with bags of punch.

#### HORNBY-SKEWES

There's an end of the market which all too many manufacturers tend to ignore in favour of the higher climes. Hornby-Skewes, however, take care of it with their range of excellent value combos ranging in cost from a meagre £34 to a more lofty £245. There's a range of 5 models, of which four have been designed for the semi-professional as practice or small venue amps, while the top of the range 100 watt model has wider applications. The two diminutive practice amps are rated at 3 and 6 watts and while obviously being basically equipped they provide an all-too-rare service. The 6 watt even has a tremelo circuit and intensity controls, and has master volume and tone.

The next two in the range push out 15 and 30 watts and are more comprehensively equipped, while the top of the range CD100R has two inputs, volume, presence, treble, middle and bass. There's a Hammond

*continued on p.50*



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## AMP SURVEY

*continued from p.49*

Reverb unit incorporated, variable in tone and volume, footswitch remote operation for distortion and volume, and 2 x 12 85 watt McKenzie speakers.

### MM ELECTRONICS

Under the Pace banner at Royston come two distinctly different, and yet surprisingly similar products. The difference lies in their size, and the similarity in their quality. These two products could happily spend some more time in our list of favoured instruments: there's the massively successful Intermusic Imp, and the massively complex but delightful Redmere Soloist combo. For £53, the Intermusic Imp can be bought, and although it's only designed to be a 15 watt practice combo, it's loud and good enough to serve other purposes as well. Comprehensively fitted out, it features 2 inputs, treble/middle/bass tone controls, a loudness switch to provide overdrive sustain at high or low volume, a headphone socket, and a 10 inch Celestion speaker.

The Redmere Soloist is yet another kettle (or is it school?) of fish. The Soloist while undeniably an imitator, is also an originator. It will simulate the sounds of a) a 'well-known American valve amp', b) a famous British valve amp, and c) another

British valve amp of an earlier design. But more than being a three function amp (each section has its own controls) it is also fitted with a graphic equaliser, sustain, flanger, chorus and threshold noise gate; a veritable monster which is worth a long look.

### NORLIN: LAB

Lab Series amplifiers are amongst the most sophisticated currently available on the amplifier market. Lab started with discussions with two of the most respected musical instrument manufacturers in the world. Moog were approached concerning the electronics, and Gibson approached to help with producing what was intended to be the ultimate guitar amp — and where better to go for collaboration than Gibson? The results of these consultations, and Lab's own engineering studies and research, was the Lab Series — and what an amp it turned out to be. Space is too restricted here to go into anything more than a brief description, so we would heartily recommend a test.

The L7 is an extremely sophisticated two channel amplifier with such additional features as a Multi-filter which adds high harmonics reshaped to simulate harmonics of an acoustic guitar; compressor which restricts volume at the output stage (not guitar or front end volume) and a complex frequency scanner which scans the

*The  
HH  
Studio  
50  
combo,  
with  
effects  
input  
occupied  
by  
Clockwork  
Concubine  
flanger  
and  
reverb*



*continued on p.52*

# HH Sound won't let Johnnie Fingers down

He knows it — That's why he chose it!

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## HH SM 200 MIXER/AMPLIFIER

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- A.D.T.
  - ECHO
  - FLANGING
- and add real life to his music.

Why don't you find out more about HH Sound systems?



Photograph by Fin Costello.

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# AMP SURVEY

*continued from p.50*

audio frequency spectrum the way a radio dial scans radio frequencies; the midrange control works in conjunction with this frequency control, adjusting the volume of octave band of frequencies that the frequency control is centered on. There, we said it wasn't an ordinary amp! Better find the time to try one out (and the money to buy one!)

## ORANGE

The Orange user has a rather nice choice these days: old classics brought further up to date or totally branching out into the twenty-first century. The latter category is represented by the Omec digital amp with thousands (or was it millions?) of different tonal settings theoretically available.

On the more traditional front Orange have revamped old favourites like the Graphic with new corner mouldings and all-round facelifts, at the same time as wisely hanging onto the fierce valve circuitry that made the amp such a winner when it first appeared. The Orange Overdrive is still a beast to reckon with as well.

*Acoustic guitar amp (top).  
A quick one/  
two: Orange  
(left) and Peavey  
(below)*



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At the same time, Orange continue to add new stuff to the roster; a pertinent cade in point is their new combo.

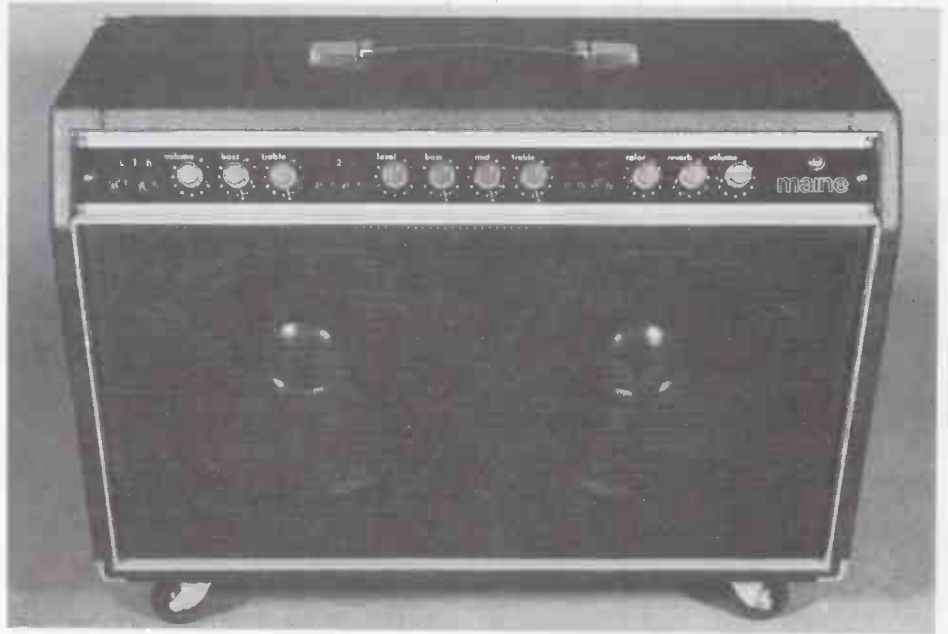
**PEAVEY**

Peavey are one of those enormous music corporations whose products nullify the belief that mass manufacture means mediocrity. Their range of musical products is massive, from amps to mixers to microphones, and throughout this comprehensive selection there pervades an atmosphere of quality and competitive pricing. The Backstage 30 was designed for the pro musician who requires to reproduce his stage sound in a practice environment — which it does admirably.

Up at the other end of the scale is the 412 Musician, a 200 watt amp fitted with the Peavey Automix system. The Automix allows the user to play one channel into the other, to play both channels at the same time, or to play either channel with a footswitch control: a very interesting system which considerably enhances the amplifier's versatility.

**ROSE-MORRIS**

Rose-Morris meaning, of course, Marshall continue playing to packed



A Maine beast . . .

houses around the globe and, just in case anyone might start feeling a little contemptuous on account of great familiarity, they keep coming up with new, and very, very good amplifiers. Their most recent push has been in the combo field, with a 4 x 10 reverb Super, a 100 watt valve instant classic, 4 x 10 compressor bass, 100

watt valve again, a 2 x 12 reverb Master Volume 30 watt transistor, and a 50 watt valve model.

Take a model like the 4140 100 watt valve combo — not only able to produce the classic Marshall sound at the flick of a switch but meeting all the other requirements too:

*continued on p.54*

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# AMP SURVEY

continued from p.53

attractive, sturdy, portable. It's always hard writing Marshall profiles . . .

## STRINGS & THINGS MUSIC MAN

When a company can proudly announce a list of endorsers of its products which includes such names as Eric Clapton, Little Feat, Aerosmith, Albert Lee and Louis Johnson it's a fair bet that its products are somewhat out of the ordinary. It would, in fact, be difficult to conceive of anybody describing Music Man amplification as ordinary! The Music Man Series 65 and 100 amps while being understandably expensive have received as high praise from this magazine as virtually any other single manufacturer.

The range is comprehensive in both facilities and appeal. All the amps feature an integrated circuit pre-amp, and a high energy vacuum valve power amp. Power reduction switch allows valve distortion without overloading the input stages, and the reverb circuit provides additional drive at 11 watts and medium volume



Naked Yamaha G-50-112

levels. There is an unusual phase reversing tremelo circuit stimulating the doppler effect, and basically if you can afford them we can recommend them. Check 'em out — particularly the 112/115 New Series Combos.

## YAMAHA

A glance through any Yamaha product catalogue can be an enlightening experience: from keyboards of all kinds, through to amps, and possibly the widest selection of guitars available from one manufacturer. The amplifiers however, are what concern us here,

and there's no shartage of them either! A particular old favourite of ours is the G100B-212, 2 channel 100 watt combo with bass, middle, treble, brightness, distortion and reverb on Channel 1, and bass, middle, treble, and brightness, on channel 2.

We remember with glee the faces across the aside side of the road peering out of their office windows when we first cranked this beast up — if ever 100 watts sounded loud, this amplifier managed it! Yamaha also produce a whole range of stackable amplifiers and the whole selection is worthy of a few days' examination.

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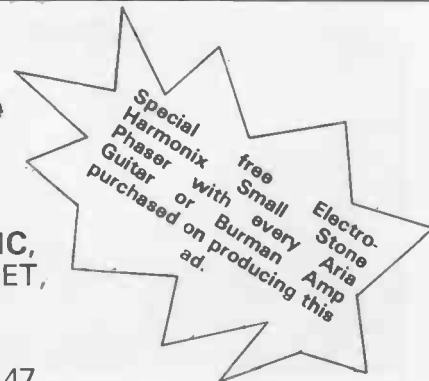
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# THE H||H STORY

Overnight success stories very seldom actually take place overnight but HH Electronic, when they formed eleven years ago to make their own special contribution to the British amp market, came as close as possible to fulfilling the phrase. The emergence of a company which was to become a household name in transistorised amplification took place at a time when valve

amps, with all their attendant advantages and disadvantages, were in their first bloom.

The Beatles, of course, had done their bit to immortalise one particular brand and to shape the course of rock's development in clubs and halls around the country. Mike Harrison, the likeable director of HH realised that while the screaming sustain and tone of valves was all very well, there were many musicians who

needed other things from their equipment: portability, neat looks and, most important of all, reliability.

His first move, however, before attacking the instrument amplifying side, was spotting an even more inviting deficiency on the power amplifier front, and he began work on the still popular TPA range. Almost immediately the amp was snapped up by the burgeoning independent TV networks — and then (this time the AM 8/12) by the prestigious BBC — before conclusively moving into the recording studio as well.

Although the company now had a firm foothold in the industry, these fields alone were limited and Mike, having examined and discarded hi-fi prospects, decided to put his cat among the pigeons of the group amplification market. His first product, the IC 100, was in direct response to what he had discovered were vital market needs; it was light, rugged, reliable, beerproof, with features like two channels and reverb — and as a bonus it looked the part.

## Modular

Mike then applied the same blunt strategy to the small band PA market, turning out the MA 100 PA amplifier and the 212 Dual Concentric speakers, building up to the monitor combo and Unit PA system. Here, not only was the equipment constructed to the same exacting standards, but it was fully modular. Dealers, at first, were sceptical of this newcomer but, as Mike puts it today, "we were only making what the market was crying out for. You can't argue if someone buys it, likes it, recommends it to his friends or colleagues, and they like it too. I've never built what I *thought* people should use, I've built what the general public have indicated they want, and need."

By 1975 the company had outgrown their Milton, Cambridge premises and the move to their present Bar Hill site took place. Mike purchased several acres of land and, with an eye to the fact that expansion would continue at a similar rate, gave his architect a brief to build a factory that could handle it as well as being a pleasure to work in.

Everything about the Bar Hill premises indicates Mike's way of going about things. He has surrounded himself with expert managerial staff but is always prone to walk around checking

'things himself — and the obvious proof that his style pays dividends can be read on the faces of the employees putting the gear together. No-one will ever look delirious in a factory but the atmosphere is relaxed and friendly. More to the point, all the staff, however exalted or humble, *look* as if they care about their work. The chances of a rogue amplifier slipping out of the back door are slim: Graham Forster, Quality Assurance Manager, took up the guided tour.

## Components

"The first thing we try to achieve as far as possible is self-sufficiency. For example we have and are expanding our own metalwork department. Any raw material that we have to bring in is subjected to an immediate test, so that the components should be satisfactory before they ever reach the shop floor." Once checked, the components are packed into kits ready for the move over to the factory floor.

One particularly effective system in operation there is the division of the workforce into groups of four, one of whom is the section leader. The result, ludicrously simply, is a sense of pride within a team and a healthy inter-team competition. It also means that people in a team have a good chance of doing what they like best; for example, each of the four may build a unit from scratch, or one unit at a time may pass around the table in stages. So long as they meet their quota, a team can organise itself any way it fancies. The risk of boredom and therefore shoddy work is further drastically cut by the regular flow of different products.

"We believe in preventative quality control rather than fixing something once it has gone wrong," Graham explained. This means that a product is checked and double checked at all stages, and supposedly perfect models are subject to the random check just to make sure. The acid test comes when they are left to "soak" for eight hours or more. If anything dies during this hammering, back it goes to square one, and a note is taken of any recurring failures. Mixers and power amps are subjected to even more stringent tests as the more powerful and complicated units in the HH arsenal. Now and again power amps are run to destruction in the simple cause of finding out exactly what the

▼ Ears: just one of many quality checks.



▼ Awaiting the journey across the UK and round the world.



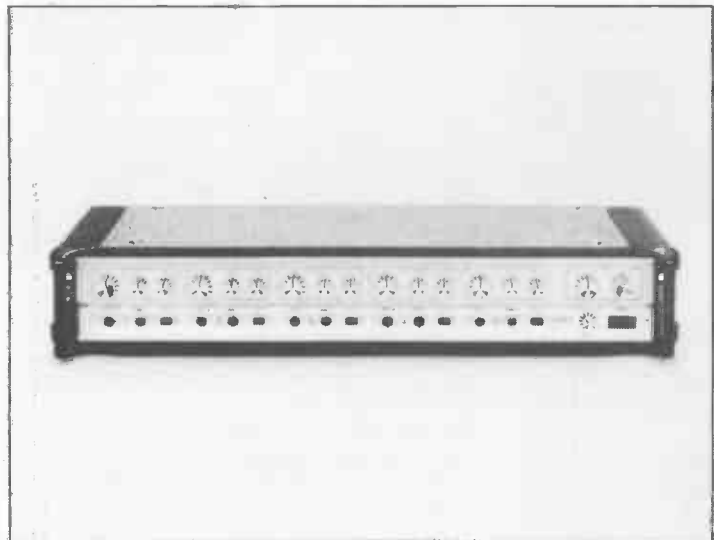


HH amps, mixer and speaker cabs line up in an impressive array.

breaking point is. The answer: a lot further than even the roughest band could go.

After all these tests and double checks have been performed, they fall back on tests by ear, and the guitarists and bass players in the factory get their chance to put the gear through its paces. At this stage various tapes are put through the speakers as well. And finally, when all the products are

has been the latest in a long line of expansions that shows no sign of stopping there. Already Mike has purchased another factory across the estate and ("it's going to make me redundant") a computer for compiling orders and similar documents. Today HH Electronic export to no fewer than fifty countries around the world, but Mike's feet are as firmly on the ground as they



▲ HH Master Reverb

lined up in the despatch bay carrying their guarantee cards, management can find a fault, remove the card, and the unit automatically goes back in to be perfected.

With the addition of speaker cabinets to their product line in 1976, HH were able to claim that they had covered the boards: amplifiers, combos, mixers, power amps, cabinets, and effects units. The speaker side of the operation, HH Acoustics,

were when he began eleven years ago.

### Theory

"In the end the musicians decide. The Valve Sound amp, for example, was an effort to give them the best of both worlds, and there, as with everything else, all I can do is point to our sales figures. From

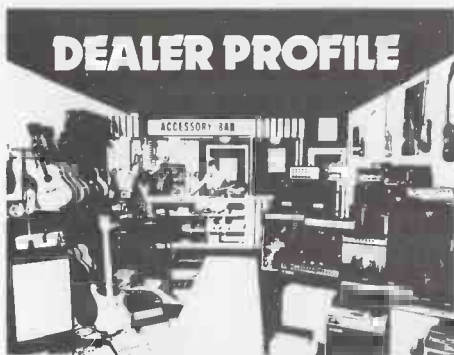
this side, success is about teamwork, keeping in touch with the public and our dealers, giving them the right kind of backup so that they can pass it on to the musician. There is a theory in business generally that a company reaches a plateau and then dies away because they feel they've done it all. We never feel we've done it all, and we always want to go on improving, building newer and better equipment. I *still* feel that

we are only just beginning."

For you, the working musician, that means that Mike's probably already working on another revolutionary unit, and it means that once he's designed it he can turn his paperwork into equipment very quickly indeed. For the musician that can only be good news — and after all, it's still the musician Mike is aiming at.



## DEALER PROFILE



# SUDBURY MUSIC SHEFFIELD

The more geographically knowledgeable Beat readers may justifiably raise their eyebrows at the idea of a Sheffield music store blatantly and unashamedly bearing the name of a small and sleepy East Anglian town. Unfortunately, the explanation is quite simple. Sudbury Music, Sheffield, is no more and no less than a very recent offshoot of Sudbury Music, Sudbury. Not too interesting?

Well, what is more interesting is the way that the shop has taken off and got itself working in the incredibly short space of 3 weeks! With that sort of lift-off, who's worrying about the title?

But, as ever, back to the beginning to go forward again. Sudbury Music (in Sudbury) was set up only twelve months ago by Tony Nicol and Sam 'Vaguely Dickensian' Beadle. The two had been working professionally for a while as an acoustic duo under the name of Norfolk and Good, and they apparently spontaneously decided to open a music

store in Sudbury. With the princely sum of something like £75 each, the shop opened with 6 sets of Gibson strings, their own guitars and their own Carlsbro combo! In fact, the East Anglian shop can best be described as a 'micro-store' and yet, probably against odds that the rest of us couldn't even begin to understand, it quickly grew — not in size, but in reputation. For a while the two played with a locally-based teacher, Pete Stretch who then accepted a job with the NUT in Doncaster. Months later the 'phone rang, and the next day Pete found himself a junior partner in a music company. Sudbury had come to Sheffield, with perhaps less acrimony than Donalbain's coming to Dunsinane.

Sudbury Music had decided they needed to operate in a more competitive market: most of the business in the Suffolk shop had been obtained through local and national advertising as there was little passing trade. Sheffield was chosen because it occupies a convenient central position, and is highly suitable as a distribution centre.

Conversation with the newly installed manager and partner, Pete, is indeed an enjoyable experience, containing more asides than the Chinese football league. We did, however, manage to extract some repeatable phrases! "We're really concerned with two main purposes: one, to become involved in the local musical community, to try and give as much to it as possible, and two to always be involved heavily in quality. Whether it's a cheap copy guitar which we'll set up properly, or a genuine quality item, we like to feel we can extract the best from whatever is available."

Despite the stock being understandably low at the time of our excursion, the equipment hanging on the walls, and stacked around the place bore significant witness to that statement. Gibsons and Fenders abounded, in both 6 and bass string form; 2 Polymoogs took up a certain

amount of floor space, along with Lap amps; Fylde acoustic guitars shared space with Ovations and Gibsons, although the Martins were sold out of stock that day. It's not that Sudbury concentrate exclusively on the expensive — but that they are concerned primarily with quality; and quality need not necessarily be synonymous with expense.

Sudbury do offer a couple of interesting 'extras' which slip them out of the run-of-the-millstream and demonstrate this embryonic desire to become involved. For a start, they offer a free delivery service anywhere in Europe. Anywhere. They'll also sort out the VAT and export problems: all you do is pay the money and wait for the carton if you happen to be residing in Tuscany, for example.

Thursday evenings the store remains open until ten o'clock and although it's early days to assess the success of this endeavour, Pete was adamant that it would catch on. "Last Thursday the place was jammed. A couple of guys settled themselves down on congas and rhythm guitar, and throughout the evening people were dropping in, laying down a keyboard line, anything they could get their hands. It doesn't matter whether we make money from that — we're far more concerned with being accepted amongst the local community."

Along the same lines, Pete is trying to encourage local instrument manufacturers — especially on the acoustic side in which he has a particular interest — to bring their gear in for Sudbury to sell: again, he's talking to a local amplifier manufacturer in the same terms, trying to create a belief in local products.

Sudbury, with Pete's energetic enthusiasm, are also arranging a 'clinic' at a local folk club to which they'll be taking a selection of instruments which the punters can examine, play, get used to and involved in. This extraordinary interest appealed to Beat enormously.

What else can Sudbury do? Well, the service department can cope with anything from re-fretting to re-building. They'll customise speakers for you if you like. Bring your cab and they'll fit new speakers according to how you want the sound to change. Can't play perhaps? Three weeks old, and Sudbury can offer drum and guitar lessons for beginners and those that perhaps need some brushing up to be done on techniques and applications.

"We try desperately not to pressurise a sale," Pete said, while explaining that he was painfully aware of how clichéd that sounded. "We'll exchange anything, within reason. If a kid buys something and then comes back and admits he really can't get on with it, we'll take it back provided it's not damaged. It's no good to us if he never comes back because our attitude has upset him."

We came away and headed south again feeling peculiarly warmed. That was it? The only conclusion we could come to was, 'damn it, he really means it?' Or as Pete put it himself, "I so want this shop to become a place where people come to swap information, talk and think about music. If they buy when they're here, it's almost an added bonus." Stretches your imagination doesn't it, but then we're pretty malleable.





Robert J. Lange  
Chris Thomas  
Roger Glover  
Richard Gottehrer

Georgio Moroder  
Jim Mason  
Mike Batt  
Roger Greenaway

# What Converted these top Producers to the Church?

The church we're talking about is situated at 106, Highbury New Park.  
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varied artists as Public Image Limited, Des O'Connor, The Tom  
Robinson Band and The Three Degrees.

And, if hearing is believing, then you should get in touch with us  
soon. Amen.



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STRATS MN-TREM	260
STRATS MN + TREM	290
TELE RN	215
TELE MN	235
TELE CUSTOMS MN	265
STARCASTER	335
MUSIC MASTER	105
MUSTANG	180
BRONCO	140

## BASSES

PRECISION RN	235
PRECISION MN	255
JAZZ RN	280
JAZZ MN	299
GIBSON GRABBER	220
GIBSON G3	225
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GIBSON EB3	369
RD ARTIST	365
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MUSTANG	185
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## ACOUSTICS

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A WIDE RANGE OF

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+ AMPLIFICATION

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# TRADE NEWS

## VITAVOX LAUNCH COMPRESSION DRIVER

Vitavox have launched a new professional compression driver for high power music and P.A. applications.

The new driver is named Music Motor (catalogue number 35530) and is the result of nearly three years of team research and detailed investigations into all the factors of high power driver design developed to meet the needs of our modern music makers.

The fundamental problem of realising increased sound levels from most compression drivers is the temperature rise due to the increased voice coil current. The Music Motor incorporates a generous multi-fin heat sink casing limiting the internal temperature to safe levels. The voice coil and diaphragm assembly of the driver is the result of extensive research to achieve a transducer with the necessary dynamic

## SOUNDCRAFT CROSSOVER

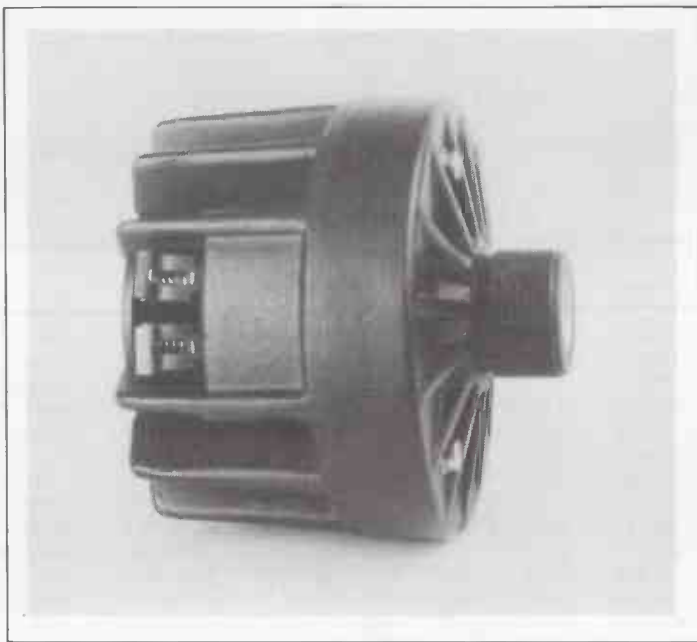
The EX4S is a stereo electronic crossover unit switchable for 2, 3 or 4-way applications. The 19" rack mounting unit is the only professional crossover employing 4th order Bessel function filters

performance, coupled with the physical strength to ensure reliability in service. Due to the high powers involved and the possibility of abuse the whole assembly has been carefully designed to be completely field replaceable, with no sacrifice in efficiency. A new unique throat compression chamber and a 32 way pressure release network ensure a uniform acoustic path length, resulting in outstanding performance with a smooth

response and with low distortion. The Music Motor has a rating of 100 watts music power, an 8 ohms impedance and a smooth frequency response extending well over 12,000 hertz. The throat to horn coupling is by means of the standard 1.362 inch by 18 tpi thread size, while new spring-loaded push type terminals provide the electrical connections at the back of the driver.

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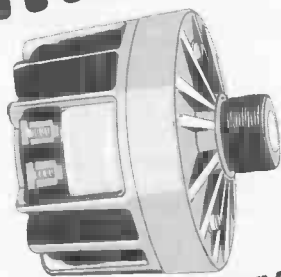
## SSL

Solid State Logic have recently unveiled the latest version of the SL4000 Master Recording Consoles, and the SSL interactive studio computer. The SL4000 has been designed to be the most sophisticated and flexible production console yet available, while remaining logical and simple to use. Among many features the console includes; fully distributed logic control to all the major states, an instrument quality compressor-expander-noise gate and 4-band fully-parametric EQ on every channel, both VCA and patch free audio, sub-grouping, and full control of all tape machine functions, including genuine one button drop in from the console.

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PROFILE

# M. L. EXECUTIVES



**Gary Cooper takes a close look at the hire company which took the Grateful Dead to Egypt.**

**M**ore than perhaps any other, the Music Business loves its rumours. It was armed with them, rather than hard facts, that I went down to Shepperton Studios recently to see M. L. Executives, a giant leasing organisation (or hire company, if you prefer!) owned, so the story went, by the Who, based at a studio which, rumour had it, the Who had virtually bought lock, stock and barrel.

Roger Searle, the organiser of M. L. however, was able to put me straight. "I know that a lot of people believe that the Who virtually own the Studios but it's not like that. What has actually happened is that they've taken approximately a quarter of the site on a very long lease, with an option to buy which they haven't, as yet, taken up. In addition to that, M. L. Executives has further property on the site."

So, what actually do M. L. Executives do? Well, the answer is hire, and hire just about anything. As a broad picture of what they are capable of, Roger explained how far they could go if someone asked them to.

"Conceivably, we could pick somebody up from their front door in the States, drive them to the airport, pick them up at Heathrow in one of our own cars, bring them here and provide them with rehearsal facilities on one of our two sound stages, whisk him off to a hotel. Then we could provide full stage equipment, PA, lighting, coaches, just about everything he would need for a full tour, bring him back here to make a promotional film and then take him off to the Who's studio, Rampart to make an album. Finally we could deliver him back to his front door again!"

In short, then, M. L. is a hire company, but one of the few in this country which

can actually go further than merely hire and can arrange things. I asked Roger just how far the company was part of the Who and to what extent it was autonomous.

"They leave me to run the business and if I want to buy a piece of equipment or hire out a truck or something, I don't have to 'phone up Roger, Pete or John and ask them.

"Actually the Who connection sort of works against us in a funny way. M. L. is a profitable company but we do have an inherent problem. People often feel that 'oh, it's alright, it's only M.L. and they're owned by the Who so they can afford to give us extended credit.' To tell the truth we had one cash injection from the Who to buy a stack of equipment, but from the word go we've always been self-financing beyond that.

## Profitable

"Compounding the problem is that our suppliers, knowing the connection with the Who, expect us to pay promptly. This company *wasn't* set-up as a giant tax-loss for the Who, it's designed to be, and has been, a profitable organisation."

Problems aside M. L.'s operation is certainly extensive. Roger showed me round a giant warehouse where much of the company's gear is stowed away. Actually, to be truthful, the place was more or less empty when I was there but, as Roger pointed out, "If I had gear to show you, then it wouldn't be out on the road making money which is where it is now!"

What was interesting, however, was a mountain of ultra-expensive Ampeg gear which was nestled away in one corner of the warehouse. The sellotaped-on tag

saying 'Woody's input' suggested that it either belonged to the Bay City Rollers or the Stones.

"Actually it's the Stone's gear. They use us to hire out their gear for them." So, if you want the kick of playing through Keith Richard's Ampex you might try giving M. L. a ring and asking if you can hire it!

In fact backline gear isn't something one expects to find in a company which mainly, it seems, hires gear for the road. Obviously they do hire for studio use as well, but everything has its own flight case and I would suspect that stage work is M. L.'s main occupation. I asked Roger how come bands don't have their own backline gear and need to hire it.

"Well we do hire to studios and bands recording in them, of course, but quite often American bands come over without their own backline gear. If it's the sort of musician who figures that one Fender Twin is much like another, why pay the tremendous cost of shipping one over by air freight when you can hire one off us and save yourself the money? Obviously, some bands are together, like Genesis and Supertramp, and sea-freight their gear around the World, but this business is usually too disorganised and panicky for people to be that much together."

Accordingly, M. L. have some of the finest backline gear that I've ever seen. It's not just good new gear, in fact, far more interestingly, it's a lot of vintage, fabulously rare gear as well, like a beautiful reversed Firebird 12 string (and there were only a few of them ever made) some vintage Fenders (beige ones), rare Gibsons, a Fender 12 and a Herringbone Martin D28. I don't suppose that M. L. will object to me quoting prices but you could hire that Martin for £12 a day or £48 a week

— which seems bloody low considering the value of it!

Other gear for hire includes Mesa Boogies, Ampegs, Sunns, Acoustics, Marshalls, Vox AC30's, Hi Watts, Music Mans (Men???), Fenders etc. etc. They also have a full range of MXR products, an ARP Avatar guitar synthesiser, Ovations, Hammonds, Fender Rhodes, Moogs, ARPs, Yamahas, generally more than a shop would ever dream of carrying, and all on hire at prices which make even a mean sod like me wonder how they do it!

Roger in fact pointed out that quite a few musicians use studio time to hire new gear and try it, without bothering to buy it, find they don't like it and then have to sell it. What they do is hire a Mesa Boogie, try it, like it, take it on the road and then, if they still like it, buy one. It makes sense because you can never assess gear properly in a shop.

In addition to offering a fabulous range of stage equipment, the main feature (for some, personally I could have lovingly drooled over that Firebird or an ancient Fender amp all day!) is the PA.

### Too expensive

Like a bunch of complete over-the-toppers, M. L. have got themselves one hell of a PA system with a *Neve* mixing desk, no less! Now *Neves* are too expensive for a lot of studios to consider, they are very much in the Rolls Royce tradition, but M. L., who seem well into this approach, figured that only the best was good enough. If for some reason you'd prefer to hire a *Midas*, well, that's o.k. because they do them too.

In addition is enough PA gear like bins, horns, crossovers, Teac 4 tracks, Revoxes, Eventide DDL's, Mikes (Shure to Neumann) MXR Studio gear, Graphics, Echo units, Monitors, Crowns, BGW's, HH's, to keep any equipment taste satisfied.

Nobody liked to put a finger on just how much capital investment has gone into M. L. but it must be over the million. The PA range is quite fantastic.

"One advantage we have" Roger pointed out, "is that we can take all our gear from stock. Some hire companies actually gon't have very much gear, they have to augment their equipment to do big gigs. That's o.k. and there are some we hire our gear to but they're always in a dangerous position because they are depending on the band paying them. If the tour's been a flop and the band can't pay for the gear, the hire company is stuck with the bill for the gear they've hired. We don't have to hire anything except lights.

"Lighting is a labour intensive business. You can't just buy one rig and leave it at that, you can't rely on getting back to back tours so you need more than one rig. At present we're looking into going into lighting in a bigger way."

To be fair to M. L. they already do have lighting gear, having brought many of those indefatigable 'Super Trooper' spotlights into the country and having been responsible, among other things, for installing them in the Hammersmith Odeon.

I suppose at this stage of the article I could list all their gear but actually that would be pretty pointless, they appear to be adding to it all the time and it would take up too much space. Best write for the brochure (which is a bit of a work of art in itself, if you ask me) if you're into drooling and think you could be ready to start hiring.

Dodging on, therefore, to yet another side of this octopus, M. L. are also into trucking in a big way. Roger's office is decorated with large glossy blow-ups of American Super Trucks and the company have certainly brought back a lot of knowledge with them from successive U.S.A. Who tours.

### Luxury

Before I get onto the trucks themselves, I should say that perhaps most impressive (being the sort of bloke who loves his luxury) is their bus rental side. To obviate the 'back of a transit' vibe, they've got hold of two coaches, stripped the inside and turned them into sort of travelling Hilton's on Wheels. I mean, can you imagine bombing up the M6 and taking a shower or reading a book in bed or making a cup of coffee while you do it? Well, it's all possible. Suppose they felt the need to work out the old Magic Bus words?

In addition to the buses there are, fanfare of blaring horns, some huge great bloody Volvo tractors and equally terrifying trailers. I mean I don't suppose that telling you M. L. offer a Crane Fruehauf 40' Airride Trailer Step Frame Box Body means much, does it? Well, they've got one and a hell of a lot more besides.

So, Studio (Rampart), Stage gear, PA, lighting, Buses, trucks, er, anything else Roger?

### Facilities

"Yes, we've got our own repair facilities where people can come along and bring their gear for us to fix." A quick tour round this revealed a brand spanking new valve test meter (hurray!) and enough valves to keep even me happy. I also spied some lurking vintage amps (including an old Selmar so someone has spotted the contents of my article on old amps before it was published, eh?), soldering irons and general signs of well battered but equally well repaired vintage gear (complete with a stock of Sylvania genuine valves for U.S. amps, you'll be pleased to hear) so take any old broken gear down to Shepperton and M.L. will fix it for you.

In addition (ye Gods, hasn't this man got enough to look after *already?*) They are also associated with a laser/holography company and can even hire you one of their fork lift trucks if you want!

All this is well and good, of course, but we might as well find out how it all came about, mightn't we?

"Well the basic personnel behind M. L. Executives is the old Who road crew. Some years ago we found ourselves with nothing to do while the Who were filming

or recording or something and we found ourselves being asked to help other bands. The Who had never liked hiring gear, they'd never been able to get what they wanted and so they'd bought it. We found ourselves with a pretty cheap and cheerful lighting rig around '72-'73 which was the only touring rig in the country. It wasn't much by today's standards but it was all there was and it was good enough for Led Zeppelin, ELP, Eric Clapton, Humble Pie. From there we kind of naturally progressed with a little help from the Who, of course.

### Injection

"M. L. Executives has been going properly since September 1976 when there was this injection of cash from the band. Before that M. L. comprised a Volkswagen van a seven ton truck, a couple of Fender Twins, a little lighting system and a secondhand American PA system. By March '77 we were running six trucks, two buses, a big PA system and lots of other things besides."

The basic philosophy behind M. L. appears to be to hire the very best, whether that means an ancient rare American guitar, a huge artic, a PA system, just about anything and everything that a modern band could want.

For Americans touring Europe, for big British Bands who don't want the capital investment of a PA system and trucks lying around in between tours, for bands in the studio or just for people with a little money who want to try out different gear, M. L. seems to offer a total and complete service. Roger has a sense of humour about the size of the operation ("We're trying to take over the World") and although he sits behind a pretty conventional businessman's desk with computer printouts of the current accounts position, he can still remember back ten years when working as a member of the Who's road crew, a truck meant a long wheel based transit.

### Exceptional

Like a lot of things in the music business over the past couple of years, M. L. Executives show so-called 'straight' business the way home. While nationalised monsters like British Steel and British Leyland rumble their way into oblivion, companies like M. L. run by people who would be sneered at by so-called 'businessmen' quietly prove that there *is* talent in this country and perform miracles of business organisation (the Rock world hassles make the car business look sane!) that would defeat the respectable industrial giants.

For more than just their stock and their gear, M. L. are an exceptional British company. If you read this before a tour then check them out, if like me, a tour means a two-week cycling trip around the Lake District, then you can at least marvel at what they've got together in such a short time!



One of the last things you expect to find in leafy, residential Highbury, tucked away behind a church and next to the local primary school, is a recording studio. But, turn down number 106 Highbury New Park and you find just that. The next thing you don't expect to find is that it's any good. Open the door, walk in and help yourself to the second surprise of a congenial, sunny morning: Wessex is very good indeed, scoring heavily in any area you care to take first — sheer quantity and quality of equipment, atmosphere the promise of fearless acoustics...

Wessex started fifteen years ago as a family concern "because the place was going", and in those days the work was orchestras onto four track. The size and acoustics that made it so suitable for that sort of work then was later to stand the place in good stead when more and more rock bands began to place bookings. King Crimson, for example, recorded their first two albums there, and Wessex was ticking along very nicely when, four years ago, *Chrysalis*



decided that they wished to invest in a recording studio, bought out the original partners, and shifted the organisations into overdrive.

One important feature of the new-look Wessex was engineer Bill Price, who had previously been at Air Studios during its transition from very good to one of the best. Bill was involved in

the modernisation process which followed, and which, indeed, might have gone even further but for vagaries of the leasehold with the church. The ideal positioning of the control room at the far end of the hall was underlined with a new and enlarged dividing screen. In the control room, the added space was put to good use the latest of

everything — more of which shortly. The acoustics, on the other hand, were so good that too much meddling might have ruined that.

In fact, the simple details of the Wessex studio and control room don't give an accurate impression of the place, but for the record here we go. Sideways on in the control room, the centrepiece is a Cadac 32/24 desk, what Bill describes as a "flexible desk in the old style, with a separate monitor panel for the producer." In effect this amounts to two mixers in one, one for tape and one for monitor, and that way it becomes physically easier for the producer to play around with the sound without affecting the actual mix at that stage.

Two 3M M79s and three Studer ¼"s take care of the tape machine department (linked, needless to say, to the Audio Kinetics (ex-Sonaplan) autolocate) while toys, equally needless to say, climb the far wall like a mini-metal high rise block: Eventide harmonisers, flangers, phasers, Urei, DBX and Neve limiters, various delay lines, noise gates and full Dolby on all machines to pick out the mandatory few.

"Quad doesn't exist," chuckled Bill, but it's there anyway, courtesy of Tannoy HPDs powered by Turner, Studer and HH power amps. Stating that the studio itself has a nominal capacity of 65 musicians gives some idea of its floor size, and no idea at all of the far more important ceiling height and its resultant effect on the sound. High above the musicians, the old rafters are surrounded by 2" of concrete and 4" of thick acoustic slabs, and beyond that no attention has been needed.

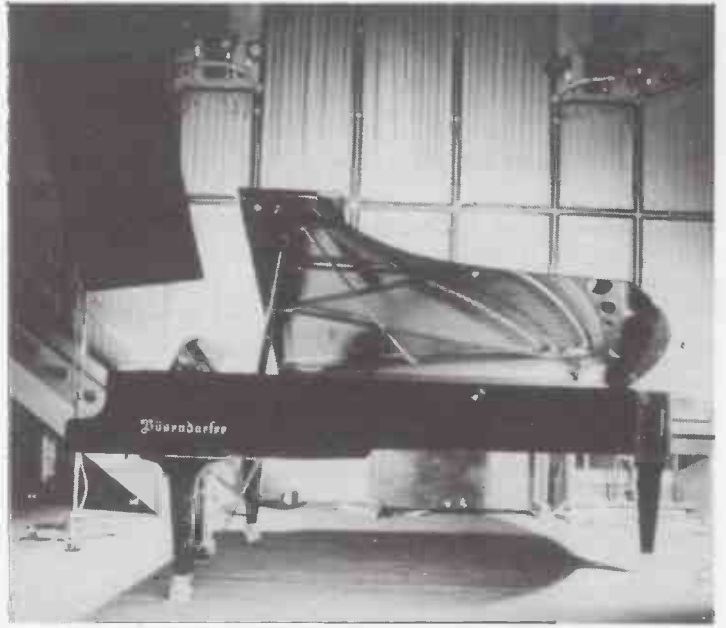
There are two booths, one by the partition and another tucked in right behind the control room but these, in Wessex, can end up with bit parts in the making of an album. Judicious use of the screens can help a musician get the right sound bang in the middle of this impressive edifice. "HF dampening in the studio gives an open rather than a live sound," commented Bill. "The far end of the studio is that bit 'liver', though."

In the microphone department several of the leading manufacturers provide a blend of valve and more modern dynamic models — Neumann Shure, Electrovoice and so on.

You could also turn up at Wessex without an instrument to your name and have a good time; a 9' 6" Bosendorfer grand piano, a Fender Rhodes and a





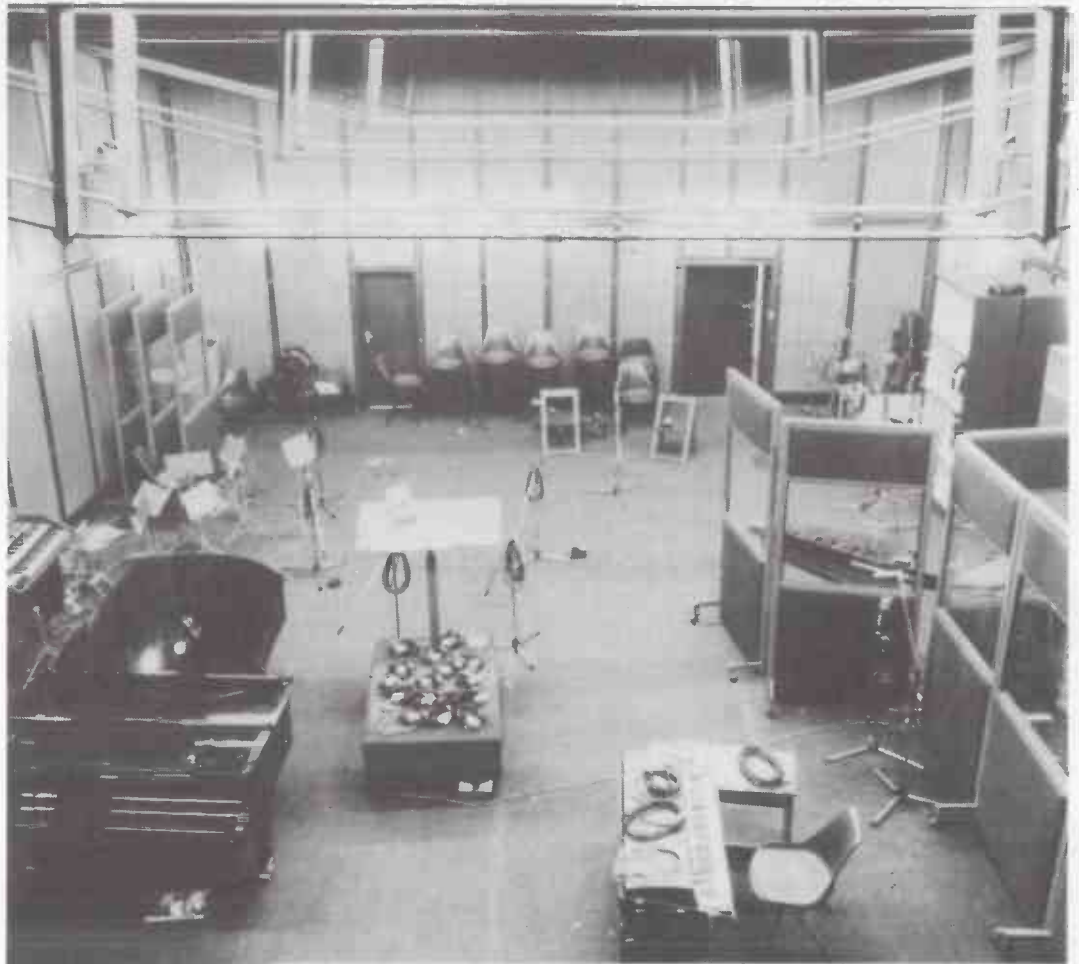


Hammond C3 reside in the studio free of charge. Wessex have a second studio too, used almost entirely for mixing and the occasional late overdub; interestingly, Wessex have almost exactly duplicated the equipment apart from the fact, obviously, there are even more toys, to say nothing of the Spaghetti Junction jack field. Tapes frequently arrive from places like Rockfield and the Manor where the artist has decided that he would prefer to do the mixing in London.

One good question could be 'can you get in if you're not with Chrysalis?'. The answer to that one is yes because Chrysalis book the same way as everyone else, and have consciously avoided setting Wessex up as any kind of house studio.

There are several seemingly less important contributing factors, to Wessex's success, but something like their policy with engineers is indicative of the general outlook which continues to keep the bookings ledger well packed — with a list of extraordinary diversity. (How about Des O'Connor and the Sex Pistols??)

If a Wessex engineer gets to work with a band and they wish to renew the partnership at another studio, the engineer is free to assume a freelance role for that time and return to the fold after the task is done. Gary Edwards, for example, is currently in France with Rainbow. By the same token, departures are regarded as successes for Wessex as well as the engineer concerned and their answer to this possibility is to keep a small but steady stream of homegrown talent coming



through the traditional tape op ranks. Currently the two younger engineers are Dave Bellotti and Jeremy Green, with Tim Friese-Greene last seen headed in the direction of Studio Two.

Complete the picture with extremely competitive rates of £45 per hour, the genuine case of

parking and gear unloading (you all but reverse the van into the studio) and a client list that has to mean something: City, Boy, Rumour, Linda Lewis, Radio Stars, Tonight, Hawkwind, Art Garfunkel, picked at random from many, many more.

As an effective parting shot Bill unfolded plans for the fur-

ther extension and modernisation of the Wessex complex — once again, church lease permitting. Should this re-designing work take place, the excellence that is already inherent in the studio will be given a sheen of commensurate modernism and the picture will be properly complete.

# MUSIC MART

To have your company listed, contact Howard Rosen, 01-369 5378

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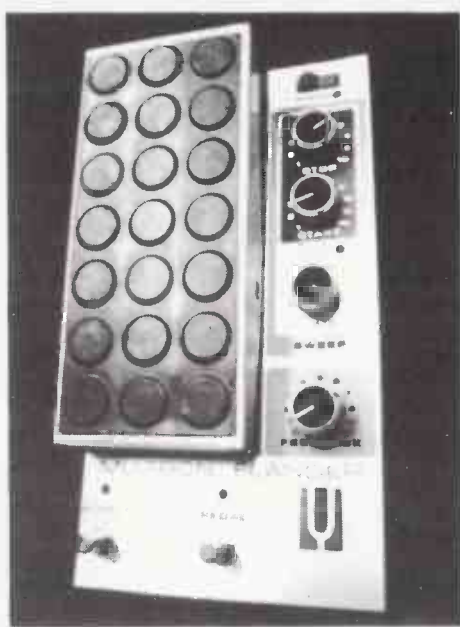
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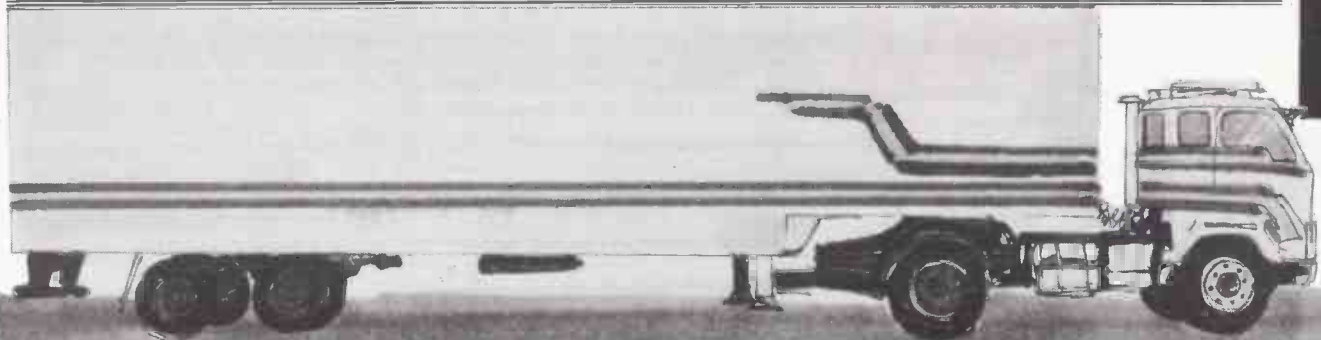
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**T.W. MUSIC, 211 Fulham Palace Road, London W6. 01-385 4630.**

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model 330 guitar amplifier

Features: Two switchable channels with flexibility to operate separately, combined or be switched between the two. Footswitchable 5 band graphic equalizer. Six in/out preamp jacks allow patching of effects between preamp and power amplifier for optimum performance and give access to Channel A, Channel B or both combined. Treble, midrange, and bass controls. Input pad and bright switch on each channel. LED indicators note power, reverb, EQ, channel selection and master volume status. Four section foot switch. A deep reverb and exclusive "Gain Compensated" master volume may be assigned to either channel and switched by foot.

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Newport: Sound Centre, 107 Commercial Street.-0633 66814.  
Tredegar: Sound Centre, 91 Queen Street.-049-525 2203.

# PERSONAL ADS

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

**LYRIC WRITER** wanted, all types of music, 50/50 basis. Call or write Ian Clarke, Omazon House, 11 Green Lane, Liverpool 13

**KEYBOARD PLAYER** needed for Thurrock area contemporary rock band aged 16-17 or near. Must have own gear eg. electric piano, organ, synth etc. Influences Horslips, Tull, Gentle Giant, Rush, Kansas, but mainly own material played. Peter, Stanford-le-hope 2343

**DICK KNIGHT** six string acoustic guitar, a beautiful hand made instrument, selling because of disability. £350 — phone Swansea 581085

**FEMALE RECORDING ARTISTE/** songwriter/multi-keyboards, seeks partner, songwriter preferably, playing bass and guitar and with recording experience, into 100% black music, Earth, Wind & Fire etc. I have an album release in June, so hurry. Telephone 459 7244/7, 459 7220 between 4pm and 8pm. Ask for Leah.

**BASS GUITARIST** and drummer required for band with original material, Swansea area. Telephone Swansea 795220

**FOR SALE:** Marshall 50 watt valve combo, excellent condition, never been gigged. £170 ono. Also boom stand, screw in legs, as new, £12. Phone Uppminster 20914

**FOR SALE:** Framus Nashville Custom deluxe bass guitar, number seven off production line, acaranda and maple finish, Schaller machines, longscale rosewood fingerboard, mother of pearl markers. Mosrite Artist, semi acoustic bass guitar, unmarked though over 16 years old. Cherry red transparent sunburst finins, all maple, apart from rosewood fingerboard. Mosrite, beautiful Kingfisher blue metal flack sculptured ash body with maple neck and rosewood fingerboard. All chrome fittings with original Mosrite tremolo arm. Poverty forces sale, so sensible offers only please to Alan Cutts, phone Steyning 814920 after 6pm.

**FARFISA** 255 portable organ £350 or part exchange small synth/string machine. Derby 810588

**FOR SALE:** Gibson EB3, walnut, with hard case, never gigged, immaculate condition £300 ono. Sound City 50 watt bass amp £75 ono. Oave, Pickering 73495

**BASS/rhythm** seeks to join country/pop group. Dedicated, ambitious no ties. Also, guitar wanted, Rickenbacker convertible, solid 6/12 string guitar, not made any more. G. King, Bleadon 813402

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**YOUNG MAN 20** seeks weekend employment at a recording studio to learn the "ins and outs" of the trade. Prepared to work long hours no pay. Please contact Dick Maycock, days, Medway 271681, evenings Medway 252194 or write to 54 Main Road, Hoo, Rochester, Kent

**CHRISTIAN** female vocalists wanted, able to play guitar or other instrument if possible. To form Christian band in Merseyside area. Phone 051-526 2743 after 5pm

**WANTED:** Beat Instrumental back copies, August '69, Sept. '70, Sept. '73. Phone Drayton 448, Oxon.

**KEYBOARD PLAYER 16-19** wanted to join drums, electric violin, bass with lead later in the South Croydon area. Into Supertramp, Gentle Giant, Soft Machine and anything else. Own equipment and music reading/writing essential. No punks. Phone Phil, Upper Warringham 3582

**LYRICIST WANTED**, all types of music, 50/50 basis. Write or call I. Clarke, 14 Rufford Road, Liverpool 6

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**MANAGEMENT COMPANY** with own independent record label requires new acts. 50s style rock and roll groups. Send SAE, tapes, demos plus photos to: Mark Sheriden Management, 20 Harold Close, Beachlands, Pevensey Bay, Sussex, England BN24 6SL.

**OBOE, SAXAPHONE** (alto/tenor), Korg synthesizer, piano player in the process of writing material. Would like to meet other musicians, keyboards (with synthesizer), guitar, drums, bass guitar, and a distinctive vocalist (male or female) who would seriously be interested in forming an avante garde type rock band, along similar musical and image lines to Ultravox, Roxy Music. Only competent, dedicated, mature musicians, with a professional attitude, need phone Geoff on 061 439 2381 day/night. No punks or hopefuls.

**BASS GUITARIST** and lead vocalist with own ideas urgently required for original rock/funk band. Influences: Boston, Thin Lizzy, Free, Little Feat etc. Phone Mac, evenings 5-8 pm on Bedford 48323 or Brian, evenings 5.30 7.30pm on Bedford 767176

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

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

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33D	250.00
33HS	250.00
60SS	205.00
60S.	205.00
200.00	
<b>HAWAIIAN</b>	
2390 Guitar only	38.50
2391 Outfit	117.00

### FLETCHER, COPPOCK & NEWMAN

#### HAGSTROM

0110/J Swede, Nat	335.00
0111/M Swede, Blk	350.00
0112/P Swede, Chry	335.00
0136/L Swede, White.	335.00
0113/S Scandi, Nat	299.00
0114/V Scandi, S'brst	299.00
0115/Y Scanbass, Sbrt	325.00
0116/B Scanbass, Nat	325.00
0126/B Scanbass, Chy	325.00
0137/O Scanbass, Fretless Natural	325.00
0138/R Scanbass, Fretless Cherry	325.00
0118/H Viking, S'brst.	299.00
0119/K Viking, Chry	299.00
0120/O Viking, Nat.	299.00
0131/W Viking, Bubinga	299.00
0117/E Jimmy, Oval Hole, Natural	315.00
0123/X Jimmy, Oval Hole, Sunburst	315.00
0124/A Jimmy, 'F' Hole, Natural	399.00
0125/D Jimmy, 'F' Hole, Sunburst	399.00
0130/T Patch 2000, Natural	1295.00
0142/E Hagstrom Western 6-st.	265.00
0143/H Hagstrom Western 12-st.	320.00
<b>KENT GUITARS</b>	
0038/N Classical.	24.50
0039/O Jumbo	37.50
0040/U Jumbo	39.95
0041/X Jumbo	39.95
<b>LORENZO GUITARS</b>	
0016/X Classical	22.95
0027/F Classical	25.50
0017/A Classical	29.50
0099/U Classical.	29.95
0026/C Folk	23.95
0019/G Folk	35.95
0191/A Jumbo, Black.	52.95
0054/L Jumbo	48.75
0055/O 12-string	52.50
0192/D Jumbo	53.95
0193/G 12-string	59.95
<b>KIMBARA GUITARS</b>	
0023/T Classical	53.95

### KIMBARA GUITARS

0045/J Concert Class.	95.50
0025/Z Concert Class.	105.00
0046/M Concert Class	127.00
0049/B Concert Class.	146.50
0047/P Concert Class.	167.00
0085/D Concert Class.	320.00
0170/N Classical	35.50
0171/O Classical	42.50
0172/W Classical	47.50
0173/X Classical	56.50
0174/Z Classical	67.75
0175/C Classical	73.95
0176/F Classical	82.75
0177/I Classical	42.50
0178/L Jumbo	75.75
0179/O Jumbo	85.75
0180/S Jumbo	89.95
0002/G Folk	59.95
0006/S Jumbo	69.95
0008/Y Jumbo	93.95
0007/V 12-st Jbo	73.95
0024/W 12-st Jbo	97.95
0324/I Jumbo Case	33.50
0344/S 12-st Case	34.95

### KIMBARA MAESTRO GUITARS

0048/S Folk	99.00
0049/V Jumbo	107.50
0051/C Jumbo 6-st.	173.95
0052/F Jumbo 12-st.	149.00

### KIMBARA GUITARS

0031/S Elec 6-st	191.00
0032/V Elec 6-str	199.00
0034/W Elec Bass	209.95
0029/L Elec 6-st	194.50
0020/P Elec 6-st	194.50
0183/B Pre-amp guitar	320.00
0181/Y Effects guitar	375.00
0182/Y Effects guitar	37

PE 115	191.80	X-500 S-Ac 2 p/u	749.64
PE 120	226.50	X-175 S-Ac 2 p/u	517.61
PE 125	220.75	CE-100D S-Ac 2 p/u	446.21
PE 130	220.60	SF-6 Starfire Six	b/1.12
PE 135	243.25	SF-4 Starfire Four	410.52
PE 145	255.45	SFB-2 Starfire Two Bs	374.85
PE 160	174.20	S300 Solid 2p/u	310.57
PE 180	203.20	S 100-S Standard	
PE 180	299.90	Solid 2 p/u	310.57
PE 190	228.50	S 100CS Hand-carved	353.43
PE 190 acoustic	172.65	S-90 Solid Double p/u	235.62
PE 200 bass	269.95	S-50 Solid 1p/u	185.63
PE 800	324.40	M-75CS Solid 2 p/u l	
PE 1000	399.95	c/away	392.66
PE 1500	226.70	M75GS Gold hardware	424.82
PE 450	239.80	M-80CS Solid 2 p/u 2	
PE 460	239.80	c/away	399.81
PE 500	249.40	B302 Long scale	314.15
PE 600	388.90	3301 As above 1 p/u	257.04
PB 1500	388.90	JSB2	299.88
SB 1000	348.80	JSB2C Carved	342.71
SB 900	266.00	Acoustic:	
LS 600D		D55-NT TV Rosewood	

ARIA DIAMOND		Dreadnought	546.58
ET 240	100.50	D50-NT Bluegrass	
ES 175	102.00	Special Rose Dread-	
LS 300	149.00	nought	449.47
EL 195	106.40	D44MBL Bluegrass	
EA 200	115.95	Jubilee Maple Dread-	
ST 380	119.50	nought	417.09
EJ 230 bass	109.90	G-41 NT Jumbo 17"	
PB 260 bass	109.00	Body D/nought	413.51
RE 550 bass	170.90	GB75NT ¾ Size 15"	
ARIA ACOUSTICS		Body D/nought	377.56
7451	101.30	G-37BL Arched Back	
7460	106.80	Maple D/nought	348.78
9210	106.30	D-40NT Bluegrass	
9214 12 string	115.50	Jubilee Mahog.	
9230	114.70	D/nought	348.78
9234 12 string	123.90	D-35NT Bluegrass	
9250	138.95	D/nought Nat.	302.05
9291	262.90	D55SB Spruce	546.58
9400	83.70	D44MNT Nat	417.09
9404 12 string	89.90	D40SB Spruce	348.78
GR 30	123.00	D40CNT c/away	399.16
9254 12-string	166.60	D-40C Nt Florentine	
9450	128.90	c/away	399.16
9454 12-string	139.80	D-25M Bluegrass	
9630	78.70	Mahogany D/nought	258.90
9634 12-string	86.20	Jumbo & Folk Acoustic:	
930	137.30	F-50RNT Navarre	683.16
7451B	106.80	Rosewood 17"	
7451 WR	108.80	F-50SB Navarre Maple	
940	129.75	17" Jbo, S/burst	546.58
9460	213.50	F-40BL Bluegrass 16"	
9290	133.00	Folk	395.50
9295	141.50	F-30NT Aragon 15 ¼	
9294	139.80	Folk Nat.	266.09
9800C	105.50	F-30SB Aragon 15 ¼	
9800	105.50	Folk S/burst	266.09
9810C	117.20	F30 RNT Smaller	485.43
9810	117.20	F-20NT Troubadour	
9260	108.80	13 ¼ Folk Nat	212.16
9264 12-string	118.00	F50BL Blonde	546.58
960	110.00	F40NT Spruce Mahog	395.50
9270	141.50	F30RNT Small	485.43
9280	201.00	B50NT Acoustic bs	539.35
9271	141.50	Twelve-String:	
9274 12-string	157.40	F-512NT Custom	
9275 12-string	157.40	Rosewood 17" Jbo	715.56
ARIA PRO II		F-41 BL Custom	
ACOUSTICS		Flamed Maple 17" Jbc	643.64
PW 25	129.75	F-212XLNT Extra	
PW 51	179.95	Large Mah g 17" Jbo	471.06
PW 56	218.50	F212CNT c/away	456.68
PW 65	229.95	F212NT Mahogany 16"	
PW 70	267.90	Folk	402.71
PW 75	321.40	F 112NT Standard	
PW85/12	243.00	15 ¼ Folk	312.82
PW 75/12	333.00	G-312NT Rosewood	
ARIA CLASSICS		16" D/nought	485.43
A 560	232.70	G-212NT Mahogany	
A 559	182.50	Acoustic Bass:	
A 558	149.80	B50NT	539.35
A 557	127.20	Classic:	
A 556	117.20	MK5 Rosewood	593.28
A 555	107.20	MK4 Padouk	355.99
A 554	98.80	MK3 Mahogany	269.67
A 553	98.80	MK2 Mahogany	212.16
A 552	84.60		
A 551	70.30		
A 550	61.10		
A 549	56.90		
A 543 F	132.30		
A 561	82.00		

**G.M.S.**

PICATO STRINGS (sets)	
ES77 elec	2.51
UL77 Rock & Roll	2.69
XL77 Super light	2.51
77 light	2.69
P750 med. gauge, elec	2.99
35L Bass, round wnd	6.95
736L Bass, nylon wnd	6.95
738L Bass, flat wnd	6.95
76 "Gold", Classic	2.07
WESTERNER	
600	2.39
660	2.39
612	4.07

**GUILD (EX VAT)**

AA Artist Award	1070.94
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**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
855/F301 Folk	72.65
856/F303 Folk	82.10
851/W613 Western	T.B.A.
852/WE1030 Jumbo	
with pick-up	104.58
B704 12 str	127.40
B702 12 str	95.50
BW650 9 str	192.00
W621S	245.95
W611	312.30
W610	199.75
W620	179.05
G212	103.60
G214	131.15
MUSIMA	
1612N Acoustic	19.95
1612S Acoustic	19.95

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

730 Classic	25.95
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**

FR 1R 4-String	60.95
FB 2R 5-String	60.95
GB 16-String	62.85
C-7D Banjo case	28.35

**MORIDAIRA MANDOLINS**

MD 20	41.50
MD 30	41.50
MD 100	49.05
CONCERTER	
SK612N	17.90
CK100N	25.85
SK 614N Concert	23.70
GK 200 Concert	32.80
WK599SH Jbo	47.80
WK 599 Jbo	44.45
WK 588	31.65
FK288	31.05
WK0030	50.80
FK 299 Folk	42.45

**HORNBY-SKEWES**

HAMER inc. case	
HDS1	650.00
HCS1	700.00
HSL	1300.00

**PALMA ACOUSTICS**

300N	17.50
580	24.00
500	17.00

**KASUGA ACOUSTICS**

G100L	65.00
G200	83.00
D400	159.00
F180	86.00
D300	111.00
T250 12-str.	97.00
HC40	189.00
HC600	255.00

**KASUGA ELECTRICS**

SG360CH	160.00
DE480S	185.00
LG1000BS	275.00
LG600B	205.00
SE600N	210.00
SA600C	220.00
PB420S	179.00

**JHS ACOUSTIC ENCI**

JHS ELECTRICS	
X309	299.00
ES375N	220.00

**HONDO ACOUSTICS**

H90N	22.00
H308A	27.00
H310A	34.00
H316A	39.00
H330A	44.00
H130A	38.00
H155A	40.00
H155B	44.00
H156A	54.00
H160A	49.00
H330C	46.00
H340A	50.00
H118A	32.00
H119A	35.00
HJ200A	69.00
HJ200N	72.00

**HONDO ELECTRICS**

EG502	39.00
HES5000	59.00
HLP2BS	72.00
HLP2B	72.00
HLP2N	79.00
HRB2S	110.00
HFS3N	66.00
HL-J	49.00
HFP2N	79.00
HRB2B	110.00

**With Di Marzio pick-ups**

HDLP2W	99.00
HDLP2W1	99.00
HDFS3N	115.00
HDFP2B	96.00

**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 Classics	
G225	61.00
G230	69.00
G235	77.00
G240	87.00
G245	97.00
G250s	109.00
G255s	126.00

**Folk & Jumbo**

FG325	65.00
FG330	73.00
FG335	89.00
FG340	101.00
FG345	116.00
FG512	125.00
FG350w	125.00
FG365s	135.00
FG375s	165.00
FG365sb	84.00
FG351sb	120.00
FG312	93.00
SG412sb	96.00

**Electrics**

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

**NORLIN**

GIBSON	
Howard Roberts	845.00
Byrdland	1263.00
L5CES	1386.00
Johnny Smith DN 2p/u, Nat.	1453.00
Johnny Smith D, S/b	1453.00
Johnny Smith N, 1p/u	1407.00
Johnny Smith, S/b	1407.00
Super 400 CES, Nat	1514.00
Super 44 CES, S/b	1316.00
Byrdland, Natural	1098.00
L-5C, Single Cutaway Acoustic Nat.	1078.00
Super 400 C Outfit.	
Single Cutaway	
Acoustic, Nat.	1215.00

ES-175D	613.00	320	60.00
ES-345 TD, Cherry	673.00	BANJOS & MANDOLINS	
ES-345 TD, S/b	698.00	AA Tenor	3816.00
ES-345TD, Walnut	673.00	AA 5 String	3816.00
ES-355 TD-SV	875.00	Tenor	3186.00
ES-335 TD, Cherry	529.00	5 Str.	3816.00
ES-335 TD, S/b	555.00	TB-800 Tenor D L	1428.00
ES-325 TD	446.00	TB-250 Tenor	817.00
Les Paul Recording White	612.00	TB-100 Tenor	569.00
Les Paul Recording Nat.	590.00	RB-800 D L	1489.00
Les Paul Triumph Bs White	598.00	RB-250 5-String	813.00
Les Paul Triumph Bs Nat.	572.00	RB-100 5-String	569.00
Les Paul Custom, Ebony	622.00	PB-800 D L Banjo	1435.00
Les Paul Custom, White	679.00	PB-250 Plectrum Banjo	813.00
Les Paul Custom, Cherry	644.00	F-5 Artist Mandolin	1464.00
Les Paul Custom, Wine	622.00	F-12 Artist Mandolin	1221.00
Les Paul De Luxe, Gold	505.00	A-12-Mandolin	781.00
Les Paul De Luxe, Cherry	529.00	821	57.00
Les Paul Signature, Gold	546.00	822 12 str	62.00
Les Paul Signature Bs, Gold	529.00	823	57.00
Citation outfit	3789.00	824	77.00
Les Paul Signature, tobacco brown s/b	573.00	825	94.00
Les Paul Signature bs, tobacco brown s/b	555.00	Solid Range	
Les Paul d/l tobacco brown s/b	529.00	Saxon 830 Sld. Electric	117.00
Les Paul d/l wine red	505.00	Saxon 831 Sld. Electric	98.00
Les Paul ctm tobacco brown s/b	644.00		
SG Custom, White	613.00		
SG Custom, Walnut	589.00		
SG Custom, wine red	589.00		
SG Custom w Bigsby, walnut	597.00		
SG Custom w Bigsby, white	625.00		
SG Custom w Bigsby, wine red	597.00		
SG Standard, s/b	429.00		
SG Standard, white	429.00		
S-I nat. satin	337.00		
SG Std., Walnut	402.00		
SG Std., Bigsby	412.00		
SG Std., Bigsby, Walnut	412.00		
SG-St. Bigsby, Sunburst	439.00		
L6-S Custom, Black	425.00		
L6-S Custom, Nat.	425.00		
L6-S De Luxe, Wine	334.00		
L6-S De Luxe, Nat.			



3067 Matt Finish	65.00
3068	75.00
3069	95.00
3070 Handmade	135.00
3071 Handmade	218.00
<b>STUDENT GUITARS</b>	
3057 Dulcet	25.99
3058 Constanta	19.99
1512 Kanaas	16.35
3050 Super Dulcet	29.99
1514 El Chico	16.35
<b>TERADA GUITARS</b>	
3045 TG315 classic	109.95
3046 TG312 classic	99.95
3047 TG307 classic	74.95
3048 TG370 classic	209.95
3049 TG360 classic	179.95
3187 FW628 jumbo	145.95
3188 FW624 jumbo	135.95
3189 FW625 jumbo	112.95
3190 FW615 jumbo	107.95
3191 FW659B jumbo	126.95
3192 FW615E electric	129.95
3191 FW613 jumbo	97.85
3195 TW100 Hand-crafted	345.95
3196 TW70 Hand-crafted	220.95
3197 FW655N Signature	136.95
<b>APPLAUSE BY KAMAN</b>	
AA14	169.95
AA24	169.95
<b>GUYATONE</b>	
B-string pedal steel	375.00

### ROSETTI

<b>EPIPHONE</b>	
P.765	335.00
P.745	249.00
P.725	199.00
FT146	99.95
FT133	89.95
FT145 Jumbo	89.95
FT165 12/s	129.95
EC20 Classic	69.95
EC15	49.95
FT130 Folk	79.95
FT135 Folk	92.50
FT140	84.95
FT150	129.95
FT160	104.95
FT120 Folk	69.95
CO60 Classic	189.00
EC25 Classic	129.95
EC20 Classic	69.95
EC15 Classic	59.95
Electric:	
S350 Scroll	175.00
S450 Scroll	245.00
S450N Scroll	255.00
S550 Scroll	265.00
S550N Scroll	275.00
ET285 Bass	149.95
N180 Nova	129.95
N245 Nova	169.95
N295 Nova	159.95
N390 Nova	199.95
<b>EROS</b>	
9352	59.95
9357	64.95
9353 Folk	49.95
9356 12/s Folk	54.95
9350 Folk	29.95
9351 Folk	39.95

<b>KI&amp;O-SUZUKI</b>	
9502 Classic	53.95
9503 Classic	69.95
9504 Classic	64.95
9505 Classic	67.95
9583 H/made Classic	99.00
9651 Folk	60.95
9852 Folk	63.95
9653 12/s Folk	72.95
9607 Folk	64.95
<b>TATRA</b>	
9198 Classic	25.25
3225 Classic	29.75
Hi-Spot Nylon	18.50
Hi-Spot Steel	17.50
<b>ROSETTI ELECTRICS</b>	
Colt 45	366.00
9660 Lynx	44.95
9661 Lynx bass	44.95
<b>RAIMUNDO CLASSICS</b>	
R106	39.95
R112	46.50
R123	67.50
R128	85.50
R140	109.50
R155 + case	440.00
R150 + case	350.00

### SHERGOLD

Modulator	213.36
Modulator bass	245.35
Modulator 12-string	232.75
Cavalier	305.00
Cavalier 12-string	322.60
Cavalier double 6/4	568.00
Cavalier double 12/4	578.92
Cavalier double 12/6	571.95
Available through Barnes & Mullins:	
Meteor	167.94
Masquerader	182.26
Masquerader 12-string	200.60
Double-neck 4/6	403.80
Double-neck 4/12	423.56
Marathon bass	200.57
Double-neck 12/6	440.30
l/h models 10% extra.	

### STRINGS & THINGS

<b>MUSIC MAN</b>	
Stingray 1	433.00
Stingray 2	433.00
Stingray bass	433.00
Sabre 1	399.00
Sabre 2	399.00

### SUMMERFIELD

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

<b>Musical series:</b>	
MC100	218.90
MC200	244.50
MC300	270.50
MC700	270.50
POA	
<b>Concert series:</b>	
CN100	204.45
CN100 AV	218.95
CN200	214.50
CN200 WH, AV	222.95
CN250	232.55
<b>Iceman series:</b>	
IC300 KR	281.50
IC210 BS	242.50
IC100	232.75
IC200 BS	242.15
IC400 MO	295.50
IC400 AV	309.50
<b>Jazz series:</b>	
SA100 BS	264.62
SA400 CH	308.74
SA case only	43.35
FA100 BS	237.39
FA100 NT	259.03
FA100 case only	40.15
FA300	389.69
FA800	399.25
FA300 case only	48.95
2453	258.95
<b>Rock series:</b>	
2388B	218.05
2389B	278.20
2388B case only	45.75
2402	309.40
2402 WH	340.70
2404	304.58
2404 case only	56.15
<b>George Benson models:</b>	
GB10	545.00
GB20	585.00
<b>Ibanez Artist:</b>	
2616	309.50
2617	327.90
2618	325.65
2618/12	345.00
2619	367.15
2622	450.00
2622	496.94
2626	378.35
2629	327.15
2630	344.75
2630	355.50
2635	342.35
2640	650.00
2700	470.50
2700	520.25
2710	442.50
<b>Ibanez Pro</b>	
2670	979.55
2671	425.75
2676	580.40
2680	320.00
2681	423.30

<b>2608</b>		
165.00	2251	
199.25	2251 case only	
123.15	<b>SERENATA STUDENT GUITARS</b>	
119.25	CN101-1	11.99
120.75	CN104	14.50
125.45	CN120	23.50
138.85	CN130	28.60
133.50	<b>WING</b>	
78.45	<b>Rickenbacker Solid</b>	
62.35	420	239.63
71.55	430	285.19
64.66	450	307.12
64.65	450/12	351.00
69.25	460	342.56
64.65	480	325.89
67.75	620	421.88
72.25	950	259.88
73.15	4080	943.31
165.00	4080/12	1290.99
165.00	<b>Semi-Acoustic</b>	
175.00	329	408.38
190.00	330	399.38
190.00	330/12	513.00
190.00	335	457.31
190.00	340	393.75
190.00	360	469.13
190.00	360/12	545.06
190.00	362/12	1105.31
190.00	370	513.00
190.00	360/12F	486.00
190.00	<b>Bass</b>	
190.00	3000	345.94
190.00	3001	366.19
190.00	4000	415.13
190.00	4001	448.88
190.00	4002	943.31
190.00	4005	531.56
<b>W.M.I.</b>		
825.00	G101 Std. Fik	10.95
1050.00	K200 Folk	16.95
1500.00	K320 Concert Folk	20.95
2500.00	KD28 Jbo Western	33.50
2500.00	KD28 12 12st Jbo	39.50
2500.00	K.410 Concert D/Lux	26.50
2500.00	K.442 Auditorium Folk	23.95
2500.00	K.550 Jbo pce black	33.95
585.00	KDG 70 D/I Jbo	39.50
795.00	K.475 J.L. Seagull	23.95
575.00	<b>Classical:</b>	
750.00	KC.265 Student	18.75
750.00	KC.333 Concert	19.75
250.00	KC225 Classic	15.50
285.00	KDG50 D/I Classic	26.95
98.50	<b>Electric:</b>	
98.50	KIB. 130 Bs long scale	29.95
98.50	E.120 Single p/u	23.95
98.50	K2T. S.G. 2 p/u	27.95
102.00	<b>Banjo:</b>	
120.00	KB.52 Deluxe	39.50
<b>WOODS</b>		
37.53	G 152 Folk	37.53
126.00	G 180 Classic	32.53
126.00	G 190 Classic	45.00
97.00	G 140 Jumbo	49.47
119.00	KM6A mixer	190.49
126.00	CE1 chorus	137.28
97.00	<b>CANARY (EX. VAT)</b>	
294.00	10/2	294.00
235.00	10/2 sub	235.00
441.00	10/4	441.00
441.00	16/2	441.00
329.17	10/4 sub	329.17
POA	15/2	POA
POA	20/2	POA
289.89	400W amp	289.89
<b>Electronic Crossovers:</b>		
75.00	3-way	75.00
84.37	4-way	84.37
<b>CALREC (EX. VAT)</b>		
135.38	Stingray	135.38
171.00	Stingray Super	171.00
219.38	Stingray combo	219.38
132.75	Stingray bass	132.75
229.50	Stingray bass combo	229.50
252.00	Stingray super combo	252.00
171.00	Marlin	171.00
115.00	Sieve	115.00
155.00	Scorpion	155.00
165.00	Scorpion Custom	165.00
69.00	Wasp	69.00
86.10	Hornet	86.10
130.50	Hornet Custom	130.50
106.50	Cobra P.A.	106.50
139.50	Cobra bass combo	139.50

# AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

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

<b>ATLANTEX</b>	
<b>MXR</b>	
Pignose amp	87.50
Stereo compander	189.75
Stereo graphic	227.50
Digital delay	1078.57
31-band graphic	427.57
2x15 band graphic	401.27
Mini limiter	149.95
Auto phaser	212.75
Auto flanger	310.90
Flange/phase rack	1210.95

Pro-rack	163.65
<b>BEYER (EX. VAT)</b>	
M160N Hypercardioid	150.90
M160C w. cannon	154.99
M260N Hypercardioid	60.72
M260C w. cannon	64.45
M260SM w. switch	78.91
M260NC2 w. cannon + switch	82.99
M500N Hypercardioid	79.97
M500C w. cannon	85.02
M67N cardioid w. switch	66.52
M67C w. cannon	72.03
M69N cardioid	53.31
M69C w. cannon	56.96
M88N Hypercardioid	113.99
M88C w. cannon	117.71
M101N Omni	71.68
M101C w. cannon	77.34
M201N Hypercardioid	68.66
M201C w. cannon	70.92
<b>B.M.S.</b>	
Phoenix PHA 1	199.00

PHS 1	108.00
PHS 2	112.00
<b>BOOSEY &amp; HAWKES (ELECTROSONICS)</b>	
<b>LESLIE</b>	
60	528.00
110	277.00
122	706.00
122RV	852.00
130	473.00
145	666.00
147	708.00
147RV	841.00
251	687.00
330	754.00
520	717.00
540	708.00
705	462.00
710	788.00
720	954.00
760	729.00
770	722.00
820	558.00
860	791.00
910	907.00
<b>Pre-Amps</b>	
7880-1	194.00
9340-1	87.00

9370-1	119.00
9420-1	126.00
9875-1	97.00
<b>BOSE</b>	
<b>(exc VAT)</b>	
1800 Amp	725.00
Pr 800 spkrs w eqfr	555.00
Pr 800 spkrs add-on w/out equalizer	479.50
800 equalizer	75.50
Pr tripot stands for 800 spkr	107.00
TC18 transit case	160.00
<b>BRODR JORGENSEN</b>	
<b>ROLAND</b>	
JC 60 60W combo	399.00
JC 120 120W com	509.75
JC 80 80W combo	425.00
SB 100 160W combo	575.00
RE301 bass combo	605.00
RE301 echo	575.00
RE201 echo	449.00
DC50	225.00
KM4 mixer	62.79

<b>BURMAN (EX. VAT)</b>	
PRO 501 50W	282.00
PRO 502 50W	322.00
PRO 2000 100W	385.00
PRO 4000 bass 100W	487.00
<b>EXTENSION CABS</b>	
502E	118.00
2000E	132.00
4000E	227.00
<b>CALREC (EX. VAT)</b>	
<b>ENTERTAINMENT MICROPHONES</b>	
CM 602D Omni	32.00
CM 652D Full Rge	32.00
CM 654D Hand Held	33.70
CM 656D Ball	33.70
Headed	40.00
Power supplies and leads extra	40.00
CM 652D Full Rge	27.89
CM 654D Hand Held	27.89
CM 656D Ball	27.89
Headed	34.32

<b>CANARY (EX. VAT)</b>	
10/2	294.00
10/2 sub	235.00
10/4	441.00
16/2	441.00
10/4 sub	329.17
15/2	POA
20/2	POA
400W amp	289.89</



Monitor 80/130	166.00	1072 100W L & bs.	127.57
<b>SPEAKER UNITS</b>		1073 50W PW.	118.84
2 x 12 Flare Bs 120W	150.00	1074 100W PA.	153.50
4 x 12 Lead 240W	169.00	1075 100W Slave	111.36
1 x 18 100W	130.00	1060, sound/light control	
2 x 12 120W PA pr	170.00		43.47
2 x 12 1 Hn 120W pr	209.00	1061, lighting cabs, set	
1 x 12 Hn 120W pr	172.50	3	50.60
2 x 12 1 Hn 240W pr	235.00	1949, fuzz sound,	10.36
1 x 15 TH Base Bin	165.50	1041, minireverb	
2 x 12 TH Bass Bin	175.00	mixer, 6 chan	66.50
<b>Mini Bin</b>	150.00	1041F, footswitch	2.88
<b>Full Range Flare</b>	225.00	Celestion spkrs:	
Horn Units (2)	132.00	1051, G12M, 25W	15.33
Horn unit (P2)	75.00	1052, G12H, 30W	18.28
Horn unit (P4)	124.00	1053, G15M, 50W	22.98
Mon. 1 x 12 60W	99.00	1055, G...&C, 100W	41.23
		1056, S10, 15W	5.49
<b>ACCESSORIES</b>			
Mantis	156.00		
Reverb Unit	80.00		
Constellation 12/2			
mixer	312.90		

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

<b>FENDER</b>	
Dual Showman, cab.	
2 x D 130F JBL	289.85
Dual Showman, enc.	
2 x D 140F JBL	315.08
Dual Showman, top	340.27
Quad Reverb, 4 x 12-inch speakers	464.85
Quad Reverb, 4 x 12-inch speakers	671.65
Super Six, 6 x 10-inch speakers	451.95
Vibrosonic Reverb 1 x D 130F JBL	426.85
Twin Reverb, 2 x 12-inch speakers	398.60
Twin Reverb, 2 x D 120F JBL	498.81
Bandmaster, 2 x 12-inc enc.	252.05
Bandmaster, 2 x D 120F JBL	564.20
Badmaster, top	242.61
Bandmaster enclosure	151.22
Super Reverb, 4 x 10-inch	340.85
Super Reverb, 4 x D 110F JBL	526.81
Pro. Reverb, 2 x 12-inch	316.08
Vibrolux Reverb, 2 x 10-inch	263.73
De Luxe Reverb, 1 x 12 inch	£216.92
Princeton Reverb, 1 x 10-inch	169.65
Princeton, 1 x 10-inch.	122.45
Champ, 1 x 8-inch	65.10
Super Twin	443.62
300PS guitar enc.	262.55
300PS guitar top	508.71
Tube reverb 220V	131.25
Vibrochamp 1 x 8	71.28
Bassman 100, top	217.40
Bassman, 100, enclosure	217.40
Bassman 50, 2 x 15-inch	185.88
Bassman 50, 2 x D 140F JBL	305.61
MusicaMaster bass, 1 x 12-inch	106.70
Bassman 50, top	176.42
Bassman 100	276.19
300 PS enclosure, bs	311.80
PA 100 top	281.59
PA 100 column	92.72
HI Freq. Horn	56.85
PA160 Amp Top	450.21
PA160 SC3-10 column	94.77

### CLEARTONE

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

### DARBURN

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

### ELECTRO-VOICE (EX. VAT)

<b>Components</b>	
1823, 110W driver	57.00
1829, 60W driver	61.00
EVMI2L speaker	105.00
EVMI5B speaker	109.00
EVMI5L speaker	108.00
EVMI8B speaker	114.00
T350, VHF driver	76.00
P.A. 30A	39.69
P.A. 12	28.44
T.35	35.50
ST.350A	66.00
<b>Cabinets</b>	
Elim 1A	550.00
Elim 3	360.00
Elim 4	390.00
FM12-2	245.00
<b>Microphones</b>	
660 Super Cardioid	57.00
DS 35 snl D Cardioid	68.00
RE 11 Super D	
Cardioid	99.00
RE 20 Cardioid	258.00

### Cabinets

Elim 1A	550.00
Elim 3	360.00
Elim 4	390.00
FM12-2	245.00

<b>Microphones</b>	
660 Super Cardioid	57.00
DS 35 snl D Cardioid	68.00
RE 11 Super D	
Cardioid	99.00
RE 20 Cardioid	258.00

### ELKA-ORLA

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

### FAL

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

### FARFISA

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

### FUNKSHUN

1 x 12" 50W all purp	46.37
1 x 12" Pro 75W all purpose	49.72
2 x 12" 100W/P.A. disco	82.00
2 x 12" Pro 150W P.A./disco	88.72
2 x 12" Pro w hrn 150W P.A./disco	108.81
2 x 12" 100W Guitar	82.00
2 x 12" Pro 150W Guitar	88.72
Baby Bin 75W 1 x 12"	
P.A./Disco w sgl 25W horn	105.46
Reflex 1 x 15" 100W P.A./Disco	102.11

Reflex 1 x 15" 125W Bass/Heavy Duty P.A./Disco/Organ	128.90
Mini Bin 100W 1 x 15" P.A./Disco	100.44
Mini Bin 125W 1 x 15" Bass	127.22
Bass Bin 100W 1 x 15" P.A./Disco	130.57
Bass Bin 125W 1 x 15" Bass Guitr	157.36
Single High Hn 50W	32.48
Twin High Hn 100W	52.74
Horn Unit 2 x 25W Upper Mid Range (small), Fibreglass R.C.F. 100W Middle Range	58.59
Horn with lid	143.96
Wedge Monitor 75W 1 x 12"	58.59
Flight cases and empty cabs	POA

### G.M.S.

<b>P&amp;N microphone stands:</b>	
CT 102S, floor	15.64
GM167, floor	8.10
GM119F, boom stand	20.70
GM139, boom stand	16.18
GM115, boom	7.83
GM120, boom	9.41
GM121, boom	10.42
GM137, boom	8.86
GM109, table top	6.06
GM111, table top	9.27
GM148, low level	9.23
GM149, low level	10.61

### C. E. HAMMOND

<b>EX. VAT</b>	
<b>CERWIN VEGA</b>	
Vocal Systems	
V.20 100 Watts	170.00
V.30 150 Watts	280.00
V.32 300 Watts	380.00
V.33 300 Watts	410.00
V.35 300 Watts	560.00
VH.36 400 Watts	710.00
Instruments Systems	
G.32 200 Watts	285.00
B.36A 300 Watts	395.00
B.36MF 300 Watts	475.00
B.48 300 Watts	580.00
B.48MF 400 Watts	650.00
B18C 300 Watts	280.00
Stage Monitors	
SM12-2 150 Watts	16.00
SM15-2 200 Watts	276.00
SM18-2 300 Watts	406.00
BM4-4 100 Watts	146.00
Speaker Components	
MLT-1 Horn only, medium throw	65.00
MLT-4 Horn only, long throw	260.00
MF40 Drivers for above	55.00
MF50 Drivers 8 ohms	185.00
RMH-1 Horn, radial + 2	
MF40 + 6 PZ1 UHF	345.00
L48CF Folded Horn	595.00
L48SE Folded Horn	835.00
500 Watts	
Electronics	
GE2 Graphic Eqizr	385.00
A3001 Stereo Power Amplifier 365W	835.00
A1800HF Stereo Power Amplifier	555.00
A18001 Commercial Power Amp 225W	625.00
A1800M Stereo Power amp w. meters 225W	595.00
DM1 Disco Mixer	455.00
DB100 Bass excavator	35.00

### HH ELECTRONIC

<b>AMPLIFIERS</b>	
VS Musician 100W rvb	180.79
VS Bass amp 100W	147.31
VS Musician rvb combo 100W	267.01
IC100L Amp	175.77
VS Bass combo 100W	267.84
IC100L Combo	262.82
Studio 50 Combo	160.70
<b>INSTRUMENT LOUDSPEAKERS</b>	
112 BL 4 x 12 200W	189.16
215 BL 2 x 15 200W	204.23
<b>PA AMPS</b>	
MA100 5 ch 100W	190.00
SM200 6 ch 2 x 100W stereo	395.28
S150-D power amp	399.17
S150 slave 100W	115.50
<b>PA LOUDSPEAKERS</b>	
212 DC 2 x 12 100W	118.85
Mini horn 50W	75.33
PRO 100 12" + radiator	128.90
PRO 150 15" + radiator	152.33
PRO 200 2 x 12" + radiator	180.79

Unit radial.	125.55
Unit bass	130.57
Concert radial.	131.54
Concert Midrange	152.71
Concert bass horn	161.78
Mon combo	175.77
Monitor	93.74
<b>ECHO UNITS</b>	
Digital Multi echo	TBA
Digital Vari-echo	TBA
19" rack mount	TBA
<b>MIXERS</b>	
8/2	306.96
8/2 cannons	355.32
12/2	371.95
12/2 cannons	409.75
16/2	538.27
16/2 cannons	589.68
Effects module	185.98
<b>COMPLETE SYSTEMS</b>	
A system	505.40
B system	811.54
C system	1007.02
D system	1345.06
Unit P.A.	1987.51
Concert P.A.	2992.21

### HIWATT (EX. VAT)

<b>A.P. AMPLIFIERS</b>	
DR504 50W	193.75
DR103 100W	217.00
DR201 200W	271.25
DR405 400W	348.75
MCA108 Solid State 180W	248.00
<b>SPEAKER ENCLOSURES</b>	
SE4123 4 x 50W 12" spkrs	201.50
SE4122 4 x 70W 12" spkrs	217.00
SE4129 4 x 100W 12" spkrs	232.50
SE2150 2 x 14" 100W spkrs	255.75
P.A. and ext. range enclos:	
SE2120 2 x 12" 150W prog	201.50
SE320 4 x 12" 300W prog	271.25

### COMBINATION AMPLIFIERS

SA112 50W 1 x 12" spkr	248.00
SA112FL 100W 1 x 12" spkr	279.00
SA115 50W 1 x 15" spkr	263.50
SA115FL 100W 1 x 15" spkr	294.00
SA212 50W 2 x 12" spkrs	263.00
SA212R 100W 2 x 12" spkrs, rev/vib	308.45
All combination amplifiers available with ATC speakers at extra cost.	
<b>COMPLETE P.A. SYSTEMS</b>	
112B bs hn bn 1 x 12" ATC 200W prog	224.75
112M mid hn bn 1 x 12" ATC 150W prog	209.25
HFL RCF High freq hn	186.00
HFS RCF High freq hn/lens.	308.45
425H Piezo tweeter array	93.00
112SM Stage floor monitor ATC/Piezo, 100W	217.00
Type D 16-4 16 ch subgrp mixer	1937.50
XO231 3 way elec. crossover	310.00
DR112 100W P.A. amp	240.25
DR203 200W P.A. amp	294.50
<b>POWER AMPLIFIERS</b>	
STA100 100W 'slave' valve	186.00
STA200 200W 'slave' valve	240.25
STA250R 'Tube State' 250W	263.50

### HOHNER

Schaller Solo Uni	94.25
Orgaphon 60 Amp	434.80
Orgaphon 130 Amp	416.75
OTS 130 Speaker	316.70
Orgaphon Box 80 Spk.	185.55
Dynamite	41.15
Leslie 830	887.90

### HORNBY-SKEWES

JHS	
C3	32.00
CD6SD	42.50
CD15T	68.00

CD50T	95.00
<b>Reverb units</b>	
Z2 battery	51.50
Z2M	59.50
Echo unit	
SS100	115.00

### KEMBLE

<b>YAMAHA</b>	
<b>Combs:</b>	
G25112	155.00
G50112	230.00
G100B212	320.00
G100115	342.00
G100410	389.00
B50115	280.00
B100115	375.00
A0112T	285.00
A4115H	415.00
A0140H	466.00
<b>Stacks</b>	
G100 head	220.00
B100 head	175.00
212s spkr	236.00
412s spkr	272.00
115s spkr	250.00
115L spkr	245.00
610s spkr	340.00
2151 spkr	355.00
<b>P.A. mixers</b>	
PM1000/16	3500.00
PM1000/24	6500.00
PM700	1500.00
PM430	675.00
PM180	400.00
PM170	290.00
EM150	425.00
EM120	335.00
<b>Power Amps</b>	
<b>Power amps</b>	
P2100	365.00
P2200	530.00
<b>Speakers</b>	
SO110T	125.00
SO112T	212.00





A3S-T	21.60
A31PC-S	15.60
A50-XC	18.60
P300R	10.20
SR SERIES	
SR101-2E	1017.00
SR102	279.00
SR103	234.00
SR105C-E6	390.00
SR106-2E	129.00
SR107-2E	204.00
SR108	582.00
SR109-2E	534.00
SR110-2E	153.00
SR112	234.00
SR116	264.00
A101A	82.20
A101B	16.20
A120A	28.80
A103A	24.60
A105A	57.60
A112A	39.60
A112B	57.00
A112C	15.60
A30A	52.80

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

<b>August Amplification</b>	
PA 100 4 ch	119.99
2 x 12 A Cols prs.	154.40
2 x 12 PA Hn Cols prs.	172.50
1 x 12 PA Cols prs.	99.99
1 x 12 PA Cols pr	119.25
2 x 12 inst. Cab.	82.25
"V" 4 x 12 Inst. Cab.	140.00
1 x 15 Folded Hn Bin.	145.00
Add on Hn per pr	64.80
Full-mix PA 100	149.99
Power slave 125 amp	94.50
1 x 15 Super bin w hn.	167.00
1 x 15 Mini bin	124.30
1 x 15 Super mini bin	145.80
<b>August Disco Consoles</b>	
MD3 Garrard dks	218.45
MD1	153.25
MD3 100	286.25

### SOLA SOUND

Reverb mixer	45.20
6-ch mixer	37.79
Graphic equaliser	45.20
Mighty Atom amp	27.90
Compact 10	41.85
Sola 30W amp	89.64
Buckeroo 7W amp	33.13

### SOUNDOUT (EX. VAT)

M200 Mono slave	141.00
S400 Stereo slave	217.50
M174M 4-chan mic mixer	97.50
"M174 170W mixer amp	165.50
M206 200W c ch. w. rvbs.	210.00
<b>Speakers</b>	
DL6 100W full range	117.00
DL8 200W full range	216.00

### ASBA

<b>Asba Metal</b>	
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
10 x 10 Tom Tom	103.78
14 x 14 Tom Tom	142.57
15 x 15 Tom Tom	146.72
18 x 16 Tom Tom	157.35
<b>Snares</b>	
14 x 5 wood	128.01
14 x 5 metal	128.01
14 x 6 1/2	136.28
<b>Stands</b>	
Snare	31.50

System 200 stack	412.50
SP2 tweeter	33.00
SP4 tweeter	51.00
SP5 tweeter	37.50

### SIMON KING MUSIC

2 x 12 Inst. cab. 75W	77.00
2 x 12 PA cols pr.	
100W	148.00
4 x 12PA cols split prs	
200W	293.00
4 x 12 inst. cab. 150W.	135.00
<b>Loudspeakers</b>	
HE1c, 1 x 12, 50W	60.00
HE2c, 2 x 12, 100W	93.00
DL3, 100W F/rng	183.00
DL6, 100W F/rng	108.00
Series VIa	246.00
Series VIb	186.00
SP 18 pre amp	135.00

### SOUNDRAFT

16/2 mixer	1000.00
12/4 mixer	1500.00
16/4 mixer	1800.00
<b>Soundcraft/Court Acoustic</b>	
PA's prices on application.	
Options arranged	
SPII 50W hn	30.00
SPIV 100W hn	51.00

### STRAMP

2100-A, 100W amp top	213.60
2120-A, 120W amp top	199.30
3120-A, 120W, 4-chn amp, top.	192.30
SL100, 120W slave amp	127.90
SL200, 240W slave imp	177.90
W10, 10-chn mixer	577.15
W16, 16-chn mix	1427.90
X-2 Cross-over	113.60
<b>K-85 Power Baby combo</b>	
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

<b>MUSIC MAN</b>	
<b>Combo Amps</b>	
112-65	428.62
115-65	471.90
210-65	471.90
212-65	558.49
410-65	558.49

210HD-130	558.49
212HD-130	649.41
410HD-130	649.41
112RP-65	349.95
112RD-65	349.95
112RP-100EVM	449.95
112RD-100EVM	449.95
212HD-130EVM	699.41
<b>Heads</b>	
65	316.05
65REV	385.27
HD130	402.63
HD10REV	471.90
<b>Speaker Enclosures</b>	
115RH65	267.84
212RH130	318.06
412GS	342.04
115RH-65EVM	297.84
210RH-130	199.95
212RH-130EVM	368.06
412B	369.95

### THEATRE PROJECTS (EX. VAT)

<b>STUDIO MONITORS</b>	
9844A 30W	400.00
9845 50W	470.00
9846-8A 100W	495.00
9849A 60W	330.00
<b>CROSSOVERS AND MIXERS</b>	
1650 28 band equalizer	530.00
729A 2 chan. 24 freq. equalizer	668.00
N500F 250W X-over	120.00
N501-8A 100W X-over	47.00
N800D 75W X-over	57.00
<b>AMPLIFIERS</b>	
9440A 2 x 225W	635.00
1224 60W/30W bi-amp	240.00
1609 100W/50W bi-amp	470.00

### MUSIC SPEAKERS AND COMPONENTS

403A 8" 12W	9.00
405 8G 4" 10W	9.50
411 5" 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
121-16B HF 50W	190.00
328 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)

<b>Combos</b>	
YGM-3 30W rvb	126.00
YGM-4 40W rvb	147.00
YRM-15C	231.00
YGL-3 7win rvb 90W	276.00
YBA-2B Bs mate 30W	126.00
YBA-4 50W 15" spkr.	195.00
<b>Amplifiers</b>	
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/rem.	186.00
YBA-3	171.00
<b>Speaker Systems</b>	
YS-15P 15" ported bs.	108.00
YT-15 2 x 15" ld/bs	132.00
YF-10 4 x 10" ld/bs.	132.00
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
YCN-212 2 x 12" Vega cab 200W	192.00
<b>P.A. Amps:</b>	
YVN-3 P.A. rvb 30W	108.00
YVM-4 4-ch w/rvb	165.00
YVM-6 6-ch w/rvb	258.00
YPM-1 100W slave	108.00
<b>P.A. Speaker Systems:</b>	
YSC-2 4 x 12" cols pr	162.00
YSC-3 4 x 8" cols (pr)	126.00
YSC-8 6 x 8" cols (pr)	198.00
YSC-9 15 x 12" x hn cabs (pr)	480.00
YM-1 Mtr cabs (ea)	69.00
YSC-7A Cols (pr)	240.00
YSP-1 Sibilance Projector	63.00
YM-2 100W mon	114.00
4200 mixer-amp	165.00
BW4 cab (pr)	144.00
3400 mixer-amp	237.00
BW3 cab (pr)	186.00
BW2 cab (pr)	124.00
PM300 slave	174.00
PS600 stereo slave	345.00
BW1 cab (pr)	402.00
TSL 400	9.00
6401 6-ch mixer	165.00

### TURNER (EX. VAT)

1 x 15 Bs Hn	180.00
2 x 15 Bs Hn	340.00
1 x 12 Mid Ring, Hn	160.00
2 x 12 Mid Ring, Hn	280.00
1 x 10 Mid Ring, Hn	150.00
<b>Rad. Hn. + VHF</b>	
Tweets	300.00
Wedge 12" ATC + Hn.	220.00
Wedge 12" ATC + Diff Hn	320.00
<b>Wedge 12"</b>	
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	380.00
A500 Pro. Power amp	450.00
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
<b>Belden Multiway Cables</b>	
Cannon Pigs - stg.	on app
Boxes	..
Gauss Spkrs	..
JBL Spkrs	..

### VITAVOX (EX. VAT)

Tunderbolt	540.00
AK 156 15"	127.00
7390 14"	39.01
7391 13"	51.06
7391 14" Hihat pr	102.12
7392 15"	56.16
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
7400 21"	89.90
7397 22"	102.15
7397S 22" Swish	102.15
<b>AVEDIS ZILDJIAN CYMBALS</b>	
(Prices for all types except Switch and Pang as stated)	
(Available in Types and Weights as Catalogue)	
7386 8"	24.51
7387 10"	29.00
7389 12"	35.00

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
3X 40	104.50
3X 100	133.00
AX 40	104.50
AX 100	133.00
Dominator Mk III	107.00
Dominator Bass	119.00
Slave Power Stage 100	118.00
Slave Power Stage 200	206.00
Bandmixer 100 Mk II	169.50
Reverbmaster	254.00
Augiomastr Mk 2	435.00
Super Dual 12	97.00
Super 40	97.00
Starfinder 100 Bass	115.50
Starfinder Twin 15	137.50
Super Starfinder 200	192.50
1 x 12"	53.00
1 x 12" x/vol control	66.00
Club System	97.00
Club 2 x 12"	79.50
Band System	115.50
Band 2 x 12"	99.00
4 x 12" A Super	121.00
Intruder reflex 50	176.00
Intruder reflex 100	198.00
X39 reflex 100	346.50
X39 reflex 200	412.00
<b>SISGO</b>	
Revolving organ cabinets:	
SM/30 70W Leslie	377.00
SM/100 70W	624.00
SM/300 120W Leslie	856.00
SM/3000 200W	1163.00

### WHITE

<b>INST AMPLIFIERS</b>	
LW50 w sustain 70W	139.50
LW100 w sustain 120W	158.55
CM30 Combo w reverb	213.00
<b>P.A. AMPLIFIERS</b>	
PA100 6 ch PA amp 100W	122.49
PA150 6 ch A amp 150W	168.99
PA200 6 ch PA amp 200W	189.00
<b>POWER SLAVE AMPLIFIERS</b>	
PS100 100W	106.92
PS150 150W	119.43
PS250 250W	148.50
PS300 300W (stl)	184.22
<b>INSTRUMENT ENCLOSURES</b>	
A2004 x 12" 200W	157.68
A150 x 15" fidd hn bs enc 150W	216.63

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

7392B 15"	64.35
7392 15" Hihat pr	128.69
7393B 16"	57.00
7394B 17"	62.00
7395B 18"	67.50
7395B 18" Swish	78.01
7396B 20"	88.30
9376BS 20" Swish	88.30
7397B 22"	110.30
7397BS 22" Swish	96.00
<b>ROGERS</b>	
Outfits:	
Studio X	1035.89
Londoner V	619.43
Ultrapower VII	918.76
Starlighter IV	560.98
Greater London V	658.75
Headliner IV	455.33
Londoner VI	695.13

A150H as A150 w mid range hn	269.73
A250 1 x 18" fidd hn bs enc 200W	277.50
<b>P.A. ENCLOSURES</b>	
S50 1 x 12" 60W	59.85
S100 2 x 12" 120W	84.82
S150 1 x 15" w H.F.	
hrns 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
<b>CONCERT RANGE PA ENCLOSURES</b>	
B12 1 x 12" Mid rnge hn 200W	196.20
B15 1 x 15" bs hn 20	



Accusonic timpani 29 inch	666.50
Concert Tom-Toms:	
8"	39.08
10"	42.84
12"	45.40
13"	47.91
14"	54.22
15"	62.43
Paiste Cymbals and Gongs:	
2002:	
13" Hi-Hat Sound Edge	96.91
14" Hi-Hat Sound Edge	106.69
15" Hi-Hat Sound Edge	112.34
13" Hi-Hat	59.23
14" Hi-Hat	63.07
15" Hi-Hat	70.49
16" Crash, Med/Ride	40.25
18" Crash, Med/Ride	48.48
20" Crash, Med/Ride	60.11
22" Crash, Med/Ride	76.90
24" Crash, Med/Ride	92.71
18" China type	70.08
20" China type	89.04
8" Bell cymbal	30.23
11" Splash cymbal	35.96
Formula 602:	
13" Hi-Hat Sound Edge	96.91
14" Hi-Hat Sound Edge	106.69
15" Hi-Hat Sound Edge	112.34
13" Hi-Hat	75.92
14" Hi-Hat	80.90
15" Hi-Hat	90.49
16" Thin	51.66
18" Thin	62.15
20" Thin	77.52
22" Thin	99.32
24" Thin	119.44
18" Flat Ride Med.	70.10
20" Flat Ride Med.	89.05
18" China type	70.10
20" China type	89.05
No. 1 Seven Snd. set	30.32
No. 2 Seven Snd. set	35.67
No. 3 Seven Snd. set	61.60
No. 4 Seven Snd. set	70.08
No. 5 Seven Snd. set	70.08
No. 6 Seven Snd. set	70.08
No. 7 Seven Snd. set	89.05
14" Joe Morello Hi-Hat	88.97
17" Joe Morello	51.81
18" Joe Morello	59.08
20" Joe Morello	75.02
2" Finger Cymbals	6.88
22" Dark Ride	129.16
Cup Chimes with stand	176.14
Dixie Cymbals:	
14" Hi-Hat	28.40
16" Hi-Hat	20.07
18" Hi-Hat	25.39
20" Hi-Hat	33.25
Stambal:	
14" Hi-Hat	40.55
16" Hi-Hat	25.93
18" Hi-Hat	32.21
20" Hi-Hat	40.39

### FLETCHER, COPPOCK & NEWMAN

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

### GIGSVILLE

ARIA	
DO 5601 5-drum kit	449.50
DO 5800 8 Concert toms	329.80

### HOHNER

SONOR	
Outfits:	
KX984 metallic/celluloid	569.75
KX984 acrylic	599.75
KK1084 rosewood	734.45
KX924 metallic/celluloid	597.45
KX924 acrylic	657.80
KK1024 rosewood	759.25
KX925 metallic/celluloid	729.50
KX925 acrylic	772.40
KK1025 rosewood	944.45
KX metallic/celluloid	913.75
KX946 acrylic	974.00
KK1046 rosewood	1212.95
KX947 metallic/celluloid	1125.10

KX947 acrylic	1198.90
KK1047 rosewood	1498.75
KX9207 metallic/celluloid	904.40
KX9207 acrylic	958.35
KK0207 rosewood	1181.10
KX9409 metallic/celluloid	1087.15
KX9409 acrylic	1150.95
KK0409 rosewood	1413.10
KX9212 metallic/celluloid	1379.70
KX9212 acrylic	1465.40
KK0212 rosewood	1815.05
Snare drums:	
D500 14" x 5"	89.30
D505 14" x 5 1/2"	89.95
D506 14" x 6 1/2"	97.50
D525 14" x 5 1/2"	162.90
D561 Acrylic	89.95
Bass drums:	
G318 18" x 14"	153.65
G320 20" x 14"	167.30
G322 22" x 14"	167.30
G324 24" x 14"	181.70
Tom-toms: (single headed)	
T706 6" x 5 1/2"	63.55
T708 8" x 5 1/2" Set	63.55
T710 10" x 6 1/2"	42.60
T712 12" x 8"	42.60
T713 13" x 9"	45.95
T714 14" x 10"	53.50
T715 15" x 12"	64.95
T716 16" x 14"	78.15
Tom-toms: (double headed)	
T722 12" x 8"	56.40
T723 13" x 9"	66.35
T724 14" x 10"	78.45
T625 15" x 12"	92.90
T734 14" x 14"	105.55
T736 16" x 16"	115.35
T738 18" x 16"	128.65
Cymbals:	
Zymbor	
Z1002 12"	4.75
Z1003 13"	6.10
Z1005 14"	7.30
Z1007 16"	10.07
Z1009 18"	14.55
Z1011 20"	16.50

### HORNBY-SKEWES

TFL102	75.00
TFL104 snare	22.00
HOSHINO	
5075	389.00
8050	399.00
HM300	169.00
JK510 snare	43.00
S480 Snare stand	26.00
H280 Hi-hat stand	34.00
T360 Drum stool	41.00
C580 Boom stand	40.50

### KEMBLE

### YAMAHA

Kits — 9000 Series	
YD91245 Drums	745.00
YD9122w 5 Drums	657.00
Bass drums	
BD918A	180.00
BD920A	192.00
BD922A	212.00
BD924A	255.00
BD926A	263.00
Tom toms	
TT912AE	79.00
TT913AE	85.00
TT914AE	111.00
TT915AE	125.00
FT914AE	115.00
FT916AE	135.00
FT918AE	150.00
Snare drums	
SD065MB	119.00
SD065MB	122.00
SD065MB	126.00
SD065B	112.00
SD065B	114.00
SD065B	116.00
Kits — 7000 series	
YD7124W 5 Drums	640.00
YD7122W 5 Drums	534.00
Bass drums	
BD718A	133.00
BD720B	162.00
BD722B	180.00
BD724B	220.00
Tom toms	
TT712AE	65.00
TT713AE	69.00
TT714AE	94.00
TT714AE	95.00
FT716AE	112.00
FT718AE	148.00
Snare drums	
SD755MB	88.00
SD765MB	89.00
SD750MB	85.00
SD750B	72.00
SD755B	72.00
SD765B	82.00

### Concert toms

ET906C	36.00
ET908C	38.00
ET910C	43.00
ET912C	51.00
ET913C	56.00
ET914C	63.00
ET916C	73.00
ET916C	86.00
Simocymbals	
14" High hat(per pair)	38.00
16" Medium ride (each)	24.00
18" Medium ride (Each)	29.00
20" Medium ride (Each)	36.00
16" Crash ride (Each)	24.00
18" Crash ride (Each)	29.00
20" Crash ride (Each)	36.00
Simostandard	
14" High hat (Pair)	25.00
16" Medium ride (Each)	15.00
18" Medium ride (Each)	21.00
20" Medium ride (Each)	25.00
16" Crash (Each)	15.00
18" Crash (Each)	21.00
20" Sizzle (Each)	27.00

### NORLIN

### PEARL DRUM OUTFITS

6300/PFW 22" Bs.	873.00
6300/SFW 22" Bs	952.00
6301/PFW 24" Bs.	902.00
6301/SFW 24" Bs.	984.00
6302/PFW 22" Bs.	623.00
6302/SFW 22" Bs.	678.00
6302/PF 22" Bs.	688.00
6302/SF 22" Bs.	742.00
6302/PNP 22" Bs.	653.00
6302/SNP 22" Bs.	708.00
6304/PFW 24" Bs.	638.00
6304/SFW 25" Bs.	693.00
6304/SFW 25" Bs.	704.00
6304/SF 24" Bs.	759.00
6304/PNP 24" Bs.	666.00
6304/SNP 24" Bs.	722.00
6312/PFW 24" Bs.	557.00
6312/SFW 22" Bs.	546.00
6312/PF 22" Bs.	633.00
6312/SF 22" Bs.	671.00
6312/PNP 22" Bs.	603.00
6312/SNP 22" Bs.	643.00
6314/PFW 24" Bs.	591.00
6314/SFW 24" Bs.	642.00
6314/PF 24" Bs.	677.00
6314/SF 24" Bs.	728.00
6314/PNP 24" Bs.	642.00
6314/SNP 24" Bs.	642.00
6324/PFW 24" Bs.	529.00
6324/SW 24" Bs.	571.00
6324/sW 24" Bs.	571.00
6324/PF 24" Bs.	603.00
6324/SF 24" Bs.	633.00
6324/PNP 24" Bs.	568.00
6324/SNP 24" Bs.	610.00
6332/PFW 22" Bs.	494.00
6332/SFW 22" Bs.	525.00
6332/PF 22" Bs.	557.00
6332/SF 22" Bs.	589.00
6332 — PNP 22" Bs.	531.00
6332/SNP 22" Bs.	562.00
6342/PW 22" Bs.	440.00
6342/SW 22" Bs.	468.00
6342/PFW 22" Bs.	440.00
6342/SFW 22" Bs.	468.00
6342/PF 22" Bs.	496.00
6342/SF 22" Bs.	524.00
6355/PNP Concert	
Tom-toms	429.00
6355/SNP Concert	
Tom-toms	468.00
Snare Drums:	
6356 Cust Metal Snare 5 x 14"	51.00
6357 Cust Brass Snare 5 x 14"	71.00
6358 Cust Brass Snare 6 1/2 x 14"	71.00
Accessories:	
6360 Bs Drm Pedal	25.75
6361 Hi-Hat stand	31.75
6362 Cymbal floor stand	16.00
6363 Snare Drum stand	18.25
6364 Cymbal Boom stand	30.75
6365 Drummer's Stool	39.50
PEARL MAXWIN	
Outfits:	
6400 Stage-705 22" Bs Drum	245.00
6401 Stage-704 22" Bs Drum	218.00
6402 Studio-504 22" Bs Drum	199.00
6403 Studio-503 20" Bs Drum	126.00
Snare Drums:	
6410 Snare Drum Kit 5 x 14, 12"	36.75

6411 Metal Snare Drum, 5 1/2 x 14"	31.00
Chrome	346
6412 Wood Snare Drum, 5 1/2 x 14"	27.75
6413 Wood Snare Drum, 5 1/2 x 14"	23.50
Accessories:	
6420 Bs Drum Pedal	12.00
6422 Hi-Hat Stand	13.00
6423 Cym Floor Std	7.25
6424 Snare Drm Std	8.25
TOSCO CYMBALS	
14" Hi-Hats	38.00
15" Hi-Hats	40.00
18" Crash Ride	23.00
18" Medium Ride	33.00
20" Medium Ride	39.50

### ORANGE

Single drum kit	To order
Double drum kit	To order

### PREMIER (VAT)

Snares:	
33, 14 x 5 1/2	72.50
35, 14 x 5 1/2	76.50
36, 14 x 6 1/2	80.00
1002, 14 x 5 1/2	37.50
1005, 14 x 5 1/2	38.50
1035, 14 x 5 1/2	59.00
1036, 14 x 5 1/2	63.00
2000, 14 x 5 1/2	78.50
2001, 14 x 5 1/2	79.00
2003, 14 x 5 1/2	85.50
2005, 14 x 8"	87.00
2001, 14 x 4"	80.00
Outfits (w/out cymbals)	
202 2 20" BD	400.50
B202 w 22" BD	402.00
D202 w 24" BD	414.00
B201	388.50
B201	390.00
B203	494.50
D203	503.50
B204	580.00
D204	589.00
B304	488.50
D304	490.00
B305	502.00
D305	535.50
B305	537.00
D305	549.00
B308	573.50
D308	575.00
B404	587.00
D404	473.00
D604	474.00
D604	486.50
B605	563.00
D605	564.50
D605	576.50
606	704.00
8606	707.00
D606	731.00
B717 w 20" BD	648.50
D717 w 22" BD	650.00
D717 w 24" BD	662.00
B808 w 20" BD	865.50
B808 w 22" BD	868.50
D808 w 24" BD	892.50
1030 20" BD	369.00
D1030 22" BD	373.50
D1030 24" BD	378.50
1031 w 20" BD	246.00
B1031 w 22" BD	250.00
1033 w 20" BD	282.00
B1033 w 22" BD	296.00
B3304	546.50
B3305	600.50
D3717	739.50
Bass Drums:	
124, 28 x 14"	100.50
125, 24 x 14"	96.00
126, 26 x 14"	99.50
127, 18 x 12"	73.50
130, 20 x 14"	82.50
132, 22 x 14"	84.00
142, 22 x 14"	96.00
144, 24 x 14"	105.00
1150, 20"	69.50
1152, 22"	74.00
1154, 24"	79.00
1161, 20 x 14"	61.00
1163, 22 x 14"	63.50
1170, 20 x 12"	54.50
1171, 20 x 14"	55.00
1173, 22 x 14"	59.00
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116	54.00
118	57.00

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9295 drum outfit	766.65	3224CS bass drum	194.60	9675 snare drum	80.72	7588 snare drum	60.40	8813 tom tom	59.58	9234CS floor tom toms	108.57
9296 drum outfit	864.98	IMPERIAL STAR		9676 snare drum	87.55	SA7576 snare drum	47.29	8514 tom tom	66.58	9234S floor tom toms	108.57
IMPERIAL STAR		8516 bass drum	110.70	9678 snare drum	119.50	TD7876 snare drum	54.58	8514CS tom tom	68.13	9236CS floor tom toms	126.90
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8936 drum outfit	728.64	8522 bass drum	130.88	3206 snare drum	113.42	7204 snare drum	37.64	8515 tom tom	71.22	IMPERIAL STAR	
8989 drum outfit	932.08	8522CS bass drum	133.17	9245 snare drum	85.30	7306 snare drum	41.10	8515CS tom tom	72.77	8534 floor tom tom	83.89
8993 drum outfit	1273.44	8524 bass drum	141.20	IMPERIAL STAR		3208 snare drum	44.56	8516 tom tom	76.68	8536 floor tom tom	90.67
8967 drum outfit	824.69	8524CS bass drum	143.78	8005 snare drum	117.92	3208 snare drum	44.56	ROYAL AND SWING STAR		8536CS floor tom tom	92.22
8908 drum outfit	932.00	8526 bass drum	150.92	8006 snare drum	113.10	SUPERSTAR		SA7521 tom tom dr	42.28	8836 floor tom tom	99.66
8935 drum outfit	647.62	8822 bass drum	135.16	8045 snare drum	94.38	9512 tom tom	70.56	TD7812 tom tom dr	50.38	ROYAL AND SWING STAR	
8705 drum outfit	588.57	8824 bass drum	145.99	8046 snare drum	106.59	9513 tom tom	74.61	7512 tom tom	42.28	SA7534 floor tom tom	69.53
8704 drum outfit	528.00	ROYAL AND SWING STAR		8506 snare drum	102.00	9612 tom tom	68.06	7512CS tom tom dr	44.41	SA7536 floor tom tom	74.83
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7935 drum outfit	484.65	TD7822 bass drum	155.49	8588 snare drum	133.18	9614 tom tom	84.70	7312 tom tom	37.27	7234 floor tom tom	52.96
SWING STARS		7522 bass drum	112.40	8578 snare drum	111.16	9515 tom tom	89.34	7313 tom tom	40.00	7334 floor tom tom	56.42
7245 drum outfit	331.00	7522CS bass drum	116.23	8585 snare drum	102.80	9615 tom tom	64.82	SUPERSTAR		7336 floor tom tom	63.71
SUPERSTAR		7220 bass drum	81.02	8075 snare drum	80.72	9212CS tom tom	71.59	8536 floor tom toms	109.45	SUPERSTAR	
9520 bass drum	139.36	7320 bass drum	88.68	8575 snare drum	77.67	9213CS tom tom	83.89	9538 floor tom toms	118.44	9556 concert tom tom	32.85
9522 bass drum	158.58	7322 bass drum	97.00	8555 snare drum	89.15	9215CS tom tom	96.27	9634 floor toms	100.10	9558 concert tom tom	36.39
9524 bass drum	169.85	SUPERSTAR		8675 snare drum	95.98	IMPERIAL STAR					
9618 bass drum	126.90	9275 snare drum	81.83	8678 snare drum	120.43	8512 tom tom	53.84				
9620 bass drum	136.26	8685 snare drum	106.50	8685 snare drum	117.33	8512CS tom tom	55.24				
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E10LB	
E10LB	
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126	
130D	
130DC	
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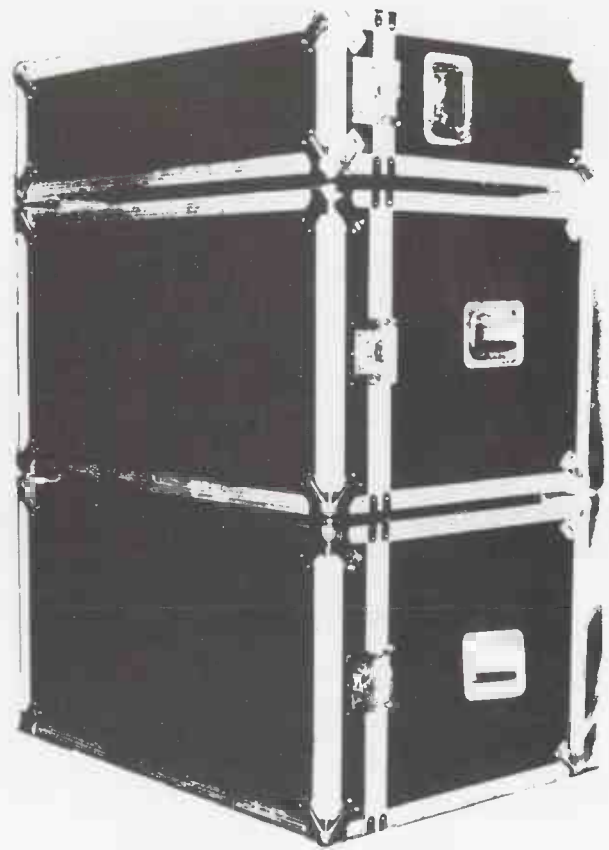
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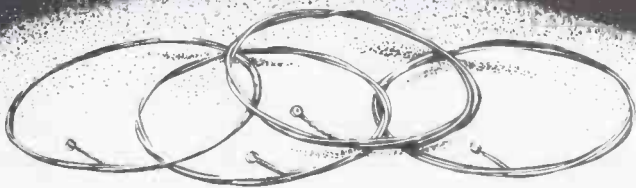
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## Bruce Foxton's "Swing Bass" Guitar Strings

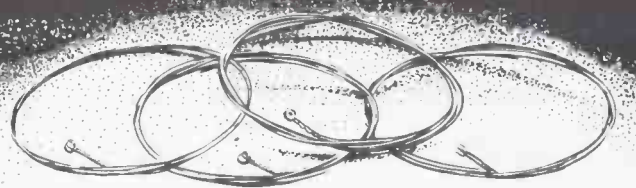


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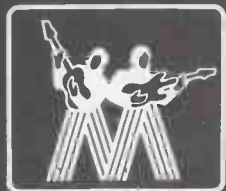




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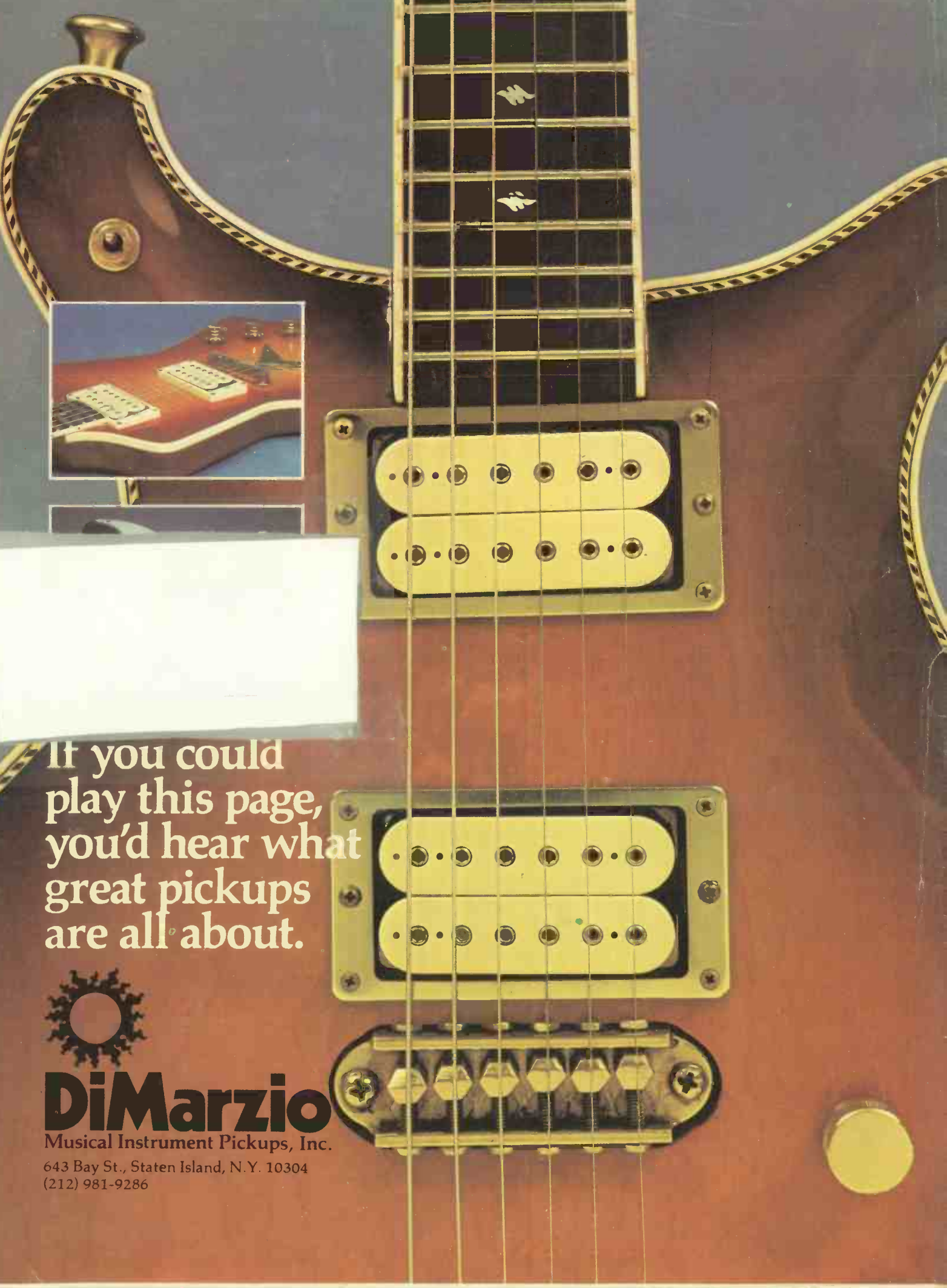
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