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Publisher and Managing Editor:
SEAN O'MAHONY

Business Manager:
PAUL TAYLOR

Editor:
GARY COOPER

Production Editor:
CHRIS SIMMONDS

Assistant Editor:
PETER DOWLING

Art Editor:
MIKE RAXWORTHY

Assistant Advertisement Manager:
HOWARD ROSEN

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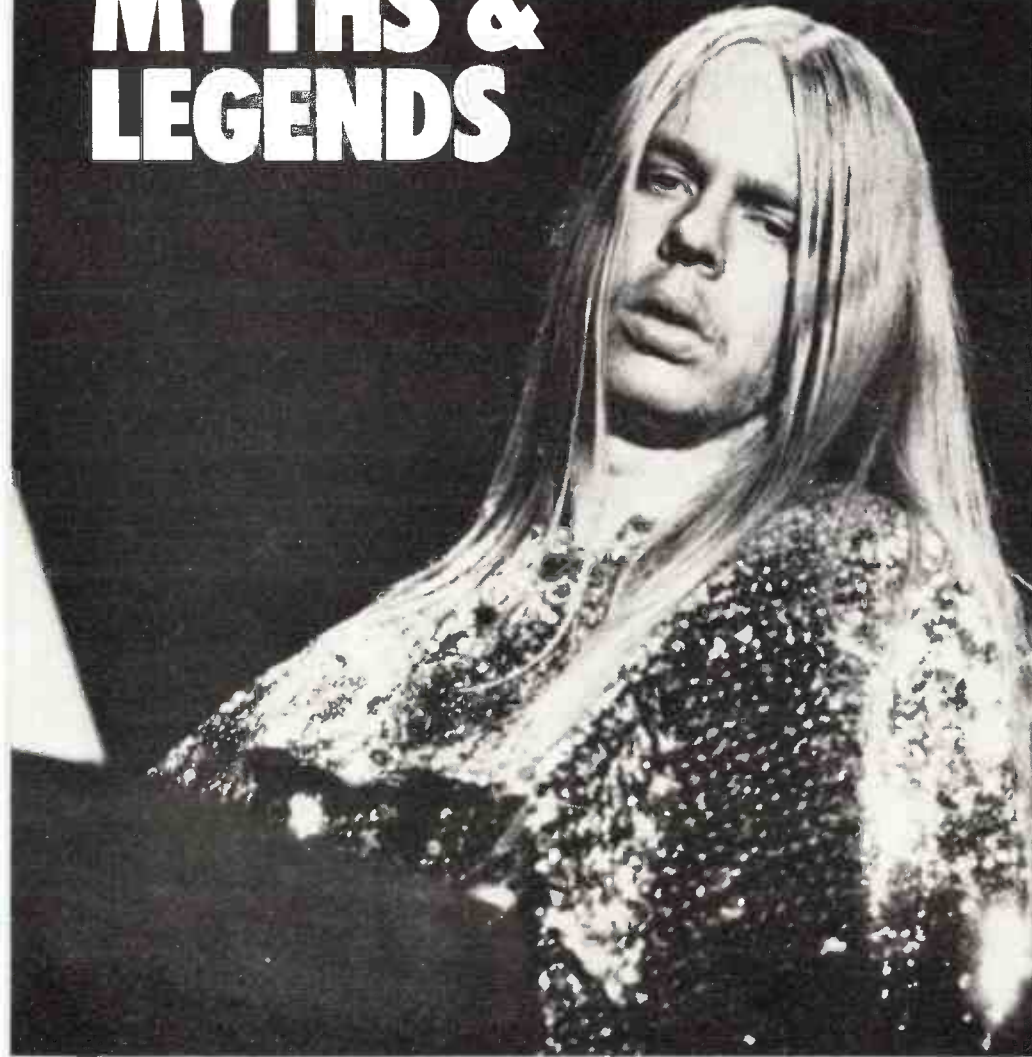
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RICK WAKEMAN

MYTHS & LEGENDS



By Peter Dowling

WILD blonde hair swirling amidst great banks of keyboard equipment Rick Wakeman, with or without extravagant orchestral backing, must surely be rock's prime contender for the 'Keyboard King' title. At the ripe old age of 26 he has already left a rich legacy of music with two bands, started up a factory complex and a car hire firm, and taken off solo in totally spectacular fashion. Fortunately, he combines being a superstar with being an immensely easy-going and likeable person, as dexterous with a pint of bitter as with a keyboard.

His days with the Strawbs and Yes are well charted, as indeed is his more recent King Arthur on Ice spectacular, but, even bypassing the past, his current activities leave more than enough to contend with. Most keyboard manufacturers with any sense make sure that Rick is at the top of their mailing list when they have leaflets

of their new products, and he continues to have a keen interest in any new model going out on the market. His interest by no means stops at the leaflet stage, and he usually tries to get his hands on the keyboards that interest him. Bearing this in mind, we asked him for his views of the current keyboard scene in general.

"These days, the trouble in England seems to be that a lot of middle-men are taking a large mark-up in the price of instruments, and this is pricing a lot of young musicians out of the market. For the first time ever, I've recently begun asking how much something costs: there's an old saying that if you have to ask the price of something, you can't afford it, and if I can't afford it, who the hell are the manufacturers going to sell it to?" If Rick is right, it's certainly a gloomy thought that budding musicians are struggling to get gear together for the sake of someone else's profit margin. However, a couple of new releases elicit a favourable response from the maestro.

"I've just bought a new Sisme organ, and for its price I think it's the best organ on the market at the moment. I must admit that I originally looked at the Sisme leaflet with some trepidation, as most of the Italian organs I've come across have been dire. No, that's a bit harsh. They are probably ideal for a lot of people — if I was playing dance band music I would use an Italian organ all the time, but for the type of music I play there's no way an Italian organ would be suitable. It is not so much that one particular model is *better* than another, it's more a consideration of what you want to use them for. Anyway, the specifications of the Sisme looked really fascinating, and I was interested to find out if it really could do all the things the leaflet said it could. So I got them to bring one down for me, and I was really knocked out with it.

Product

I must say that I think a lot of companies make the mistake of promoting a product on the lines that it sounds like another well-established model. In terms of organs, people tend to promote new instruments as being able to sound just like a Hammond, assuming that everyone wants that particular sound. This is what happened in the case of the Sisme, and it's a shame because what really impressed me was that in tone it actually seemed more extensive than the Hammond. I liked the use of drawbars against the tabs which can be cross-faded as required, and it also has a good set of footpedals." As it happens, we had the pleasure of reviewing the Sisme in last month's issue of *Beat*, and were similarly impressed.

Continued Rick: "I can't help chuckling at some of the string synthesizers they're bringing out at the moment — to me they sound like the cheap old Italian organs you used to get. In fact I would advise anybody who wanted one of them to look through the 'second hand' newspaper columns and get an old cheapo instead. One of the reasons I don't like string synthesizers is that they sound too overpowering. The Mellotron, for instance, has a much more mellow sound."

Rick's quest to find new and suitable instruments led him to start Birotronics (spotlighted in our January issue), and, although originally set up as a private custom-building operation, has more or less turned itself into a full-time service for keyboard players in general. There are obviously many marketing problems to be overcome with such a prototype, and, considering that the sound and design of the Birotron is not too far removed from that of the Mellotron, we asked Rick to pinpoint the particular differences making him use both instruments in his set-up.

"To start off with, the first few models on the road are going to live by a trial and error system, as indeed did the Mellotron in its early days. The idea is for people to come back after a road test and say, 'Well, this is fine but I would like to see this and the other improved.' There are still a few things wrong with the Mellotron, such as the slight sound delay and stiffness of the action, and to a certain extent these things put limitations on the final sound capabilities. We are aiming with the Birotron to make up in just these areas. The action is very fast, so that the player can really pick up speed if he wants to, and as far as I am concerned I shall be using it primarily for the particularly fast runs."

However, if it sounds as though Rick is promoting his own instrument at the expense of the Mellotron, he is quick to point out that he also uses a Mellotron. "It's still a great instrument," he enlarged, "and I wouldn't use one if I didn't think so. I hope that the two will be seen as completely different instruments, not as replicas. If I wanted a thick Beethoven type sound I'd use the Mellotron, and for a more delicate Mozart style I'd use the Birotron . . ."

Perfectionist

The leaflets keep coming in, with the manufacturers regularly on the losing side in the battle to keep the perfectionist in Rick at bay. His most recent instrumental flirtation is with a new RMI computer keyboard, which apparently has to be programmed like a punch card. In this particular case, though, the eager manufacturers can certainly rest assured that Rick will not be over-impressed with flash gimmickry if they don't produce the readies. It is certainly heartening to realise that Rick's position of wealth and influence has by no means clouded his critical faculties, and one can but hope that his criticisms will work their way back to the manufacturers.

And so from the great man's instruments to the great man's music. The whole Wakeman position is rather strange, really. The media, ever ready to exercise their literary skills at the expense of a musician, began to rumble that his days with Yes were limited and that sooner or later, no doubt sooner, he was going to have to go solo. Yet, when Rick did so, and in glorious style to boot, they seemed somewhat unprepared for the extravaganzas he had lined up. Still, if it is constructive, he is always ready for criticism — the snag is that even if you don't like his music you have to applaud the wholehearted way in which he goes about it. Let's face it — his King Arthur on Ice drew the crowds alright but still didn't do his wallet any good. He could have saved more money working up a suntan in St. Tropez. What, we asked in expectant tones, was the unsuspecting public in for in the future?

"Well, the most important thing over the next few months is the recording of our next album. We're going over to do it in France. It will be a double album, but we *hope* to be able to sell it for the price of a single album." The title and

Continued on next page



Rick Wakeman—his keyboard collection continues to grow.

RICK WAKEMAN MYTHS & LEGENDS

general theme is much in keeping with his past projects. "It will be called *No Earthly Connection*, and it will be about phenomena that can't be explained by natural or scientific means — things like ghosts, what happens under the sea, life on other planets and that kind of thing. Hopefully it should leave the listener to make up his own mind as to what the answers to these things are. This time we will be dispensing with the whole orchestra bit — it will be just keyboards and band."

Such a theme seems as if it might be a little difficult to commit to music, despite the possibilities. Despite his experience with similar 'concept' projects in the past, had Rick approached *No Earthly Connection* at all differently?

"Funnily enough, I did a few things while I was writing the album that I had never done before. To begin with, I wrote the words first for a change. I usually write the music first, and then stick the words on at the end . . . This time I spent six months on the words before I started writing the music. Another thing I did in some sections was to write the music away from the keyboard and then leave it alone for a couple of months. I then wrote another version of the same piece to see



how the two differed. It was a very interesting experience.

Actually, I must admit that I'm really rotten to the band. We've rehearsed the whole thing, although it hasn't been out on the road at all, but I don't like to tell them too much about what they are to play. When we get into the studio, I may well change something at the last minute. It keeps everybody on their toes and adds a bit of spontaneity to the whole thing! We plan to be in the studio for about eight weeks, working twenty four hours a day."

Why had Rick chosen to take the band across the Channel? "When you record in London, you can bet your life that you will just have started, and some well-wisher will come in to ask you how things are going. Interruptions like that not only break your mood, but also waste time

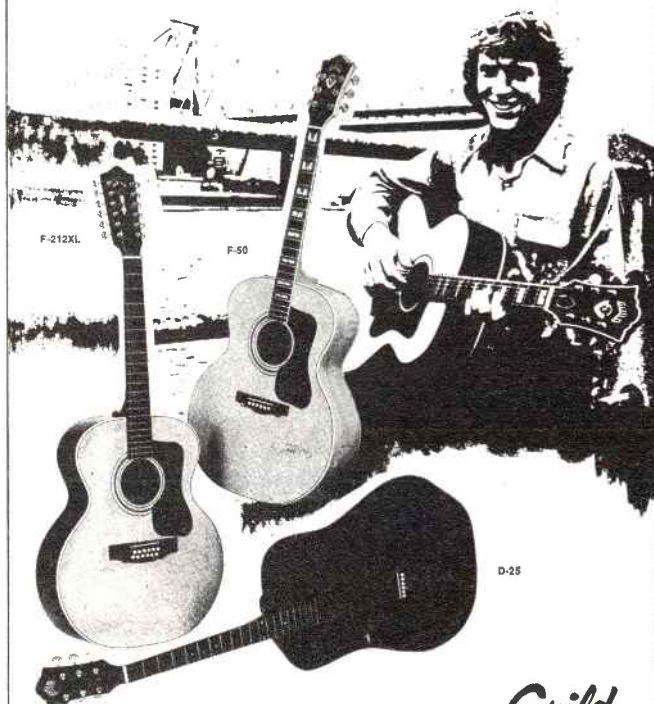
and money. I really want to be able to concentrate on what I'm doing on this album, and the only way to ensure that is to isolate myself right out of the country."

Rick really seems to have settled comfortably into these grand musical interpretation projects, and one can only wonder that the great current of high energy doesn't run out. Besides the music, he's the type of man who likes to be as much in touch with his businesses as possible, turning his back on the easier way of raking it in by remote control. Filmgoers will also be familiar with his role as the god Thor in Ken Russell's *Lisztomania* (the film was widely panned and the soundtrack, organised by Rick, continues to sell in abundance!) and by all accounts Rick and Ken Russell got on very well. Rick was sprayed from head to toe in silver paint, and he is still finding the odd speck of silver here and there. The first problem in the filming came in Rick's big scene, where Thor is supposed to douse a fire by urinating on it. No-one felt too happy about the use of rubber tubing, and the only alternative was for Rick to fill up his bladder. "Do you drink, Rick?" Ken asked, which was a rather silly question. The answer was definitely yes, and the scene went beautifully . . .

And so there we have a few facets of the multi-talented Rick Wakeman to go on with, and it's worth a thought that if he ever feels that he has done enough extravaganzas, what will he move onto? We can only sit back and watch. The only thing we know for sure is that he's really only beginning.

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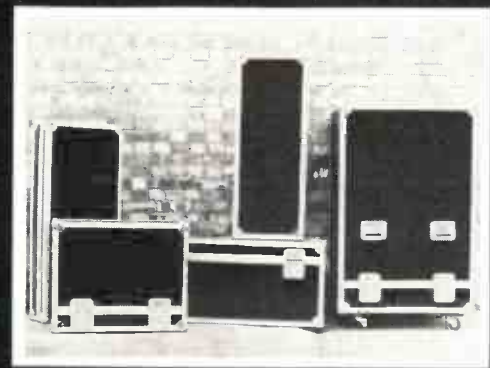
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YOUR LETTERS AND QUERIES

SUSTAIN

Dear Sir,

Could you please help me. I recently purchased a Colour-sound Sustain module and all it does is act as a treble booster. I have it plugged into a Watkins Copicat Echo and a Dallas Scala 515 amplifier. My guitar is a Columbus N36 Semi-Acoustic 2 pickup with tape-wound strings. Please tell me how to improve the sustain. I will be obliged.

Yours faithfully,

M. Rocks,
Spennymore,
Co. Durham.

Firstly, throw away those horrible tape-wound strings. They might be suitable for bass guitar (and there are even those who might debate that!) but no way are they right for a six string! Go for a fairly heavy wire-wound string and as high an action as you can comfortably play with. To really get a bluesy sustain you might have to consider going up market a little with your gear maybe to a guitar with more powerful pickups and a more pokey valve amp. The WEM should help with your existing gear though, try running it at high volume to slightly overload your Dallas. I'm afraid that it's really a matter of uprating your gear to get a really fine sound though.

PADS

Dear B.I.,

Since the idea of manufacturers putting pads on the back of guitars to protect them from sharp buttons, belts etc. never caught on, I have found a cheap and efficient substitute.

A plain tax disc holder purchased from any garage in a colour to match the existing control covers on the back is simply pressed onto the back of the guitar. As I double on bass and lead guitar this involves a lot of changing instruments and I have found that this works very well.

Could you please tell me what the output of an HH IC 100 Top is when the output

level switch is in the 'Studio' position. I would like to use a smaller speaker set-up, say a 2x12" cab for rehearsing and was wondering if I could use this switch to reduce the output accordingly.

Yours faithfully,
Tony Jackson,
Ibstock,
Leicester.

Nice idea about the adhesive tax disc holder Tony, could well save a bit of money when you come to re-sell a guitar. On the HH you'll get a peak of around 40 watts with the studio switch on, so a 2x12" would be best rated at around 100 watts. You might like to try the standard HH DC 2x12" cab for this operation.

BECK

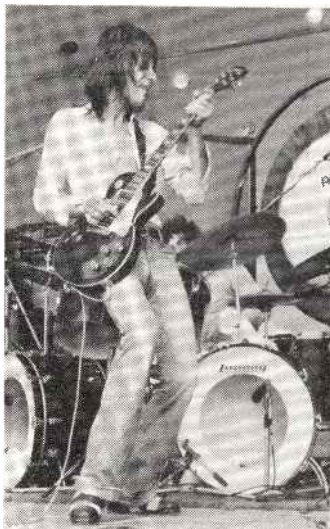
Dear Sirs,

I wonder if you could help me sort out a difference of opinion with a friend of mine?

On Jeff Beck's L.P. called *Blow by Blow* there's a track called *Cause We've ended as Lovers* which is dedicated to Roy Buchanan. Could you please tell us if Jeff is using his Les Paul or his Strat on this track as I think it's a Strat and my friend thinks it's a Les Paul.

F. Manslow,
Childwall,
Liverpool.

You're both wrong as it happens! We checked with Jeff's



manager who had to refer to the great man who surprised all of us by revealing that he was using a Fender Esquire fitted with Les Paul humbuckers which he had made for him by Seymour Duncan late of the Fender Soundhouse. Nice track innit!

GIANTS

Dear Sir,

Sorry to disagree but the article 'Battle Of The Giants, Les Paul Vs. Stratocaster' is slightly inaccurate (January Beat Instrumental).

The fact is, the Stratocaster does not require a somewhat difficult re-wiring job to enable more than one pick-up to be used.

As a Stratocaster owner, and a proud one, it is a fairly simple manoeuvre to use a/ The two pick-ups nearest the bridge and b/ the two pick-ups nearest the neck, simply by positioning the pick-up selector switch between the positive settings, is known as the 'midway' positions among Stratocaster owners. These two 'extra' pick-up positions can be 'felt' into place with, of course, the audible difference in using two pick-ups together consequently making the Stratocaster that much more versatile.

Incidentally, my two favourite Stratocaster 'people' are Hank Marvin and Bruce Welch of the Shadows who have great command over their instruments.

Yours sincerely,
A. Bartholomew,
Gosport,
Hants.

Thanks for your letter, we really do appreciate a bit of controversy from time to time! Yes, you're right, the Strat can be used in the midway position but the very fact that you say you 'felt' your way to the position rather proves the point that it isn't a very positive way of arranging things. What you can't do with a Strat, of course is use all three pick-ups together and what quite a few Strat owners are doing is hav-



Hank Marvin with his Strat.

ing their machines re-wired to enable all three to be used. About a year ago Rory Gallagher, for example, mentioned to us that he had this in mind for his own guitar. Fender quite obviously didn't intend that this two pick-up dodge should be there (otherwise they'd have given you a separate position for this) and that was our only point.

One final quibble with the idea is that it's quite easy to knock the switch back out of the midway position if you're leaping around on stage. Still, we're glad the technique works for you and we hope that it's useful to all the other Strat owners who read BEAT.

CABINET

Dear Sirs,

I recently purchased, for the princely sum of £12 a Vox AC 30 Top. A further £10 saw it restored to full working order.

Could you please advise on a suitable secondhand cabinet to purchase or could you furnish me with dimensions for making my own. I play a Gibson Les Paul d/luxe.

Yours faithfully,
P. Rogers,
Fawley,
Hants.

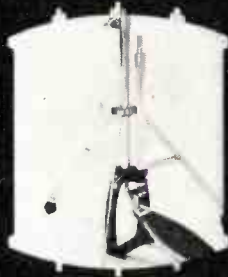
Firstly, hearty congratulations at having bought such a fine machine at such a great price! The answer to your question, however, is a little less obvious

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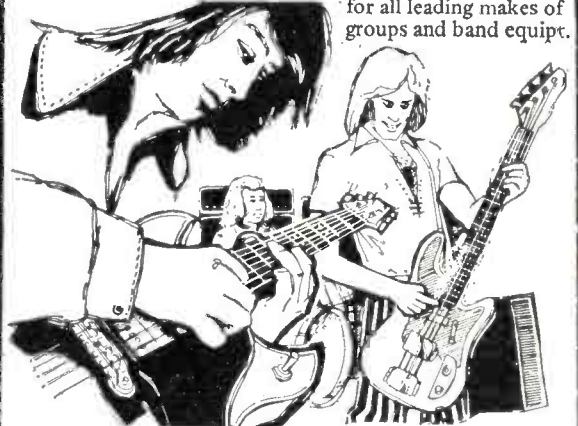
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YOUR LETTERS AND QUERIES

than it may at first appear because you haven't said what sort of sound you're looking for. Still, here are a few options. Vox do actually make a 2x12" cabinet which would have a fairly authentic AC 30 sound with quite a good deal of poke. Personally, though, we'd be inclined to go for a 4x12" cab for an extra fullness of sound. On that score you could do an awful lot worse than pick up a secondhand Marshall 4x12" or something similar (go for a late Marshall if you can afford one as the recent Powercells have a good warm sound). If you really want to build one yourself then try contacting C. E. Hammond & Co. Ltd. at Lamb House, Church St., Chiswick, London W.4., who handle the superb JBL range of speakers in the U.K. They offer a series of plans suitable for use with JBL speakers and you really couldn't do any better than work your sound around a set of those — they're expensive but very, very, good.

CONFUSED

Dear B.I.,

After reading your glowing review of the E-Time Practice amp you have left me rather confused. You state that when it is used with a solid state amp it doesn't fuzz, merely sustains. You then state that it makes any simple fuzz sound pretty silly. (But you just said it doesn't fuzz!).

Secondly, how would I connect one of these units to a combo amp? Do I connect the output socket of the unit to the input socket of the amp and then plug the guitar into the E-Time?

Keep up the great mag?
P. M. Delves,
Sittingbourne,
Kent.

What we meant was that the E-Time produces a distortion as



opposed to a fuzz effect although the two aren't that dissimilar. We'd really like to spend a bit more time with the unit before commenting on whether it's the ideal sustain unit or not (but it's a fine headphone practice amp) although it would seem to be a very good one! Yes, you plug your guitar into the pre-amp and plug the pre-amp into the input of the amp.

SOLOIST

Dear Sirs,

As a regular reader of your magazine I wondered if you could help me with a query.

I am a guitar/vocalist and work as a soloist on the lounge bar/hotel circuit here in Aberdeen. About a year ago I purchased the HH MA 100 Reverb PA amp with matching Dual Concentric 2x12" cabs.

Although I'm 100% happy with the volume and clarity of sound I'd like to have the system even more portable than it is. To cut a long story short I'd like to replace the 2x12" HH columns with the 1x12" JBL SB120 columns.

I know that C. E. Hammond (Revox agents) in London handle the JBL speaker chassis only and supply cabinet construction diagrams but I'd really prefer the JBL's in their cabs as I feel that home-made cabs are never the same.

Yours faithfully,
Roy Forman,
Bridge of Don,
Aberdeen,
Scotland.

We checked this query with C. E. Hammond, Roy, and they told us that these are not manufactured in Europe but are brought in from the States and are available in Germany. There is a very good chance, however, that these excellent units are going to be on the U.K. market within six months so you could either hang on and wait or contact Hammond's for cabinet details which, they reckon, are pretty easy to follow. By the way, C. E. Hammond have recently moved and the address to write to is now 111 Chertsey Road, Byfleet, Surrey for all C. E. Hammond gear except Revox which is now handled from 105-109, Oyster Lane, Byfleet, Surrey.

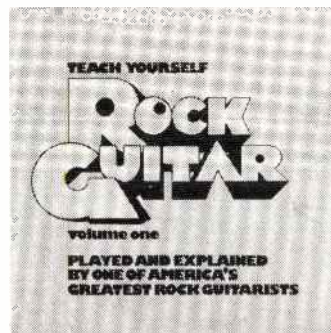
LES PAUL T.V.

Dear Sirs,

A few months ago I am positive I read in Beat Instrumental an instrument review on a Gibson Les Paul T.V. which are being made again. I am interested in buying such a guitar and would be most grateful if you would let me have some information on this.

Many Thanks,
Jim Dunleavy,
Glasgow,
Scotland.

The guitar we reviewed was, in fact, an Antoria 2343 in the double cutaway styling of the Les Paul Jnr, circa 1958. The T.V. was one of the single cutaway models although we, mistakenly, have referred to the Antoria as a T.V. replica on more than one occasion.



Frankly, Gibson history around the mid sixties is somewhat confusing so it's not surprising that no-one really knows what's a Les Paul Jnr., what's a T.V., what's a Melody Maker etc. etc.

For the record, we've held onto the Antoria for long-term use and have found it to be pretty reasonable for its price even if it's not quite up to Gibson standards!

GUITAR ALBUM

Dear Sirs,

I'm having terrible trouble in trying to track down Charlie Daniels' Teach Yourself Rock Guitar Album, as reviewed in Beat December, but can't seem to get it from any of my local record stores, any information would be much appreciated,

Mark Smith,
St. Mark's,
Cheltenham,
Glos.

You're not the only one Mark, believe us. We've had quite literally dozens of letters in about this one and, rather than try to reply to all of you, we thought it best to print just one letter and give the answer in

a reply. The Record is called Teach Yourself Rock Guitar by Charlie Daniels and is on Belmont USA Records distributed by CBS in the U.K. The number is BUSAR 243. ANY record shop can get this, simply by contacting CBS in the normal way. Quite frankly, the number of letters we've had on this just illustrates how dense the average record shop owner is these days!

BUTLER'S BASS

Dear Sir,

As a regular reader of B.I. I am writing to you in the hope that you can help me. Do you know the availability of Geezer Butler's bass music?

I don't intend to copy Sabbath but my band Annie are very heavy and follow the lines of Sabbath and Judas Priest. To obtain those bass lines would give me some idea of how to put my music together. Can you help me?

At the same time, I'd like to take this opportunity of saying a personal thanks to you: (B.I. July '75); 'SABBATH SURVIVE' — Too right they do! (B.I. October '75) "Album of the Month, Sabotage", my you have good taste! (B.I. June '75); 'JUDAS PRIEST . . . THE NEXT GIANTS'?

Well, as I saw at The Winning Post, Twickenham on Sunday 6th December Judas Priest are excellent . . . the best new band around!

Yours,
Terry Pullinger,
Surbiton,
Surrey.

Thanks for the compliments Terry! The inimitable Sabbath's music is available as sheet music from Essex Music. Try any music shop that sells sheet music and you should be there. As for Judas Priest . . . well, we've just emerged from a few days with them in Morgan Studios and if you thought that Sabotage was good . . .



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columns and cabinets means that you can choose units to provide exactly the facilities and the sound you want and the 'building block' principle lets you add on units as your needs increase or change.

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HART OF MERRIE ENGLAND

**'We are
not trapped
in any
traditional
strait-
jacket'**

WHILE our heavy rock bands plough on in their predictable and enjoyable way, a folk-rock band called Steeleye Span have been fighting a very melodic rearguard action to secure their own section of the market. The transition from one acoustic guitar and a voice to a six-piece electric band is now complete and doing very nicely indeed, without jettisoning our folk heritage from which they derive so much of their material.

It could so easily be outrageous, with delightful folk ballads being supercharged through banks of amplifiers, but it works beautifully. There are just more and more people who would never think of themselves as 'folkies' finding time to visit the nearest record shop and slip off home with the latest Steeleye album.

It was definitely high time to investigate this folk-rock marriage more thoroughly, and with this in mind we set off to talk about the band and their music with guitarist, dulcimer player and mandolinist Tim Hart. Host of the interview was a pleasant Oriental restaurant, and in between expert flicks of his chopsticks, Tim started off by throwing a little more light on the early days of the band. Strangely enough, he was playing in various beat groups until his meeting with Maddy Prior, and, when his group disbanded the two of

them joined forces to tour the folk clubs.

"The choice of music was a very simple one; if you wanted to sing at the local folk club, you had to sing traditional songs. I found it immensely satisfying, and original too. We were able to take traditional songs that no-one had heard of, and make them our own songs. The snag was that the acoustic duo was incredibly limiting from a musical point of view. Soon we just couldn't expand any more, coupled with the fact that the folk scene is very small. We realised that we were getting near the top of it in about three years; it was a complete dead-end. I

never agreed with the restrictions placed on the music by the folk club scene, so we had to just move on."

So the band started growing, with various people coming and going, all the time gradually progressing towards the way they wanted to play the traditional music. The in-between is well charted, with increasingly successful albums and the recent TV shows. Their last album *All Around My Hat* and single of the same name have done particularly well saleswise, no doubt partly due to the acquisition of a certain Mike Batt as a producer. Although the choice of the Womble-king seems a little



Spot the odd man out!

incongruous at first, Tim went on to explain how it had all come together.

"It was not a calculated desire to work on a more commercial level at all. Because of the kind of stuff we play, we have always found it very hard to get a satisfactory producer. Everyone kept coming out with the obvious folk-rock producers like Elliot Mazer, but nothing seemed to be right for us. We even got to the stage of producing our own albums, but it was very hard for one member to offer his own ideas in case they clashed with the group's. I got the *Womble* album out of interest and really raved about the production. I admit that he was an unlikely choice, but we thought he was worth approaching anyway. I mean, he really is very adaptable, and even on something like the *Wombles* he takes each track as it is and doesn't pre-judge the sound.

"Mike also understood the people in the band and what the end product should be: he was always able to see the potential of a song and bring it out in its best lights. And because he was not a member of the band, nobody's feelings got hurt when he asked for one particular thing. He really is very adaptable, and we would very much like him on the next album too." Indeed, with *All Around My Hat* doing so well, it seems premature to talk about a new album, but the whole Steeleye approach to new releases is very relaxed and flexible.

"There's no rush," said Tim, "and the longer you wait, the better the end result. What we try to do is keep the story content as it is, but put the tune in a more modern context where necessary. Two hundred years ago, without any radio or TV, the tune would have been enough to carry the song, but now we have to compete with modern music and therefore the tune must be on a par with the words. To achieve this, we quite often take the traditional tune and then add our own extra passages so that it gets over. We are not trapped in any traditional straitjacket."

So, on the music score one can only commend the persistence, dedication and enthusiasm that have helped the band make their mark in the current scene, and after that just sit back and enjoy the songs. Having discussed the acceptance of the band on a

very wide level, we asked Tim about the instrumental problems he had faced, if any, in playing electric folk. Where did his two dulcimers come from, and how did they work?

His original Gordon Graham American dulcimer was a solid, following the basic design of the electric guitar, and featuring one pick-up. This model has now been replaced with two acoustic models, made specially for Tim by ace craftsman John Bailey. "John is first and foremost a sculptor, so I have these immaculately carved pieces of wood which also play! A touch of reverb on the amp invariably irons out any sound problems. Particularly in the days when we didn't have a drummer, the dulcimer was important as, with two drone strings and a lot of sustain, it was ideal for filling out all the gaps."

Experiment

On the guitar side, Tim's struggle for satisfactory sound has been somewhat more difficult. "What I wanted was a good acoustic sounding electric. I've tried a Telecaster, a Les Paul, an Ovation fitted with a Barcus Berry pick up, but in each case the sound was too hard. I tried two more Ovatons with the pick ups in the bridges, and these were pretty good but still not perfect." Now, at long last, Tim seems to be closer than ever before to finding his dream axe.

"I've just bought a 1953 Telecaster which seems to be perfect; it can play like an acoustic and like an electric. It has a very old Epiphone pick up by the neck and the old Tele pick up on the bridge. I haven't yet had time to give it a full work-out in rehearsal, and to experiment more fully at the amp stage, but it seems as if the Epiphone pick up can get me that clean picking sound which I haven't been able to get on an electric before. I could never combine clarity and sharpness. This Tele cost me a fortune — I bought it from the Cabin down Goldhawk Road. It used to belong to Robbie Robertson." Gibsons and Martins make up the acoustic section of Tim's collection, and we asked if he employed any different playing tactics with this gentler breed of guitar. "There should be, but there doesn't seem to be. Apart from certain numbers, I'm really getting into playing electric. You can attack the electric so much



Tim Hart moves up to share the vocals.

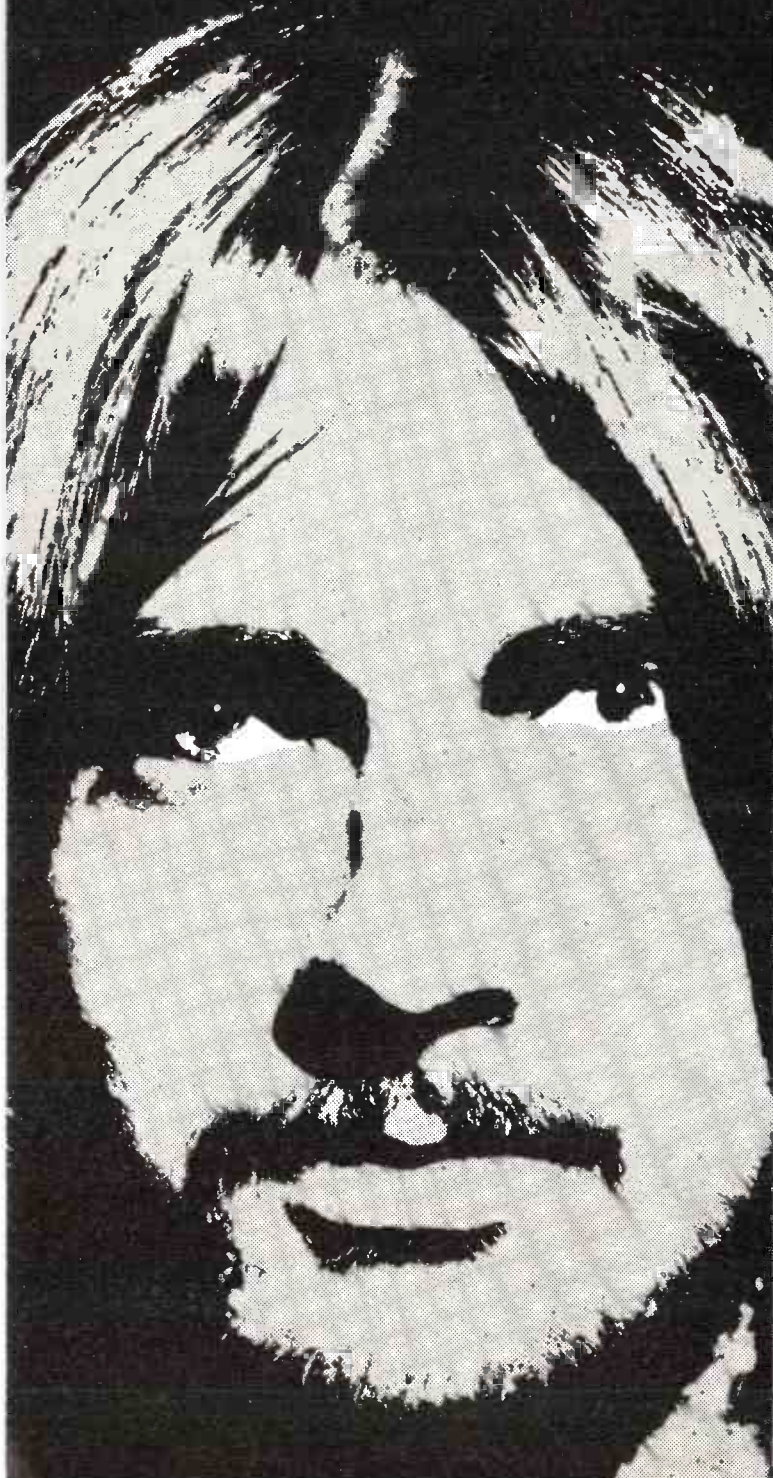
more: you are holding a different animal in your hands. I used not to like it so much before; I preferred to think that the sound was coming straight from the soundhole and was just being reproduced by the amplification, with fingers rather than knobs controlling the sound."

This newly re-kindled enthusiasm for the electric member of the axe clan derives largely no doubt from the success of his latest purchase. "What I really want," he continued, "is my Martin at home to faithfully reproduce its sound at 100 watts. Anyway, I like it too much to take it on the road. Six years was enough . . ."

As our inscrutable waiter slides up to remove the plates, Tim expresses contentment with the current state of the music business. "The best news for a while is Queen's selling a million singles, and proving a lot of people wrong by going against all the single rules — it's long, has about seven parts, and it's right at the top. I like the idea of breaking all the 'two and a half minutes' rules."

And indeed, while we are on the subject of breaking the rules, it is interesting to note that Steeleye's successful single is also something of a departure from the regular bubblegum pap! It can only be a very healthy state of affairs.

OLDFIELD -MUSIC OR MUZAK?



NO other living artist in rock has had so much written about him and had so little to say about himself as Mike Oldfield. Oldfield has always been seen as an other-worldly, slightly mystical figure, he seems almost unable to face the world, preferring to lock himself away and write another album's worth in peace and quiet.

Rock needs its quiet men as well as its hotel-smashing looners of course, but Oldfield's refusal to have anything to do with the media has meant that his music has had to stand up to a lot more analysis than is usual.

An interview with The Faces for example would be largely based around the sidelines of their music — the wenching, the boozing, the general having of a good time. In Oldfield's case however his albums have carried the brunt of his message. But when it comes down to it, what is the great attraction in Oldfield's music? What is it about him that his albums go shooting up to the top of the charts almost the moment they are released? Never since the Beatles has the work of one artist had so great an effect on so many different types of people. Everyone from your mother-in-law to your permanently stoned brother liked *Tubular Bells* and the critical response when it was first released was ecstatic.

Acclaimed

Oldfield was acclaimed as one of the finest composers of the century, his works would be the only results of rock music that would stand the test of time, and so on. But count the number of your friends who now say that they're tired of *Bells*, who only buy Oldfield's album in the hope that he'll do something just as startlingly original again. Recently his work has been used as film soundtrack and television signature tune material — surely a sign that he has become too popular to ever be considered a musical heavyweight. So is he just a writer of innocuous little tunes which he sticks together making a wallpappy muzak — or is he really a musical genius, building bridges between classical and rock musical ideas?

When *Tubular Bells* was released it seemed as if Mike Oldfield had come from nowhere, but he had been around for some time. His first musical sortie was with his sister Sally, when Mike was a mere four-

teen years of age, in a folk group called Sallyangie. The group made an album for Transatlantic before breaking up and Mike was asked to join Kevin Ayers' band The Whole World. This band were a very strange collection of gents, ranging from the bald saxophonist, Lol Coxhill, to the pianist and serious composer, David Bedford, who, of course, was later to orchestrate *Tubular Bells* and release two solo albums of his own on Virgin. The band staggered drunkenly from gig to gig, Mike moving from bass to guitar in the general disarray and leaving when the whole shambling affair began to disintegrate. In case that sounds like a massive put-down of The Whole World, let it be said that they made a fine album, *Shooting at the Moon*, which is well worth a listen.

Experiments

Throughout his time in the band Mike had been working on ideas of his own and some time after he left he asked for the loan of Kevin Ayres' tape recorder to do some experiments. These experiments turned out to be the initial stages of *Tubular Bells* and when Mike had the whole thing sorted out he made a demo and did the usual round of record companies before coming to the newly formed Virgin label, who signed Mike up, put him to work in The Manor and released the finished product. The rest, of course, is history!

Almost as soon as it was released, *Tubular Bells* was greeted with delight from critics and audiences alike. Nothing remotely like it had ever seen the light of day before — it was a rock symphony that dispensed with the usual rocking up the classics idea, but used conventional rock instruments in a totally new light. Everybody liked *Tubular Bells* because it contained simple tunes — it was easy to understand. The British have always liked simple, folksy tunes — remember that the most popular British composers are Elgar and Vaughan Williams, both of whom were masters at the composition of uncomplicated melodies. And Vaughan Williams is similar to Oldfield in another way also — both of them having made English folk song melodies more easily accessible. Besides this of course was the fact that from mothers' point of view there were none of those noisy drums and awful guitars — and that hornpipe at the end

was quite jolly too!

The whole hippy syndrome came about because life in the late sixties and seventies had become more pressurised, more difficult to cope with. Escapism became popular. Why else was it that *Lord Of The Rings*, a story about creatures that lie under the earth and *Watership Down*, a story about rabbits, for goodness sake, became two of the most popular books of the time. People wanted to read about, hear and see innocent simple things. When the news on tele in the evening was all bad (as usual) then a listen to Mike Oldfield would help one escape and forget all the disasters. He was a simple person, unconcerned with wordly matters. Wasn't he?

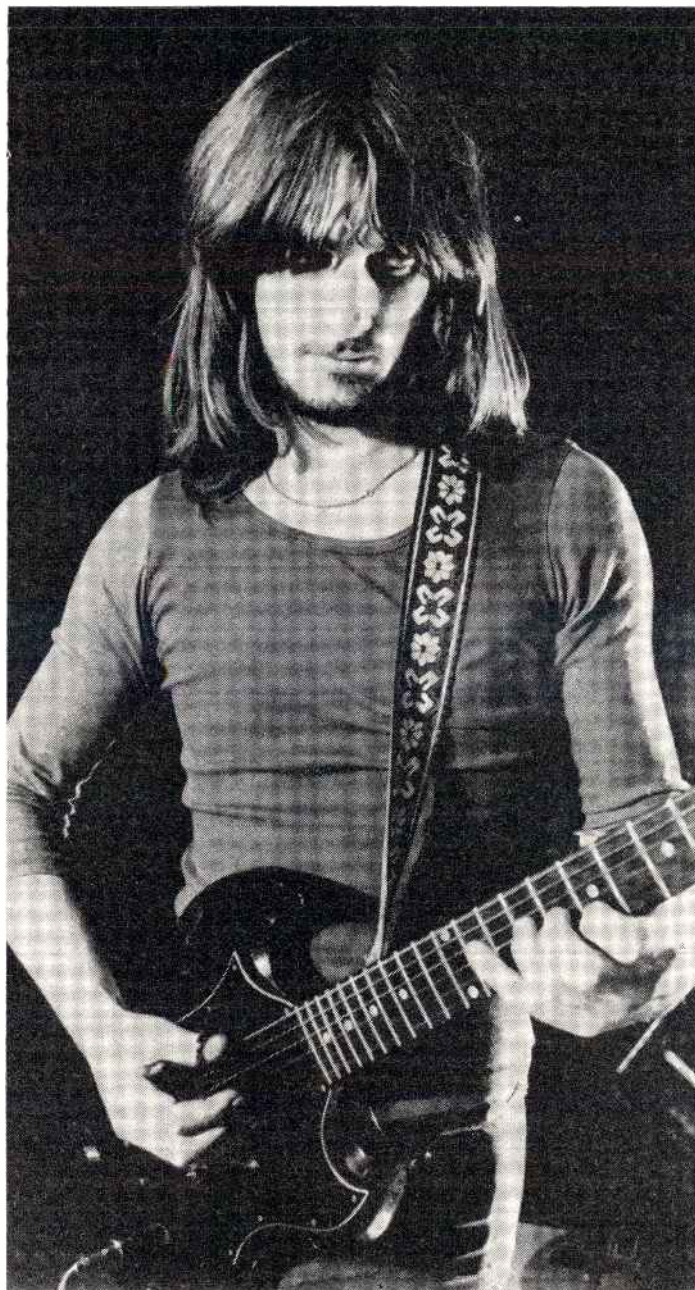
Mike Oldfield's big mistake, perhaps, was in releasing *Hergest Ridge*. *Tubular Bells* had seemed like a flash of inspiration, a never to be repeated phenomenon, a precious stone almost. In releasing *Hergest Ridge*, Oldfield had detracted from the uniqueness of his earlier work — *Tubular Bells* had been difficult to criticise because there had been nothing to compare it with — now that *Hergest Ridge* had come about the limitations of both were seen in full daylight. One of the major drawbacks that some critics pointed out was the inadequacy of Oldfield's playing on some of the instruments that he had chosen to use on the album. Although maybe not in the same league as the masters of the over-dub, Rundgren and Roy Wood, the fact that Oldfield's technique on some of the instruments left something to be desired was irrelevant — it was the feel of the piece that mattered, not the skill with which the instruments were handled.

Genius

This is where Mike Oldfield scores most heavily — his genius is that he is able to conjure up a mood and retain it, no matter where the music itself is travelling. That mood is often one of pensive quietness — Oldfield has always been good at giving the impression of a soul at rest. The simplicity of his message is something that is sadly missing from most forms of popular music these days — his Christmas single, for example, *Il Dulce Jubilo* was practically the only Christmas song released over the last few years that had nothing to do with the sentimental claptrap that usually pervades everything at Christmas. Oldfield was one

Never since the Beatles has the work of one artist had so great an effect on so many different types of people

Mike Oldfield — will his music live on?



of the very few artists in recent years to remember that Christmas is a *celebration* and his joyful tribute to it was far more concerned with the traditional spirit of Christmas than anybody else's festive records.

Another of Oldfield's innovations was in his use of instrumentation. Every instrument to him was equally important, be it electric guitar or tin whistle — if he felt that a certain instrument should take the lead at a certain point in the proceedings he'd let it do so. This is seen in his use of bass guitar especially; it is used just as much as a lead instrument as a rhythm keeper. This meant that the surface of a Mike Oldfield piece was constantly changing — yet the overall mood remained the same.

Ommadawn was released a few months back and once again Virgin can be well pleased with the response to the album. *Ommadawn* being a more abstract piece than Oldfield's other albums, one might imagine that it wouldn't appeal to the middle-of-the-roadsers who made up such a large percentage of *Bells* and *Ridge* lovers, although of course there was still much of the original *Bells* accessibility there. His music has got constantly more primitive, especially in terms of instrumentation, and this may put off some people.

Difference

But when it comes down to it, what is the difference between music and muzak? Basically it's simply that music always contains a degree of emotion, whereas muzak need only *simulate* it. Anyone with half a brain who has listened to anything by Mike Oldfield will have realised that his music is full of primitive, raw emotion, not only in the guitar work, but in the primal rhythms that push the whole thing along. The accusation of his work being muzak has probably come about as a reaction to those who overdid the mark in praise of his work.

Mike Oldfield approaches music in a totally new way, and his work has always been only his own. Nobody would dare to try to imitate his music; the rip-off accusation would not be long in coming! Oldfield has carved his own niche in Rock — and as long as he keeps bringing out albums of such originality we really shouldn't worry ourselves about categorising him.

PETER DOWLING

PLAYER OF THE MONTH

ANDY MACKAY

ANDY Mackay has come a long way from being a schoolboy recorder star but his lifestyle, contrary to what the glittering Roxy persona would suggest, is simple. Andy and his wife Jane live in a small half-finished house in Battersea, the only extraordinary features of which are the huge bath and the ornamental whippets that guard the fireplace. Andy's real pet whippet comes and attempts to settle on the microphone as we begin to discuss how he became involved in music. Why pick the sax—never a really popular instrument—to play?

"I was always very good at picking out tunes on wind instruments at school, and by the time I was about eleven I wanted to learn the clarinet. They didn't have a clarinet available at school so they asked me if I'd like to play oboe instead. I took to it immediately and after a bit I was good enough to be in the Lon-

don Schools Symphony Orchestra, which incidentally is a very good youth orchestra. In fact they told me that I was good enough to have gone to music college and I could have made a career as a professional oboeist. All the way along though I liked rock just as much as classical music, but I thought that I'd never get an opening in that type of music as the sax was not a very popular instrument."

What initial tips would Andy give anyone thinking of taking up sax for the first time? "Well, for a start, more than any other instrument, you should buy the **best sax you can lay your hands on**. One of the worst things about learning to play is that one usually starts on an instrument which may be so battered that even an expert couldn't play it! My first sax was a pre-war Martin which cost me £18".

How did Andy take up sax? "I got the sax just before I



went to University and played in the various bands that were operating around the campus. Sax was quite easy to learn after playing the oboe because the two instruments have virtually the same fingering although the embouchure is different."

Andy possesses all the different types of sax. "All my saxes are Selmer Mark VI. I really think that they are the best instruments around, the Mark VI was the biggest rev-

olution in sax design for a long time. My personal favourite? Well, it used to be alto. I'm very fond of my alto, it's an instrument I bought in Paris about four years ago. Recently I've really been getting into playing soprano—most of the recent sessions I've done have been using soprano, I've played it on Phil's (Manzanera) new album. I bought the soprano just before we did the *Country Life* album, and I must say that it's been a firm favourite of mine



which I used all the saxes and oboe."

Andy played the tape of the McCartney classic and showed just how different it sounded with this treatment. Perhaps if Island were willing to stick their necks out and release another properly mixed version as a single, they might well find that they had a hit on their hands!

Oboes

Having discussed saxes, the conversation turned to oboes and other wind instruments. What kind of oboe did Andy use? "I like French oboes. My instruments are made by Malerne in France. There are certain schools of rivalry among woodwind players as to whether to use German or French instruments, but I've always favoured French; they have a slightly more vibrant tone."

What about amplification? "Well, in the studio I always use a mike unless I'm using some device or other. On stage I use electric pickups on the alto and the tenor, but I've never found a really good one yet unfortunately. I've tried all the available bugs in Britain and America and what I've ended up with has been a Maestro Pickup on the mouth piece and a Koss microphone on the bell. The Kosses are very cheap and they simply clip over the bell. I've found that pickups on the whole tend to be very bassy, you usually get a dull sound which doesn't include any of the hiss or noises that make the sax sound so characteristic. That's why I like Koss mikes — they pick up all these sounds."

"I use both the bugs, put them on a split lead, into a little Allen and Heath 4 Channel mixer that I keep by my side on stage. I use one channel for the Koss and another for the Maestro and I can balance the two myself. I also have a belt volume control and I use ordinary guitar fuzz and wah wah pedals. I have tried other effects, but I didn't find them very interesting. Funnily enough I borrowed Phil's pedal board for the last album and got some great sounds off that and I also use a MXR Phase unit which is great in the studio but not really effective enough for live work. I've always tried to keep pedals to a minimum though — I feel that the number of different instruments I use should provide me with enough variation in sound."

Did Andy think that the sax sound would become more res-



Andy Mackay — he possesses all the different types of sax.

pected through the increasing popularity of musicians like Glen Miller and the whole wartime revival movement? "I think it has become more popular already. I think people have become fed up with guitar solos so I suppose that it's possible that there may be some kind of revival. What would be interesting would be a clarinet revival. There are only a couple of clarinetists in rock music and it would be nice to see a few more."

Precedent

What about the oboe; why did Andy think that not more rock musicians had taken up the oboe and what had made him want to set a precedent by using it in the first place?

"When we started Roxy nothing was impossible. We were so confident and optimistic that the possibility that oboe might not work in rock music never really occurred to us. Just as we never worried about the possibility of Brian's voice not being accepted by the vast mass of people. I think the reason why the oboe is not played by more people is simply that it is so difficult to learn. It's incredibly difficult to play at first and I think that that factor has put a lot of people off it. It's difficult to use it in a rock way — I usually use it for more lyrical pieces."

Andy's most recent project has been writing the music for the new television series, *Rock Follies*. At the time of the interview, Andy was half way through recording the accompanying album which he hoped to have ready by the start of

the series. *Rock Follies* is described by Thames Television as being about 'an all-girl pop group on their arduous and often hilarious quest for showbiz success.' Throughout the series there are about seventeen songs which were co-written by Andy and Howard Schuman, who wrote the script. Andy describes the music as being 'rock and roll moving through different styles'.

"Funnily enough, going back to what we were saying about the Glenn Miller revival," said Andy, "Howard and I had felt that the British nostalgia for the war years was going to surface and we use various devices in the writing of the plays to emphasise this. For example there's a club in the series called The Blitz — and Howard and I wrote a song called *Glenn Miller is Missing* for the series. I expect now the whole idea will be seen as a jumping on the bandwagon of the Glenn Miller revival, but the songs and the original ideas were all put together in the summer, before any of this started at all."

Such is the price one has to pay for being ahead of one's time. Roxy Music had to drop the high camp glamour idea as soon as they had adopted it (before Gary Glitter or any of the other glamour boys) for fear of being accused of imitating others and the leotards made way for tuxedos and bow ties. Once again they have led the way in fashion by donning uniforms on stage — Andy and Roxy have set enough precedents already to ensure that they remain where they belong — right in the public eye.

ever since. I also possess a drainpipe with keys on it called a baritone which I got very cheaply but I only ever use the bottom notes on it!

Recording

One thing I like doing is recording all the saxes as a quartet — I think it's a sound that's greatly underestimated and underused. I experimented with that first on Eno's first solo album and I've also done an unreleased version of *The Long and Winding Road* on

CONTRACTS OR CON-TRICKS? ... BEAT TELLS ALL!

WHY does the mention of the word "contract" frighten so many people? Perhaps it's because it's all tied up with solicitors and legal phrases and possible Court actions. But the simple fact is that everyone has to get involved with all sorts of contracts throughout their lives. Modern living is littered with them. When you take a job you make a contract with your employer. If you take out an insurance, it is another contract full of fine print on the back, and so it goes on. So, if you're free, black, white or any other colour, and over eighteen, then you are legally bound by any document you may sign, be it a hire purchase agreement, or a twenty-year recording contract.

But the great difference between these agreements and show business contracts is that everyone has heard so many stories about people being ripped off that they, quite naturally, get very worried when they are finally asked to sign on the dotted line.

It would be stupid to pretend that they shouldn't be concerned, of course, but what I am going to try and do is look at some of the important things to look out for when you

finally end up with pages of fine print to read through.

First of all, do remember that every agreement made between two or more people over the age of eighteen is legally binding, whether the undertakings are given verbally or in writing. But, as it's very difficult to prove that a verbal agreement was made if the other party denies any knowledge of it, sensible people always insist that everything is put down in writing. Verbal and very brief contracts, which don't cover any of the things that might arise in the future, are the reason for many of the actions which actually end up being settled in Court.

Functions

Contracts, therefore, have several functions. First of all they set out clearly in writing exactly what has been agreed, so that if the accounts department of a record company want to find out exactly what percentage of the mechanical rights you should receive in respect of a certain recording, it's there — in writing. Secondly, a good contract does stop people going to Court because if it has been clearly signed and sealed on paper, then no legal advisor will sug-

gest that his client fight a case if it's definitely going to go against him. And if you don't get what is rightfully yours it gives you all the evidence you need to try and recover it through legal action. And don't forget that a Contract is also designed to stop either party from doing something the other certainly never agreed to.

Writing

There are many stories of well known stars who have gone for years without exchanging contracts with their managers or partners, but no matter how friendly you think you are with somebody there is absolutely no reason at all for not putting everything down in writing at the start of the partnership or business arrangement. That way nobody can turn round to the other person a year later and say, "I never agreed to pay half of the costs, I understood you were going to put up all the money. It was only the royalties that we were going to split on a 50/50 basis."

Let's take a look at the normal contract and see what it should contain:

1. It always starts off by setting out the full names and addresses of the people, organi-

sations, or companies, who are parties to the contract and often cuts down on the subsequent typing by stating that they should be "hereinafter referred to as the Manager", or Songwriter, or Recording Company, etc.

Do be careful to check exactly who you are signing with as there's all the difference in the world between a person and a company and even in the case of a company there's a mighty big difference between Mustard Seed Recording Co. of South Slogborough and RCA or EMI. The last two have enormous power, money and influence in the music world and a very high reputation to maintain, whereas the bloke who owns Mustard Seed may disappear a week after he's signed the contract. And if he does succeed in receiving large sums of money from your efforts, will he pass your share onto you or just simply disappear?

2. The next thing to check is what you are signing for. Are there any other things included which weren't originally discussed? Some Managers make a habit of throwing everything in, so that you are completely tied up for recording, song-writing or whatever, so that even though you don't write your own material when you sign the contract, he still gets the publishing if you suddenly do start penning your own hits a few years later. You may well, of course, agree to this, but do make sure that you check exactly what you are signing away.

3. How long does the contract last? This should be obvious the first time you read through the contract, but watch out for any clauses about options. Quite a number of contracts contain options which can tie you up for a long time if the other person wants to do so. Nothing wrong with that, provided that you understand exactly what is going on and are happy with it.

4. What does the other person, organisation or company have to do for you? There's really no point at all in signing a contract unless the other party is obliged to do something for you. There are exceptions, of course like a straightforward partnership with somebody who is going to write the lyrics to your tunes. He's obviously just going to work with you, but here again it's most important that you specify that any songs which he doesn't co-



write are not included in the agreement.

Always check that the specific details of whatever you were told you were going to get, e.g. two single releases, a tour of 13 clubs, or whatever, is written into the contract in detail.

5. How much money do you get and what for? If there is an advance involved, the amount should be clearly stated in the contract and given to you as soon as you sign. Don't forget that if you do receive an advance on royalties that you can't expect any more money until your actual earnings under the contract exceed the advance.

Don't let the many explanations of payment put you off from studying them very carefully and always check whether you are going to get the royalty on the wholesale price or the selling price, or whatever. Also, do make sure that you appreciate exactly when you can expect to receive a cheque in respect of whatever you have done.

6. Is there a release clause written into the contract? One of the saddest situations that crops up regularly in show business is the old one of the artist who is tied up to a manager or partner or recording company, who doesn't want to be there anymore.

Personally, I have no sympathy at all for artists who are given a reasonable deal and then turn round two years later — after the company has done all the work of building them up and making them famous — and say that they want to tear up their existing contract and have another one because they're worth ten times the money. But I do think that it is absolutely vital that every contract does state how you can get out and under what circumstances. A very good example is the Official Songwriters Guild contract which specifically states that if the publisher fails to get a recording made and release of your song within two years of the date of the agreement, then the copyright will automatically be returned to you.

Two years is a reasonable and fair time to work on a song and if nothing has happened after that time then there is no real hope that anything more can be done and the only sensible thing to do is to give the song back to you so that you can try elsewhere.

In the same way, a manage-

ment contract can be based on a period or a sum of money earned during a set period. There's a key period in any musician or songwriter's life when he can make the big time and if he has failed with one publisher or company but is still forced to stay with them despite the fact that nothing seems to be happening, it means that he's wasting vital years, which could be spent much more profitably elsewhere.

Understand

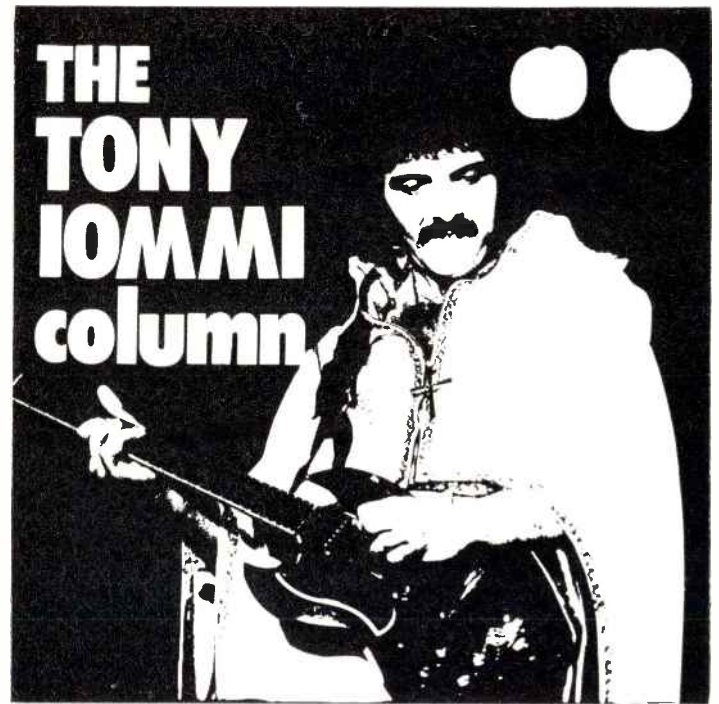
One thing about contracts which can never be said too often is NEVER SIGN ANYTHING UNTIL you read AND UNDERSTAND IT THOROUGHLY. And don't rely upon your own judgement. Once you think you have understood what it is all about and believe that it does provide the best possible deal in the circumstances, take it to an experienced show business lawyer to check for you. Your average High Street solicitor is not the right man. He may point out a famous manager's name and say you shouldn't give this bloke 50%. Well, if that manager is going to turn you into a star in six months maybe you should and the person who could advise you about this sort of thing is, as I have said, a show business solicitor, not one who normally handles house conveyancing or divorce.

But apart from a solicitor, it's also a very good idea to check the details with other — preferably older — artists and musicians who may well be able to give you some helpful advice.

But, just like everything else in life, don't expect that you are ever going to be lucky enough to get exactly what you want all the time. *There can't be any such thing as the perfect deal or contract which gives you everything, including things like every option to make a lot of money or get out the week after.* If you are determined to wait until that sort of deal comes along, you will be 100 years old before you make your first record.

Finally if you, your legal advisor, and experienced friend believe that you have got a reasonable deal with a reasonable manager, recording company or other organisation, then finally it's entirely up to you to decide whether you put your name at the bottom or not.

by SEAN O'MAHONY



A LOT of our time in the last few months has been spent sorting out unavoidable business matters and to be quite honest I can't wait to start rehearsing the new material for our next album, which we hope to begin work on sometime in March or early April. We've hired out a house in Wales, it beats working in rehearsal studios anyday. There's a much more relaxed atmosphere, you just move in, set up and take it from there.

I've also been thumbing through various catalogues looking for a prospective recording studio. I think we'll be doing the next album in either Miami or Los Angeles. Due to the obvious tax reasons we have to record outside of Britain although I think we all prefer recording in the States as we can sought out a lot of other things at the same time, e.g. new equipment, guitars etc. At the same time I must admit I was really impressed with Rockfield studios, which we came across in Wales while scouting around for rehearsal facilities, it's got a really nice atmosphere and technically it's more than adequate and I think if it wasn't for the taxman we'd be more than interested in recording an album there.

We really want this album to be our best. At the moment it's difficult to envisage how it's going to turn out although I think it's going to be more basic than *Sabotage* in the way of overdubs. We've got our year pretty well planned out but we're prepared to alter things for the sake of the album.

We've also recently been getting ideas together for a new show which we hope to make as tight and professional as humanly possible. I mentioned in last month's column that we were contemplating using American lights but I've got to tell you we were very impressed on the job that Colac did on our last set of British dates and I wouldn't be surprised if we ended up using them.

In between all these preparations I've been practising away at home alternating between my Fender and Pignose amps and surprisingly enough using a Stratocaster (John Birch style) which seems to be really suiting me well at the moment. In fact I'm contemplating using it on the album which will make it the first time I've used one since our first album. Just like the old days.

Anyway, that just about wraps it up for now, by the next column we should be well on our way into recording and I shall give you a progress report on the album. Cheers!

THE JEFF BECK STORY



Part 1 of
Beat's look
at perhaps
Britain's
finest
guitarist

BY GARY JONES

In Britain at least, Jeff Beck has never achieved anything like the measure of success he deserves. Although he has received critical acclaim, he still remains pretty much a cult figure. He is not prolific, having released only a handful of LP's in the past ten years, and none of the groups which he has led, or with which he has been associated has lasted more than a couple of years. His guitar playing, however, has seldom been less than amazing, always distinctly original and innovatory, and a constant source of ideas for others to emulate.

Beck was brought up in Wallington in Surrey, and, like many of his contemporaries, was first induced to take up the guitar while studying at Art College. Disillusioned by the posturing of many of his fellow students, who played at being starving artists, Beck began hanging around with guitar players and took a more avid interest in his elder sister's record collection. He started playing the guitar at friends' houses, saying later: "I learnt to play with just one string at first, then I graduated to being able to play all the other strings as well, working my way up one by one". He played in a number of semi-pro groups, rehearsing for a time in a railway station waiting-room, (after the last train had gone through) and had a day job for a while as a car paint-sprayer. Describing this period later, he said: "I had a little combo from Richmond, but they were good though; we had a guy who used to play the harmonica like Little Walter, an unbelievable Blues player; and a little drummer who was 17 or 18 or something."

Echo

Groups he played in included The Crescents and The Tridents, who built up a large local following at places like Eel Pie Island in Twickenham and the 100 Club. At the time, Beck used an echo-chamber on numbers like Bo Diddley's *Nursery Rhymes*. "On the echo I used to have a half-second, quarter-second and eighth-second delays built in, and I could let it build and build and build; I'd play a note and then before the echo would come back on the tape, I'd play another note and on and on and on".

"One night we'd just done a great set when this chap comes out of the audience, smoking a cigar, and asked me if I wanted to join this group, and I said: 'Naah, f**k off, man.'" The man with the cigar was Giorgio Gomelsky, and the group in question was the Yardbirds, now without a guitarist, since Eric Clapton had left after disagreeing with the group's musical policy. Jimmy Page had been offered the job of replacing Clapton, but had declined, pre-

ferring his steady income from session-work; he did, however, recommend Beck to the group.

Beck later changed his first opinion of the offer, and joined the group, whose third single *For Your Love* over which Clapton had left, was then beginning its rise to the number 2 position in the British charts. The line-up of the Yardbirds at this time was Beck on lead guitar, Keith Relf on vocals and harmonica, Chris Dreja on rhythm guitar, Paul Samwell-Smith on bass guitar and Jim McCarty on drums.

Top Ten

After the success of *For Your Love*, the Yardbirds with Beck had a string of Top Ten singles and a successful album called simply *Yardbirds* as well as releasing a couple of EP's, all of which were classics. While Beck was with them, the Yardbirds were undoubtedly one of the most influential of all the groups of the 1960's. They constantly experimented, both in songs they wrote, and in the structure and content of the way they arranged and recorded them. With Clapton the group had been one of the best British R&B groups, with Beck the group, while remaining influenced by the Blues and retaining the raw energy which characterised the earlier version of the group, developed the origins of many of the stylistic variations of Rock 'n' Roll which came to prominence later in the sixties. Punk-Rock, Psychedelia and Heavy Metal all owe an incomparable debt to the Yardbirds.

The group as a whole may have changed Rock 'n' Roll an immeasurable amount, but Beck himself was one of the prime movers in the development of electric guitar playing; after hearing Becks playing with the Yardbirds, knowing three chords and a few Shadows numbers wasn't really enough somehow.

When he joined the Yardbirds Beck played a Telecaster: "I don't think I'll play anything else now", but he had switched to a Les Paul within months. When he joined they wanted him to play Chicago Blues and made him get rid of his echo chamber, but as the group ex-

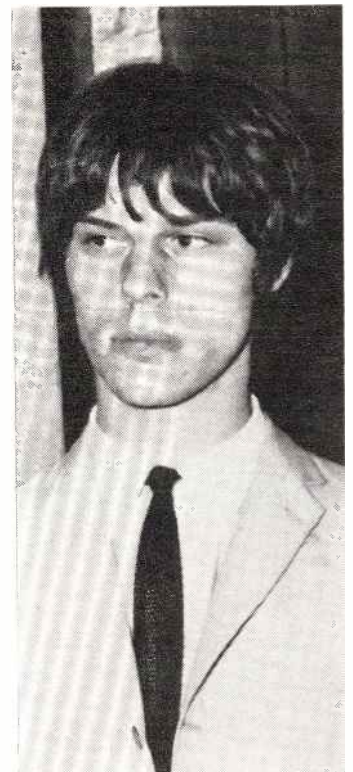
perimented so Beck experimented on the guitar. No one will ever know for sure who first started to use controlled guitar feedback, but Beck is one of the prime contenders for the title. He may not have been the first to use a fuzz-box, but his use of it is almost certainly what caused most budding guitarists to rush out to the shops.

He was getting wah-wah type effects while Hendrix was still trying not to forget his fancy soul-revue footwork. His increasing use of effects, however, was in no way to compensate for a lack of technique. His playing was firmly rooted in electric Blues guitar, but he added to the Blues influence a lyricism and sense of melody that was entirely his own. He was one of the first British guitarists to play slide guitar, imitating Elmore James long before doing so was such a necessary part of any self-respecting guitarist's vocabulary, but developing that technique also with his refined melodic sense.

His guitar playing ranged from gentle lyricism to machine-gun viciousness, often within the same solo, a sense of variation and unpredictability that has become one of his stylistic hallmarks.

He, himself, had also become rather unpredictable in his behaviour, gaining himself a reputation for moodiness and

Early 'mug' shot.





Chris Dreja, Jim McCarty, Paul Samwell-Smith (rear), Beck and Keith Relf.

missing gigs that has dogged him ever since; "I wasn't ready to go from the semi-pro, straight to the glamour". His health went through a bad spell but when Paul Samwell-Smith left, Jimmy Page joined the group, playing bass while Chris Dreja learnt the instrument, but later playing dual lead with the recovered Beck. One single, *Happenings Ten Years Time Ago/Psycho Daisies* was released with this line-up, Beck's last recording with the group and a classic failure. At the end of 1966 Beck left the Yardbirds in rather bad shape.

Silver

For six months he did nothing, not touching a guitar, then he started to do some session work. Mickie Most then came up with *Hi Ho Silver Lining*, and persuaded Beck to record it. It has been a hit twice and is now what comes to most peoples' mind in Britain when Beck's

name is mentioned. Two more singles were released by Beck, produced by Most, both of which were pretty crummy, especially when compared with the "B" sides which featured the group Beck had now formed, the first Jeff Beck group.

Stewart

After various people had been tried and weeded out, the line-up of the Jeff Beck group was fixed at Beck on guitar, Rod Stewart on vocals, Ron Wood on bass, and first Aynsley Dunbar then Micky Waller on drums. They toured the British clubs, getting nowhere fast, eventually following Cream to the States. They went expecting the worst, "It was planned as a big joke like at the end we were going to try and buy a box of chocolates with the profits. . . but it wasn't like that at all, it was really good."

American audiences, having come to realise, by seeing Cream, that British musicians

sequent success rests. Half way through the first US tour an LP *Truth* was released, yet another classic record. If you think *Led Zeppelin I* is good, then listening to *Truth* will show you what it's all supposed to be like. The LP was hurriedly recorded, since the group had been playing most of the material for ages, but nevertheless, playing and singing is all exemplary.

Many of the tracks were blues-based, but they made most versions of old blues being recorded at the time seem terribly insipid. Beck somehow managed to squeeze from his Les Paul noises which have to be heard to be believed; when he says on the sleeve notes that the last note of *You Shook Me* is his guitar being sick it is no exaggeration.

Beck-Ola

By the time the second LP *Beck-Ola* was released, Tony Newman had replaced Micky Waller and Nicky Hopkins who had played on *Truth* had joined the group permanently. Beck had sacked and recalled Ron Wood, and all was not particularly well in the group. *Beck-Ola* was patchy, ranging from the excellent to the merely very good, and was the last thing the group recorded, apart from backing Donovan on his single *Barabajagal*. The group were scheduled to play at Woodstock but had disintegrated completely by that time. Cream opened the way for them in America, but they opened the way for all the other groups who took the same path and a lot of the same musical ideas. Jimmy Page owes Jeff Beck quite a hefty debt.

In the summer of 1969, at one of the Jeff Beck Groups' last gigs, when they supported the Vanilla Fudge, during the *Jailhouse Rock* encore, the band were joined by inebriated members of Led Zeppelin in "The Nine Man Jam". "It was funny," said Beck "Because that's when they took over." Vanilla Fudge couldn't follow it and decided to split up. When Beck's group folded, Tim Bogert and Carmine Appice from the Vanilla Fudge called him up and asked him to join them and bring Rod Stewart with him. The weekend in November 1969 when he was to join them, however, Beck, who had always been mad on hot-rods, had a serious crash in his £6,000 modified Model "T" Ford that put him out of action for eighteen months by which time he had to rethink all his plans.

I wasn't
ready to go
from the
semi-pro
straight to
the glamour

had something to offer, went for the Jeff Beck Group in a big way. Beck ranked with Clapton for the guitar-hero title, and Stewart laid the foundations upon which much of his sub-

HOW TO BUY SECONDHAND KEYBOARDS

THE last few years have seen the keyboard player in rock music transformed from a mere "filler-out" of the band's sound, into a virtuoso in his own right: a cloaked superhero, surrounded by banks of electronic hardware. The trend towards incorporating keyboards into the line-up of a band has reached down to even the smallest rock outfits, who very often find the cost of new instruments prohibitive. Thus, it's very much a seller's market in secondhand keyboards at the moment, and the dice are loaded against the buyer to a large extent.

Let's say you're setting your sights on the "Big Three" keyboards — organ, piano and

synthesizer. Obviously, buying all three, even secondhand will rip a considerable hole in your bank account; in fact such is the economic situation, that price-wise there's often relatively little to choose between similar new and secondhand keyboards. Therefore it's essential to take your time and choose your instrument(s) carefully.

Remember, assessing the worth of a secondhand keyboard is much more difficult than checking out, say, a secondhand guitar. Whereas you can see if the neck of an axe is warped or badly attached, there's no such easy visual test for a keyboard. In the shop it's vital to put the instrument

through its paces, in your own time, to your own satisfaction. Insist on playing through a decent amp/speaker set-up at a reasonable volume. In some organ shops the salesmen may try to prevent you from doing this and fob you off with their rendition of Reginald Dixon medley — don't fall for it!

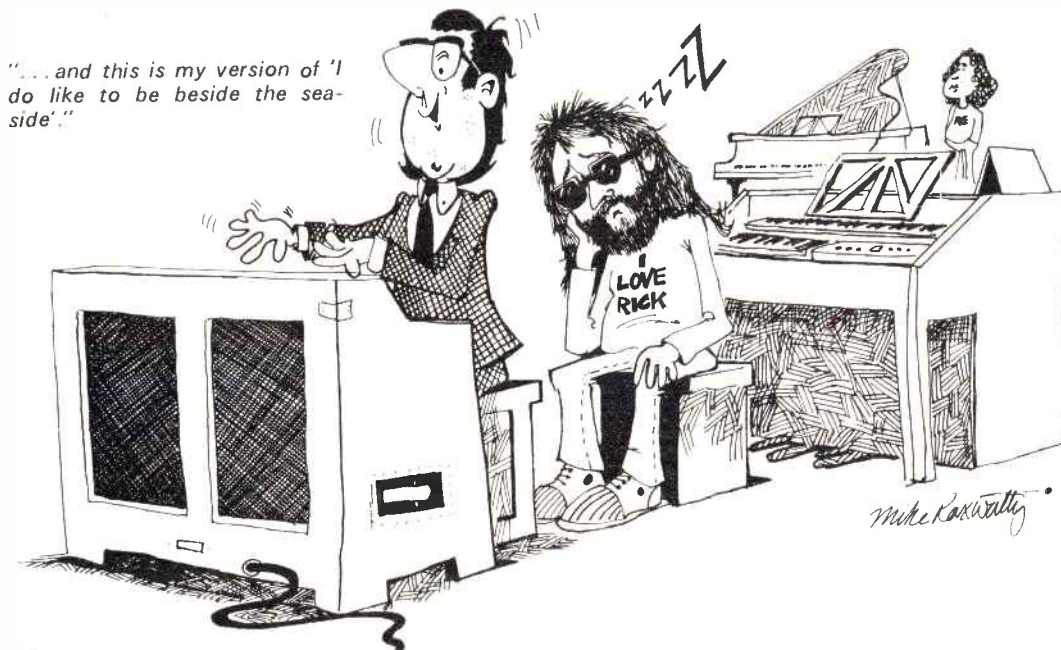
If you start out after a secondhand organ, a major consideration should be the long term reliability of the instrument. If you're in a gigging band, the ability of the organ to withstand "life on the road" should be taken into account. If you go for the more modern portable type of organ you shouldn't have any problem here. These organs usually consist of a

compact manual(s) section and detachable tubular steel supporting legs. The electronics are usually transistorised, which makes for sturdiness and reliability.

Secondhand portables, however, tend to be relatively scarce; the bulk of the available used organs being of the "home organ" variety. These types usually take the form of luxurious, teak-veneered models; very difficult to transport and definitely unportable! Usually they incorporate a small built-in amp and speaker, sometimes a Leslie too, inevitably useless for stage performance. The more modern "home organ" may be a transistorised model, but the older ones will invariably be valve-operated. This confers two major disadvantages (besides bulk); firstly they're much less amenable to handling, transport and changes of climate, and secondly the more elderly models have a depressing tendency to detune themselves. Retuning to concert pitch can be a very costly and frustrating technical affair; so if you're buying this type of organ ensure that the instrument is in tune.

A good tip would be to check each note on the keyboard (with the vibrato tab off) against a Concert Pitch piano. Having listed these "con's" however, there are some "pro's" for the "home organ" — they're usually a bit cheaper than the comparable portable; also it's a relatively simple job either to chop out the internal amp and speaker, or bypass them and fit up a socket to an external amp. Although the valve-type organ needs much care and cossetting, it can be worthwhile in terms of money saved and also the richer, mellower sound it can produce.

Having decided on the species of organ you are going for, it's as well to consider the role the organ will play in your band. If you're a prospective virtuoso Emerson type soloist, a Hammond is virtually a must. Portable Hammonds, unfortunately, are relatively scarce on the secondhand scene; also the older, bulkier valve Hammonds are fiendishly expensive. No other organ can compete, though, for tonal range and versatility. If you're setting your sights a little lower though, bear in mind that many of the lesser organs possess built-in fripperies which may be completely unnecessary to the rock artist, such as bass pedals, rhythm machines etc.



"...and this is my version of 'I do like to be beside the seaside'."

Some of the voices and pre-sets may be superfluous too — an organ with a nice set of drawbars should enable you to produce a wide range of tones, even if there aren't so many voicing tabs. Finally, although two-manual organs are the norm, on many of the cheaper double manual jobs, the range of the lower manual is so limited that it might as well not be there. In fact, if you don't regard organ as necessarily a lead instrument, second hand portable single manual organs are quite plentiful.

O.K., so you've bought a good reliable second-hand organ. How about an electronic piano to sit on top of it? There are two main divisions of electric piano currently available on the secondhand market and your decision should be weighted by whether you need the instrument as a lead voice or as a filler.

The first type of piano produces tones by mechanical rather than electronic means. For example, on some electric pianos, the sound is produced by the amplified vibrations of small metal reeds, plucked or struck in various ways. This system usually produces a sound very near to the mellow sound of a real piano — but secondhand buyers beware! This type of piano is subject to all manner of nasties. Because the tone production is mechanical it can be badly affected by robust treatment — for example the reeds may become bent or deformed resulting in several duff notes or indeed a de-tuning of the piano. If you're interested in this type of piano it's a good idea to insist on a quick spec inside the instrument.

In the second type of electric piano the tone production is purely electronic — similar to an organ or synthesizer. This detracts from the piano sound to some extent — the attack, sustain and decay qualities are totally different — and also from the action as sound of a similar quality is produced whether you clobber the keys or stroke them gently! However, the electronic type of piano is usually a trustworthy second-hand buy. There are virtually no tuning problems and the whole system is more robust, reliable, generally more portable than the "mechanical" type. A warning though — some of the cheaper models produce a rather tinny distorted sound which, I've noticed, may deteriorate with use.

Having two keyboards under your belt, why not a synthesizer too? Synthesizers are all too often associated with the flashiest excesses of techno-rock, but used reasonably tastefully as a solo or even rhythm instrument, they can enhance the scope and sound of the least adventurous band. Reasonably priced synthesizers haven't been on the market for too long, but as the range and number of new models increases, more and more players are trading in their synthesis for newer more sophisticated types. This is a bonus for the secondhand player since the used instruments are rarely more than two years old. Also to be quite honest, there's very little that can go wrong with a well-made synth and those available secondhand are usually reliable and readily portable.

Range

One point is worth stressing again: when you're in the shop spend as much time as you can checking out the range of sounds that the instrument can produce; although the Moogs and Arps are undisputed kings, it's worth remembering that some synthesis have few dials, meters or sliders but can produce a comparable tone range, at a much cheaper price. The original Mini Korg is a good example and quite easily available secondhand.

To wind up — a few general points. It's a good idea to buy your secondhand keyboards as close as possible to your home town. If you do have any complaints, or need any servicing done quickly, sending the keyboard any great distance is quite a hassle. Also it pays to be persistent and firm with the dealer — in this way you can get him for example, to sell you the organ without the bass pedals, or throw in a carrying case. Lastly, try to obtain some kind of guarantee with your purchase. Usually when an honest dealer buys in a used keyboard, he checks it out for faults and if necessary gives it a thorough overhaul job to ensure that the instrument is performing to its best. A guarantee, even for a shortish period (3-6 months) is a show of good faith on his part.

As a note of encouragement in the last year I've got together a very satisfactory three keyboard set-up, all secondhand, for much less than the price of a new Hammond. Happy hunting!

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TONY McPHEE

THE HOGS RETURN

By Chris Simmonds

THE reformed Groundhogs, now a quartet, are back on the road for an extended tour both here and abroad, led as ever by guitarist/singer Tony McPhee. Love them or hate them (and there never seemed to be much of an in-between) the Hogs were always one of our most hard-working bands, deservedly building up staunch regional followers. For these particular fans, the rebirth of the group will be good news indeed, and, to find out what is in store for them, we chatted to Tony during a recent visit to London to clear up some administrative details. Even the knockers would have to admit that Tony's guitar sound is very different from anyone else's, but before we moved on to his equipment and playing tech-

niques, we investigated the new music in general.

Second lead guitarist is Dave Wellbelove, Martin Kent is the bass man and Mick "Cookie" Cook fills the drummer's berth; all three are relative newcomers to the music scene. Why had Tony picked these particular musicians?

Volume

"I had the chance of getting known accomplished musicians for the band, but I decided against it as I didn't see the need for people with preconceived ideas about music. This way I'll be able to mould together a really tight, cohesive band. I really want to get a more substantial rhythm than I had in the past, and this time I have left it up to the bass player and drummer to work out their own parts. In the past I just had too much to do; besides writing and playing guitar I worked out the drum and bass parts as well. It just wasn't tight enough, and on stage we used to overcome the problem by sheer volume. This was usually OK but there were some numbers it wouldn't suit."

Hendrix

Dave Wellbelove will help solve that problem and bring the clarity that Tony wants in the new sound. "He can play a prettier style than me," enlarged Tony, "but he can also put on the Hendrix imitations when he wants to. The difference between us is that I'm more of a 'sounds' man and he is more of a 'notes' man. We will have to keep some of the old numbers in the set, but they have taken a completely new lease of life. I can lay back on a number as I couldn't before, and they can really be opened up on stage."

Album

An album, *Crosscut Saw*, comes out to coincide with the tour. Presumably the new-look stage show would be reflected on disc; how, we asked, did the album come together? "I had some riffs in the back of my head and I played them to the rest of the band. I said, 'that's it, see what you can do with it.' On a couple of songs the end result was totally different to what I had envisaged. This happened on one number, *Promiscuity*, particularly, and I think it's one of the best cuts on the album. The big thing is that it is a *band* album,



featuring their interpretations too. The whole idea of performing again is very strange, because in the past we got used to touring solid, with never a break of more than a couple of months. Now I've been off the road for almost a year, added to which I have a new band. It will be a completely new feeling; I just don't know how I'm going to take it, perhaps it will all just come back to me. I'm looking forward to getting the first week over, and then I'll be right back in it again."

Studio

One point worth mentioning is that the album was made at Tony's own studio, and this gives a clue about his concern with getting the right results. His favourite studio used to be de Lane Lea in Kingsway, but when they moved he couldn't get used to the new location. This was followed by a brief flirtation with Advision, but while readily admitting the quality of the place, Tony found it too dead to convey a spontaneous feel. He says of his own studio, "I felt I could do as good a job in my own place, as well as experiment freely." Tony handles the engineering himself; he has a transmitter enabling him to play in the control room — "I can fix a rough level, then on goes the machine and away we go. This system doesn't sacrifice anything in the quality department and I can keep trying things out until I get the right feel."

Plans

What will have emerged by now is a keen enthusiasm for his future plans, and once the band have got to know each other on stage, the music will expand further. Like Tony, Dave is a capable musician on other instruments besides guitar — electric violin and mandolin, and these will be gradually integrated into the act when the time is right. The combination of these and McPhee's mellotron and ARP synthesizer will certainly give an added dimension to the band's music. Having mapped out the design of the new band, Tony moved on to his influences and equipment.

"Most guitarists are schooled in the Blues. You can pigeon-hole someone like Clapton as being in the B.B. King style, just taking it a bit further. I used to collect Blues albums and copy the solos note for note — Howling Wolf stuff, but

at the same time I'd stick in something completely different like John Lee Hooker open tunings. Everybody has a whole lot of influences and what determines your music is the way they are amalgamated..."

Gibson

Tony had already defined himself as a "sounds rather than notes" man, and we discussed his choice of equipment bearing his definition in mind. On the guitar side he has both a Gibson SG Junior and a Strat, enjoying the variation that two such different axes offer. "I've had the Gibson about fourteen years," he enlarged; "at various times I've thought about buying other guitars, but I'm glad I didn't. It's an all-round guitar, and the wide neck suits my style of finger playing. As well as the thinner, harsher sound the Strat gives me, the main advantage there is the tremolo arm. Actually, I also have a Zemaitis fitted out with humbucking pick ups so that it's quite close to the Gibson sound, but have never really found it fits."

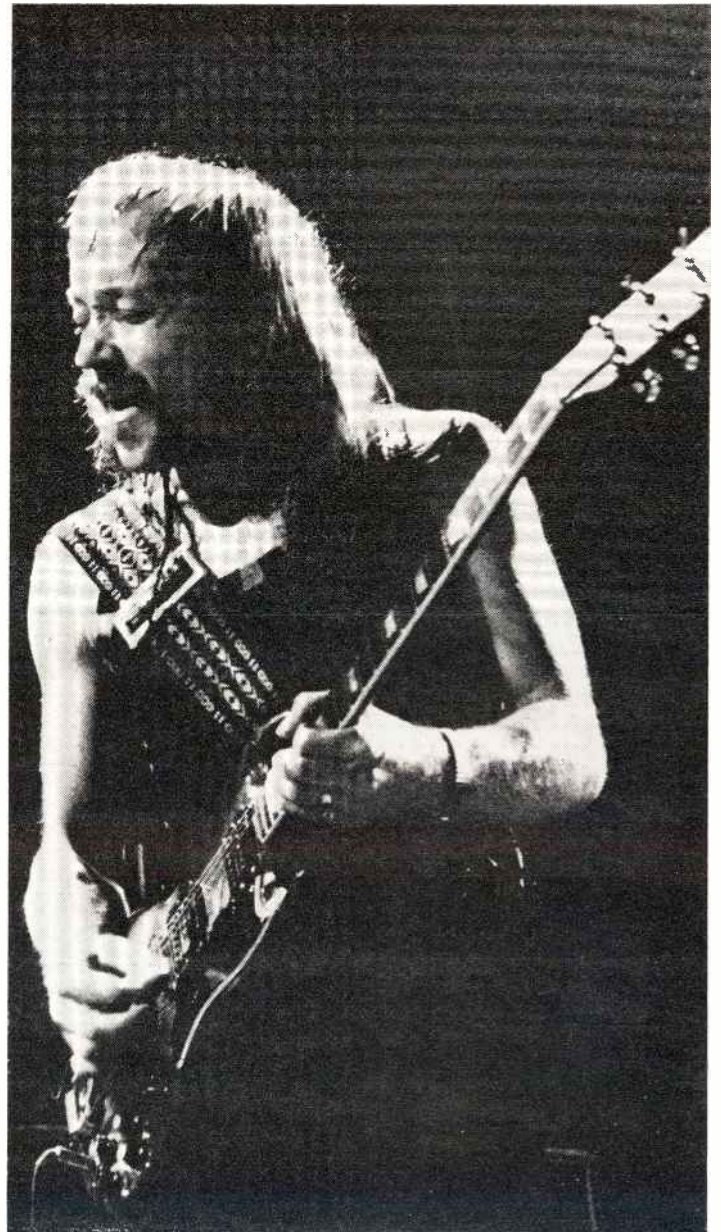
Amps

In the amplification department, Tony is still undecided as to what he will use for the gigs. "I used to have a big Laney cabinet, and I'll probably end up using that. I have been in the studio with a Davoli amp (with a 15" speaker) which is great for straight things, but as soon as I put my Hi-Fli through it it just breaks up. Perhaps I'll end up driving the Davoli through the Laney cab, but I'll have to experiment more fully first. Actually, the real problem is not amplifying the guitar but my synthesizer.

Distort

"You need a system that won't distort the sound and still has enough poke behind it to carry. On certain gigs you will find that the set-up you have is perfect and on others you will hate it. Then, another problem is that I need a whole lot of top as I use my fingers instead of a pick. Recording is obviously a different bag; I use a pick in the studio to pick out definite notes clearly. It doesn't matter on stage but when you use your fingers some notes are a little down on others. Anyway, if one note's a bummer so what? The main thing is feel."

One might guess that with his penchant for sound experimentation, Tony supplements



McPhee plus well worn S.G. Junior.

his guitar with various effect units, but surprisingly he sticks to his Hi-Fli and Echoplex only. He explained his feelings. "The Hi-Fli is a pretty underrated instrument — I've seen a lot for sale secondhand which means that people buy them and then get rid of them. The Echoplex I find very versatile, and that's what appeals to me particularly. What I really want is an amp to handle all the different sounds properly. Earlier on I was trying out a system using either an HH or JBL 2x15 cabinet, with Gauss speakers, and little Eagle tweeters for top. The amp was 100 watt HH. This was ideal for some things but once again it was quite difficult to get a straight sustain."

Whatever Tony comes up

with this time round, one can only hope that he'll be nearer his ideal sound. Funnily enough, he doesn't place much store by strings, his main criterion being the price. He used to use Clifford Essex strings but, living in the country, he finds them hard to come by and has turned to Rotosound instead. That also seems to bring up the question of the diligence of out-of-town stockists, but they probably make up for it by being friendly!

The general picture of the Hogs then is of experience blending with a renewed zestful enthusiasm, and such a combination can only be good news. The proof of the pudding will be in the hearing; just give Tony a few days to get back into the swing of things.

HOW TO CHOOSE A MICROPHONE

Part 2

By Andy Munro

HAVING dealt last month with the various factors which influence the choice of a particular microphone for a given sound source it is necessary to consider the microphone as an integral part of the sound reinforcement chain. One important consideration in this respect is the impedance with which the microphone is loaded. Most microphones are quoted as having an impedance of 150-200 ohms but, in fact, this value varies with frequency and therefore a varying amount of the output signal is 'lost' as a voltage across the microphone coil. This effect can be minimised by ensuring that the load impedance is at least four times greater than the microphone impedance as this means the greater part of the available signal is always placed across the load.

Impedance

When a microphone is fed straight into a mixer then the load impedance is the input of that mixer and a well designed console should have a constant input impedance of 600-1000 ohms. However it is common practice to split the microphone signal for either recording or monitor mixing and this can present problems unless the combined impedance is maintained well above the actual impedance of the microphone. An example of how things can go wrong in this respect was typified by the time I tried to record from the vocal microphone of a rock group in order to assess the amount of stray noise that the microphone was picking up in addition to the vocals. The P.A. and monitor system were set up and the vocal microphone was equalised for a perfect sound at the mixing desk. However as soon as the tape recorder was patched into the stage box using the proverbial 'split lead' the vocal sound changed completely and, despite further equalisation, the original sound

quality could not be obtained. It was later found that the input impedance of the tape recorder varied considerably with frequency and this had a direct effect on the response of the microphone as seen by the mixing console.

High impedance microphones suffer from the same effect and using the rule that the mixer input impedance should be at least four times the nominal microphone impedance it can be seen that for a 50 k ohm model the mixer should have an input of more than 200 K ohms. Valve mixers and amplifiers were ideal in this respect but transistorised circuits have made low impedance models more popular.

Another important aspect of microphones is their output voltage relative to sound pressure. It has been stated that the sound level produced by a rock singer's voice can easily reach 135 db whereas a softly played acoustic guitar may give a sound pressure level of only 70 db at a miking distance of about two inches. If using a high quality moving coil microphone

this would represent a voltage range from 0.1 millivolt to 100 millivolts. In order to produce a clean amplified signal at the output of the mixer it is necessary to use extremely sensitive circuitry which can give the required boost to the smaller signal. However, the high level signal will overload such circuits and the disadvantage of a fader being practically on zero soon becomes apparent when balancing as the slightest movement of the fader will probably double the level on that channel. This problem can be easily overcome by placing a switchable attenuator at the input of the console channel, a useful working range being in the order of 60 db (60 db simply refers to a voltage ratio of 1000:1).

A useful device in such situations is an 'In Line' attenuator such as the Shure A15A which gives a signal reduction of 15 db. This unit simply plugs into the end of a microphone cable and can be used on any channel that has to handle high signal levels, e.g. bass drum.

Assuming that the ideal

Last month we looked at choosing mikes for special jobs. This month's conclusion of our two part article shows how to use the mikes to their best advantage.

Mike arrangement of John Bonham's kit showing correct positioning.



microphones have been obtained and that the mixing equipment is correctly matched we now come to the tricky business of 'miking' a band.

As soon as a group of microphones are placed in close proximity to each other then the term 'phasing' rears its ugly head. In order to understand this subject it is necessary to consider the nature of sound and the effect that sound has on a microphone.

If we produce a sound field of constant pitch and intensity then vibrations are set up in the air which at any one point will cause pressure variations of plus and then minus a given value. If we now place a microphone at that point in the sound field then an alternating voltage will be produced. The microphone would be correctly phased if a positive sound pressure produced a positive voltage at the output of the microphone. If a negative voltage were produced then the microphone would be 'out of phase'. By connecting two microphones to a mixer and holding them together we can determine the phasing of one relative to the other. If each microphone is spoken into in turn the level on each should be the same but if when speaking into the two held together there is a large drop in level then one or the other is incorrectly phased. This is because one microphone produces a positive voltage at the instant when the other one is producing a negative voltage. If the two signals are then mixed together the result is silence! It is worth ten minutes of any

group's time to do this simple check on all their stage microphones. The phasing of a balanced low impedance microphone can be reversed by swapping the connections to pins two and three of the cannon plug at the base of the microphone. It should be noted that connecting cables may be also out of phase and these should be checked using two microphones which have been already tested. The final result should be that any two microphones when connected to any two cables will not give a signal null when performing the vocal test.

Drums

Having checked our equipment we can proceed to place microphones for optimum pick-up of the various stage instrumentation. Another aspect of phasing between microphones now becomes important and for an example we shall take the common situation of miking a drum kit. If a microphone is placed on snare and one on hi hat then it is inevitable that some of the snare sound will spill into the hi hat microphone. A sound which is picked up by the snare microphone will reach the hi-hat microphone slightly later and at high frequencies this can cause partial cancellation of the harmonies produced by the drum skin resulting in a rather lifeless sound. This effect can be reduced to insignificant proportions by ensuring that the hi hat microphone is at least ten times further from the snare than the snare microphone itself. This distance factor can

be achieved and usually improved by playing each microphone extremely close to the source of sound. The photograph shows the microphone arrangement for John Bonham's kit and it can be seen that the distance factor for any two microphones is at least thirty!

The overhead microphones do not apply, of course, as their purpose is to cover the whole kit and add a general ambience to the rather dry sound obtained by close miking a drum kit. It is important that these microphones do not feature too highly in the final mix as phase interference will then become apparent. In order to minimise any phase cancellations when using two overhead microphones it is desirable to place them together and angled so as to include the whole kit. This technique was devised in the early days of stereo recording when just two cardioid microphones were used to cover an entire orchestra. The golden rule with overhead microphones is to place them either as far apart as possible or right on top of each other but angled outwards.

Another useful device shown in the photograph is the pneumatic rubber adaptor into which the drum microphones are fitted. This unit greatly reduces the effects of mechanical noise and vibration which the microphone stands pick up from the stage floor.

One of the most difficult instruments to amplify using microphones is the piano but a very useful ploy can be used in this instance which involves

the deliberate use of microphones which are out of phase! One microphone should be placed directly over the strings and positioned for even coverage of the keyboard range. Another microphone is then placed beneath the sound board at exactly the same distance from the board as the upper model. The lower microphone should be wired out of phase by using a cable with reversed connections or, alternatively, a plug in adaptor such as the Shure A15PR. As the vibrations radiating above the sound board are out of phase with those radiating below the overall effects of phase reversal are cancelled and the full natural sound of the piano is obtained. It is important that the two microphones used are identical in order to retain correct phasing at all frequencies.

Noise

An additional advantage of this method is that random noise susceptibility is greatly reduced because one microphone tends to cancel the stray sound picked up by the other. This effect is of immense value when a piano is used in conjunction with amplified instruments.

By now it should be fairly evident that a microphone is a tool with which to create a finished product and the quality of that product is and always will be dependant on the knowledge and experience of the operator. As I said to an irate road manager the other day — A bad workman always blames his tools.

Singers like Rod Stewart and Mick Jagger both rely on mike quality and technique.



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As a logical follow-up to the world-beating DC300A, AMCRON have introduced the D150A power amplifier to replace the old D150. This superb new amplifier will operate into loads down to 1ohm, is DC-coupled throughout, provides up to 200 watts rms from one channel, and has newly designed heatsinks to handle the extra power. Other features include level controls on the front panel as well as a mains power switch, and mains warning lamp. On the rear of the D150A is a switch which allows the user to select either a Mono or Stereo operating mode. As a monitoring, or PA amplifier, the D150A is really a delight, and is said to be a 'baby' DC300A! Certainly where the higher power of the DC300A is not required, the D150A is the obvious choice.



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A LOOK AT APAE

Beat previews a selection of equipment on show at this year's Association of Public Address Engineers

NOWADAYS we hear much about man made pollution affecting our rivers, buildings, the air we breathe, and more recently the noise we have to endure. It may seem odd that over the past years many thousands of people have been responsible for producing the pollution that thousands are now seeking to remove. Until recently publicity relating to pollution has been focussed on oil, various chemical forms and the many bi-products which produce waste requiring disposal, but now we are becoming aware of the injurious effects of noise pollution which in some forms has become intolerable.

Firstly we have to consider what is noise pollution — noise in the dictionary is defined as a "din" and a loud sounding collection of sounds. However it can be said that noise pollution, or perhaps more accurately sound pollution, is a state where a sound or collection of sounds become unbearable to a majority of people, or to a lesser extent where sound becomes irritating to a majority

of people. Excessive sound from motor cycles, cars, trains, aeroplanes and the numerous power tools which have invaded our homes, can be an irritating factor in our environment.

By now you may be asking what has all this to do with Public Address Engineers and Sound 76 Exhibition. Well, apart from the types of pollution already mentioned there is yet another form produced by distorted and poor quality sound reproduction, which can often result in misunderstood information being received or extreme disturbance to the listener.

Many of us have experienced the frustration caused when trying to catch that vital information relayed via the Public Address System on our railway stations — one could not be blamed for saying that the Public Address Engineers have a long way to go yet. However in fairness to the Engineers over the last two or three decades many improvements

have been made in the design of microphones, amplifiers and speakers and in the techniques used by engineers for sound distribution, but unfortunately acoustic problems vary from one application to another and it is not always possible to compensate for these variables.

Up to now we have referred to Public Address which is usually associated with speech amplification, but the wider field of sound reinforcement embraces the amplification of music as well as speech and we have seen during the past few years even greater developments in techniques and equipment in this field and it is the equipment that Sound 76 is all about.

It is unfortunate that this exhibition is not open to the public but we hope the following information will give our readers a good idea of what is happening in this vital branch of electronics.

At the beginning of the sound reinforcement chain is the microphone. It must be realised

that any shortcomings or defects in the microphone will be amplified through the chain and therefore it is essential to select a microphone with the correct specification and quality otherwise good sound reproduction will be impossible.

From BEAT's point of view it's really the mike manufacturers who are the more interesting at this exhibition, most of the other equipment being, quite literally, *public address* as opposed to sound reinforcement as musicians know it, with the exception of the great Amcron range. The mike manufacturers comprise, AKG, Shure and Beyer and a brief rundown on their products certainly wouldn't be amiss.

On the Beyer stand major items of interest to studios and performing musicians alike will include their M160, M260, M500, M69, M88, M64, M201, M57 models and the M410/11 Series.

These stretch from dynamic ribbon mikes to dynamic moving coil mikes in a range of

The Amcron D150A — recently introduced by Macinnes.



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high quality products manufactured in Germany. Of the first type we specially recommend a look at the M260 which is a unidirectional ribbon mike with a frequency response from 50 to 18,000Hz, having a sensitivity of -153 dbm. Beyer recommend their M500 as being especially suited to modern music use as it is designed to suppress such effects as popping, breath noise and hissing, having a similar EIA sensitivity rating to the M260, the M500 has a slightly different frequency response of 40 to 18,000Hz.

Moving up the Beyer range we find rather tasty items like the M88 which is widely used in broadcasting and bands, being a hypercardioid dynamic moving coil mike which is specially free from feedback and offers a frequency response of 30 to 20,000Hz with a sensitivity of -144 dbm. Specially interesting because of its relative inexpensiveness is the M69 which is a dynamic moving coil unit which offers a frequency response of 50 to 16,000Hz.

Recently receiving great popularity in the TV broadcasting field is the M201 which has been specially designed for the highest quality operations and will be of special interest to studios and home recorders who are looking for extreme quality from a mike of this type. Frequency response here is 40 to 18,000Hz and sensitivity of -149 dbm.

Shure's range of dynamic mikes will, of course, be one of the major items of interest on show this year. Probably the most fascinating exhibit will be the brand new E-Qualidyne which we described briefly in a recent issue. This mike offers switchable filters to provide improved E.Q. offering control by the user over feedback and tone.

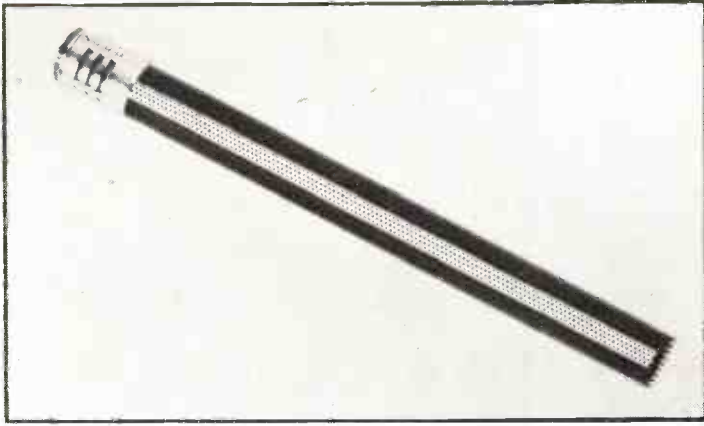
In addition to this new unit, Shure will be showing all their much-loved stage mikes including the Unispheres, the much respected Unidyne 111 and the newer Unidyne 1V. Probably the biggest attraction for those who are familiar with the Shure range, of course, will be the SM58 a mike which is perhaps still the major vocal mike in use by Rock singers.

Not to be forgotten from Shure, of course, are the excellent Vocal Master PA systems. These are especially useful for club work and offer up to 300 watts of available power. The system offers a console with six input channels each with volume, bass, treble and reverb controls. The Vocal Master offers extreme high quality sound where massive power is not required. Finally, one should not forget that Shure will be offering mike mixers, stereo pre-amps and a variety of less obvious goodies.

As well as Shure and Beyer, Calrec will be represented at the APAE offering their range of mikes which are widely used in the Broadcast field and in



A.K.G.—The CKS Hyperdirectional gun attachment for C451 mikes.



A.K.G.'s popular D190 dynamic mike.

many studios. On the entertainment side they offer a range of relatively inexpensive high quality mikes such as the Calrec 400 series which is a cardioid unit offering a frequency response of 5-16,000 Hz. Other mikes well worth examination from the Calrec range is the 600 Series Transistor Capacitors. This range offers a choice of Omni, flat response, Cardioid flat response, Hyper-Cardioid (especially useful in Rock) and Cardioid with a reduced bass and crisp treble.

Especially interesting is the new 700 Series which comprises a range of mikes with a

1.5 volt cell internally powered capacitor unit. This development of the Capacitor mike frees it from merely studio application making this mike definitely worth checking-out if you are looking for extreme high quality stage work mikes. Studio visitors to the A.P.A.E. should also check out the Calrec 2100 Series, the 2000 Series and the 1000 Series mikes.

Moving off mikes briefly we should turn our attention to Macinnes Labs. who are offering what is *still* the definitive power amp range found on most stages and many studios giving Rock music its power.

Macinnes will be showing many products from the Amcron range but our attention should be focussed on the DC300A which they quite justifiably call their "State of the Art" amp. Each channel will give up to 500 watts RMS and intermodulation distortion is claimed to be around 0.01%. The Amcron DC300A carries a 3 year warranty on parts and labour as do all Amcron products. It's worth pointing out here, though, that in our experience typical Amcron users among bands and hire companies experience a specially low breakdown rate with the DC300A which has now established a name as being "as tough as old boots!"

Recently introduced by Macinnes is the D150A which replaces the old D150. The D150A offers up to 200 watts per channel and, like the DC300A, will accept loads down to 1 ohm. For applications where the massive output of the DC300A is not required the D150A would seem to be especially suitable.

The final company of interest to BEAT readers at this exhibition will be, of course, one of the very finest mike manufacturers in the world — A.K.G. This year they have decided to

move away from a more static approach to exhibiting their products and have consequently teamed-up with electronics giants Millbank to actually show visitors A.K.G. mikes and equipment in use. Possibly the stars of the show from A.K.G.'s point of view will be the C451 which is a condenser mike with a frequency response of 5-30,000Hz, like all A.K.G. mikes it offers especially high quality. Another certain winner will be their new C414 mike which, again, is likely to be a winner in its field.

One specially interesting feature is certain to be the new K240 headphone which is going to prove of great appeal to studios and stereo freaks alike. The K240 has a very special design incorporating no less than nine diaphragms to give what can only really be described as a 3D stereo effect.

Also to be introduced are the D120 dynamics which are A.K.G.'s contribution to the lower priced dynamic stage mike market. As their products are becoming increasingly prominent on the live side of music, it's going to be well worth checking their stand out for the latest in PA mikes and associated gear.

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BIG JIM SULLIVAN THE GUITARIST'S GUITARIST



BIG Jim Sullivan is one of those guitarists who commands a great aura of respect from all corners of the music world. Often lauded as the sessionman's sessionman or the guitarist's guitarist Sullivan is probably one of the biggest unknown influences in the studios. Ritchie Blackmore will tell you that he learnt all his basic licks from the man and holds him as the biggest influence on his guitar playing.

With this kind of intro you'd expect the man to be about 94, retired living somewhere isolated, reminiscing on the old days and if you thought that you couldn't be more wrong. Big Jim Sullivan is thirty-four (a respectable age in rock and roll) and very active indeed.

A burly looking person with thick inset features, Sullivan could only be described as a gentle giant. If you try to get him to pick out a few sessions he particularly remembers he just looks at you half amused and half surprised. Asking him that is like asking someone their three favourite breakfasts, he's done that much studio work. He will tell about the early days when he used to

BRITAIN'S TOP SESSION GUITARIST HAS AT
LAST FORMED HIS OWN BAND—TIGER.
WE GRAB HOLD OF THE TIGER'S TALE!

Tiger is; Billy Rankin, Big Jim Sullivan, Phil Curtis, Les Wacker, Dave McCrae, Nicky Moore and Ray Flacke.



meet a pale, thin figure of a youth by the name of Jimmy Page struggling down Wardour Street with a Vox A.C 30 looking for work — and his own formative years when he used to bluff his way in sessions pretending to read music that was put in front of him (he can, of course, sight read now) but he is definitely not a man who buries his head in past exploits but lives very much for the present day.

"I haven't done a session for over two years now", he announced with almost pride, in his soft spoken tones. In that time he has been working to put together a dream that has finally come true a band of his own, but first things first.

Just over two years ago Big Jim achieved his first dream by forming a record company — Retreat Records with Derek Lawrence. Lawrence is a producer who already had done work with bands like Deep Purple and Wishbone. These two goldmines of experience put their heads together and began to collect a roster of artists. This was Jim's first attempt of production. "I felt that I could get things out of people much easier than I could get things out of myself."

Prior to that Sullivan had spent five years playing around the world with Tom Jones (you might even remember his guest guitar spot on the Tom Jones show). It's a job that he admits he didn't do for "love" but more for the want of a steady living after spending many years in the unstable world of sessionwork (even the most successful of people can come up against a musical drought e.g. no work, it's also quite exhausting too).

Album

Owning a record company Sullivan decided to take advantage of the fact and record an album. It was called appropriately *Big Jim's Back* an album full of countryfied songs, not really representative of the man's talent, he admits it was a mistake. "Yeh I remember that well . . . and I forget that well too", he said jokingly, "I never really wanted to do that album."

What he's doing now is playing with a band he put together going under the collective name of Tiger. The band feature what Sullivan feels to be some of the best up and coming musicians available on the circuit today. They are Nicky Moore (vocals), Les

Walker (vocals), Ray Flacke (guitars), Phil Curtis (bass), Billy Rankin (drums) and Dave McCrae (keyboards). A brief history of musicians: Nicky Moore played with what he describes as a "three years on the road, six nights a week blues band which didn't get anywhere" by the name of Hackensack. Derek Lawrence produced their first (and last) album. He was so impressed by Moore that he asked him to join Retreat as a writer, then Sullivan asked him to join his band. Les Walker heralds from that well known but short-lived publicity stunt by the name of Warm Dust, half of which later became Ace. He recorded a solo album on Retreat under the guidance of Sullivan. Billy Rankin is ex Brinsley Schwarz while Dave McCrae played with Back Door. Phil Curtiss (ex Kiki Dee) is no longer with the band and they are presently looking for a replacement. Ray Flacke is an unknown quantity, I asked Sullivan why he decided to get another guitarist as there is no doubt that he could easily handle the duties himself.

Challenge

"Because I'm not a greedy man", came the reply, half in jest. "Y'see I like a challenge, for a start, as a musician. If you've got a guy whose good he's going to make me get my finger out. One thing I've got to tell you is that I haven't played the guitar for six or seven years now since I joined Tom Jones. I was lazy, I had the good life, sat back on my arse and didn't practise. Sessionwork for me was a great cradle. I am just now rekindling the old spark that I once had."

This is evident on the new album simply titled *Tiger* after the band. It's an album full of textures and variety, but when it rocks boy does it rock. It's got some of the finest soloing this side of Blackmore and Hendrix. Although Sullivan will modestly say "It's on the road to what I want to get into", it definitely reveals the band to be a force to be reckoned with.

The album took a ridiculous twelve days to record and mix. "Y'see the thing about this band", explained Sullivan, "is that all the musicians in it are good and we didn't need much to get ourselves musically together. What the band need now is to take the semi direction that it's got and extend it."



The finest solos since Blackmore?

They are not expecting instant stardom to be thrust upon them, they are fully prepared to take things from rock bottom. Derek Lawrence illustrates the point by saying that: "the band and everybody else involved are prepared to lose money for the first year. They've already sacrificed all the money they were earning which amounted to a fair sum, another year of losing money, if the money's there, is okay with us."

Equipment

They're not going to be stingy as far as equipment is concerned. "Let me put it this way", said Sullivan, "the keyboards are going to comprise of mellotron, two synthesizers, string machine, piano, organ, clavinet and whatever other keyboards are needed because there's going to be times when various members of the band, including me, are going to use keyboards."

How about Big Jim guitar wise?

"Myself, Christ, the guitars can be unlimited. I'm getting myself a guitar synthesizer, a new development, it has a frequency oscillator on it. Each string is separate and it's pretty well unlimited in its possibilities. For stage I shall probably use five or six different guitars. Different tunings, etc. I want to make it as simple as possible. If I could get away with using two guitars I'd probably do it."

"Christ! just my earning capacity alone amounts to a lot of bread, and I haven't earned any money for over two years", said Sullivan as if the thought had just dawned on him with a frightening chill, but that determined glint returned to his eyes and it was obvious his mind was made up. "All my life I've been wanting to do what I'm doing now but I've not wanted to start to do it. I did all my sessions, earned my money, got lazy, got fat and forsook what I was all about as a person. Now I'm going to do it." And he means it.

GILLAN AND GLOVER'S SWISS PRECISION

Ex-Deep Purples getting it together half way up a Swiss mountain! by Pete Makowski

NO one knew what to expect from Roger Glover when he left Deep Purple. I mean, he was the bass player and what else could a four string guitar merchant do except either form a band or maybe join one of the many so-called superstar outfits which were popping up with almost irritating regularity? What else indeed. Who would believe that a bass player could have enough depth to become a successful producer, or enough imagination to write, arrange and produce an album based on a book of fine English poetry? Bassists are supposed to lay back there behind the frontmen and get on with their job aren't they?

Glover never really got the credit due to him until he left Purple and still after his successful production job on Nazareth and a beautifully constructed musical image of William Plomer's *Butterfly Ball* people still flippantly regard him as: "Oh yeh, Roger Glover, he was with Deep Purple wasn't he?" But that doesn't matter now that he's away from the pressures and strains of world touring and continuous jet hopping he's got plenty of time to state his case. For although he's not what one can describe as a clinical perfec-

tionist, conversation reveals that this many faceted man is willing to wait however long it takes for the right moment or an atmosphere that will be conducive enough to bring out the best in him.

It is difficult to mention Glover without bringing up the name of Ian Gillan, Purple's ex vocalist and Glover's long time comrade. They both left Purple simultaneously and while Glover slowly got himself back on his feet in this unsteady and unsympathetic business, Gillan chose a life of anonymity. Now, after almost a three year hiatus, Gillan has decided to get back in the business, forming a band and recording an album choosing his old time friend Glover to produce him.

It was in between mixing session for Gillan's album in the extravagant surroundings of Montreux that I managed to corner Glover for an interview where we talked about his past, present and future.

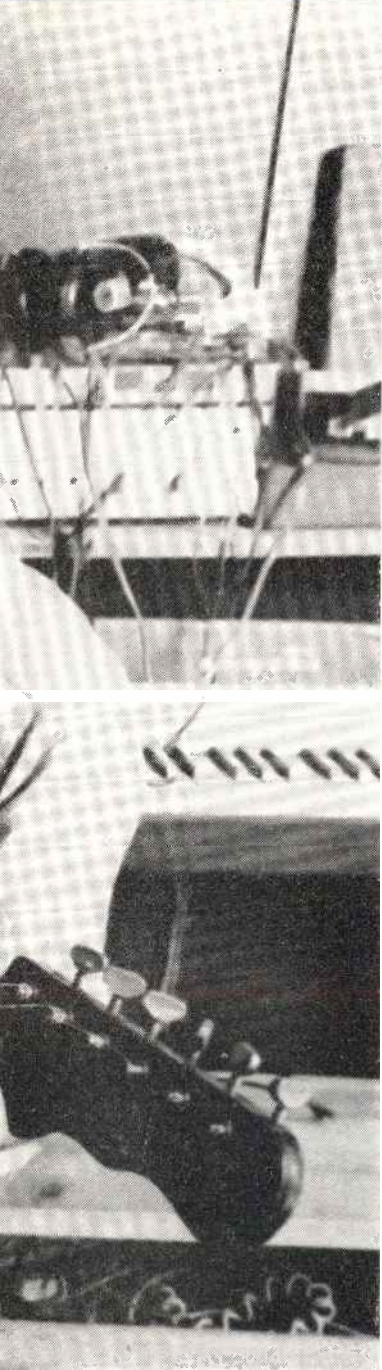
Gillan and Glover have known each other since the days they were both struggling to make a living playing with Episode Six, one of those bands that seemed to be permanently on the road. The band just trudged along happily, never going up or down, forwards or



▲ Roger Glover.

▼ Ian Gillan.





At the same time another exciting heavy new sound, Deep Purple, had just lost their vocalist and bass player (Rod Evans and Nick Simper respectively). By then Purple had released their first three albums and had some hits in America (with elaborate but raucous cover versions of songs, a formula which begun with their rendition of Joe South's *Hush*, the closest description of them at that time would be British counterparts to Vanilla Fudge) although they were still pretty well unknown in their own country. Even Glover admits to not being familiar with their work at the time. It was Episode Six's drummer Mick Underwood that virtually got Glover the job in Purple. He knew Ritchie Blackmore from the days they played together in a rock'n'roll outfit by the name of the Outlaws. He told Blackmore about Gillan, Purple invited him along for an audition, Glover went with him.

Audition

"I must admit the first time I saw them I was a bit scared of them 'cause they looked kind of, I don't know, aggressive. I thought 'I don't really want to join that band, I don't think I'd really fit' . . . I didn't think I was that sort of person. It came about that I ended up in the studio doing a session for them and at the end of the session they asked me to join and at first I said 'no' because I didn't think I could get out of Episode Six. I didn't sleep that night, I knew I had to join that band, it was something I had to do and I did it." Gillan, of course, passed his audition too. Now Glover was accepted as a real musician.

"It was magical for me because all of a sudden everyone respected what I said, I'll never know why to this day because they didn't know anything about me." The rest is, as journalists say in all articles when they want to skip a few years, yer proverbial history. With what can only be described as one of heavy rock's opus platters — *In Rock* — as a debut, Purple Mk II couldn't have made a wrong move, and by their third album, *Machine Head*, they achieved the worldwide success they so rightly deserved.

But soon after that it was evident that this magical band were heading for some kind of musical stalemate and the next studio album *Who Do We Think We Are* only had a few sparkles of the brilliance that was blinding before. A split

was imminent and happened in June '73. What were Glover's immediate feelings when he called it a day?

"I went through a big depression period", he admitted. "I was very tired. I spent two months just getting up, eating, sitting around and going to bed. I started thinking about what I was going to do in the future. And being in a band like Purple, which is no different from any successful band, you tend to think you're untouchable. When you've had a lot of success no matter how much you're feet are on the ground, it's got to go to your head. I can see it in other bands. I can see it in Purple now. I've come down to Earth now, I know the world isn't going to stoop at my feet just because I make an utterance. For a long time I thought well whatever I do it's going to be okay, after a while you realise it's not. You've got to work just as hard if not harder to keep up anything that you've got going for you. And it took me too long to realise that. I really didn't mean anything six months after I left Purple."

Confused at first, Glover didn't know which direction to take. "Everyone said 'why don't you make a rock album and get a band together, you can do it, you wrote a load of Purple stuff you could do it again . . . I suppose I could have. But, I don't know, I didn't have the heart, it wasn't in me to do it. I'd have been, I'd have to do something different. If I do an album it won't be anything like Deep Purple . . . I don't think . . . It won't be anything like 'Butterfly Ball'." On the 'Butterfly Ball' theme he continues to say that: "It wasn't really me, it was a project, if the book hadn't existed then I wouldn't have ever written the music. I want to write something that comes out of me."

Medium

"Anyone can write, I'm sure of it, it's just a question of finding your avenue of escape, your medium. I don't really think I've found my medium yet. I know that there's a lot I want to say in painting, music or anything, but I can't put it into words, it's not something that I can talk about and I'm not a brilliant instrumentalist, in fact I'm not a brilliant instrumentalist period that I can pick up my axe and let it all out, I can't do that, I don't have the technical facility to do that. I'm a reasonable bass player and a

beginning synthesizer player but it's not liquid enough that I can turn on the tap and let it flow. So it's got to be something else, it's not production, I think it's song writing.

Roots

"I've toyed with the idea of going to Africa as a matter of fact. I like rhythm, I like percussion instruments and most people when they're at a bit of loss go back to the roots. Most pop bands today are playing watered down rock and roll, y'know, sort of drivel rock and the reason for that is I don't think that they've gone back far enough to the earthiness of what rock is all about. I keep hearing those songs that keep mentioning the words rock and roll and they've got absolutely nothing to do with rock and roll . . . they're the opposite end of the spectrum. Rock is really bare, gutsy and the rock and roll songs you get now are middle of the road. So if you go further back in rock you get the blues, then rhythm and blues and ultimately you get to Africa. So I figured I'll go to Africa and possibly get something new. It's been done before, I know, but I don't think it's been successfully done. I want to use their instruments and ideas."

Glover is a classic example of a person who has looked into himself to see what he is capable of. A good philosophy for all budding musicians: don't turn to others to see what you're capable of, find out yourself then you'll avoid all those prejudice barriers that say 'you can't do that'. It's that kind of attitude that's revealed Glover's capabilities, in fact at the moment he's such an all rounder that it's sometimes easy to forget that he's a bass player too.

I asked him if he practised a lot. "Not at all", he revealed and admitted that he never has. "When I first joined Episode Six I never really thought of myself as a bass player, I was good enough to do a bit and sing a bit, that was all. Then with Purple I began to take myself a bit more seriously, I had the opportunity to do something really good. I started practising and almost gave up immediately, couldn't do it. I improved a lot with Deep Purple. Ritchie used to practise a lot and I'd say 'yeh I'm gonna practise', I could never get down to practising, I don't know why . . . maybe I'm lazy". Hey, there could be a good song title there . . .

backwards, just sideways, content with the weekly returns like some kind of musical crab. There was no opportunity to develop as a songwriter and eventually Glover found himself getting restless.

He expounds: "I had been writing for as many years as I had been playing and it was a struggle to get the band to listen to my songs, none of which were brilliant but some of them were promising. I was about to leave the band and go back to a more folky thing which is where I started in music. I started off with Lonnie Donegan and skiffle, Bob Dylan, all that sort of thing and I was going to go back to that kind of music. And then I heard Led Zeppelin, their first album, and that knocked me sideways and I imagined myself in that band playing bass and I thought that would be great."

WHAT THE A&R MEN WANT

DAVID HOWELLS GULL RECORDS

IT'S often in the strangest places in the music business that you find quality. Taken at face value you'd expect the largest companies to have the widest spread of musical talent and style — but 'it ain't necessarily so' as the song so rightly points out. Although only having made their debut on the scene a couple of years ago, Gull Records have somehow amassed an enviable amount of talent spread right across the whole spectrum of contemporary music.

Names like rockjazzers Iso-tope, contemporary folk artist Steve Ashley, heavyweight epic-rockers Judas Priest, Loonie Arthur Brown, Pop Typically Tropical, and many others abound. That's a pretty wide spread of styles and a complete list of Gull's artists would do nothing more than confirm that diversity of style.

Policy

That policy of spreading the styles is very much a non-policy according to one of Gull's directors and A&R man David Howells as he explains. "Ideally what we are looking for is creative talent — someone who can develop into a long term situation. The only rule in the industry is that there are no rules and for that reason anything goes. A lot of people tend to limit themselves by following one line, we won't do that. In some senses we've chosen a difficult route but our interest in music per se, categories don't really bother us that much, whatever people want to play is fine provided they play it well."

And it's that emphasis on quality as well as diversity which sets Gull aside as particularly creative label. Every band and artist they have is quite arguably the very best in their field. So, if you want to sign with Gull you've got to be good.

... ALWAYS LOOKING
FOR TALENT RIGHT ACROSS
THE WHOLE SPECTRUM OF
CONTEMPORARY MUSIC



Typically Tropical.

When running a series of features you tend to get into a situation where the same trains of thought crop up again and again. We asked David to answer the thorniest question of all, what about management? Some A&R men have told us that you must have it or no deal, others (admittedly a small minority) that it's better not to have it all until you've got a deal. What, we asked David, was his attitude?

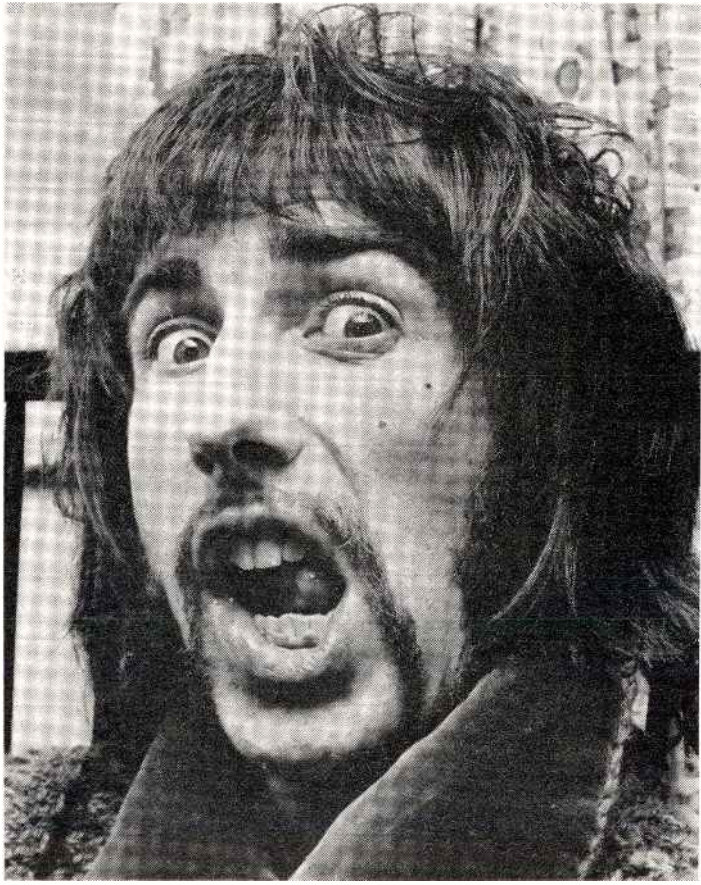
"For a band to be successful they need management, and of course that applies to a solo performer as well. It's essential for any creative person that they have the time to do just that — create. That can only come about if someone is looking after the business side of their affairs. At the same time, it's important that an artist should have some knowledge of the business they're involved in. Let's put it this way, it's a bonus if you have management but it isn't a total necessity."

Attitude

Gull's attitude is that if the band are right for the label then a manager could be found as could an agent and all the other people who have to get behind an up-and-coming band or artist and push to get them to the top.

Having said that Gull will help if an artist is signed with no manager, the next question is, how do you get to be in that fortunate position. How does David get to hear about his new bands?

"We get them from an awful lot of places. People just walk in off the street with tapes or maybe they send them in, you get approached by managers and publishers and just contacts in the business who 'phone us up and tell us about a band they've seen and raved over. When I was at M.C.A. that was how I got onto The



Arthur Brown.

Average White Band, a journalist 'phoned me up and said 'Come and see them down at the Marquee tonight', I did and that was that."

So you can consider approaching Gull in any way at all but the traditional route is the one that most people are likely to take, that of making and submitting a demo. What are David's views on this way of doing things?

"I would say in essence keep it simple. If you can afford a studio then the improved sound quality is obviously going to make the tape more listenable to. But that's not to say that a home recorded tape isn't acceptable. Whatever you do though keep it simple, let the ideas come across easily. I would always prefer to hear what the artist feels is most representative of what he's doing."

Tape

If Gull like the tape then it's down to getting the group or solo artist into a small demo studio or rehearsal room to hear a wider selection of their material. If he's still keen David or fellow director Derek Everett will arrange for a studio, a producer and things will be well

under way. Mind you, that's only where the problems *begin*. Far too many bright young hopefuls reckon that a record deal will be the only effort needed to make a massively successful career apart from the strain of counting their newly won riches. It couldn't be further from the truth, of course, and David is well aware that the responsibilities of an A&R man don't just stop when the deal is signed. In fact he is as concerned as many artists in the business about situations where A&R men have the power to sign but not the power to see that their acts are getting the right promotion, publicity, help, and packaging for their albums. Having worked for both C.B.S. and M.C.A. in the past has given him a wide experience of the industry which enables him, now he's actually running his own show, to draw on that experience and yet change things for the better.

Breaking that talent through the masses of new acts around is always the major problem, but he sees signs of hope in a changing media.

"I think we're entering into a very exciting period in music right now. Over the last few years the influence of the disco, for example, has grown enormously and the number of mobile discos has particularly increased. These mobiles are run by very young people without any preconceptions of what is good music and what isn't. They're experimenting with records on their audiences, finding out on a gut level what people like. Because they are very young they are seeking an identity and the market is changing as this young element is finding its identity."

Situation

"Because of that you now have a situation where the old way of a band making it (having to be accepted either by BBC Radio or the Press) is changing because you can make it through these discos and, of course, local radio stations."

Holding perhaps a controversial point of view, David now believes that Radio One is improving and that we are seeing a move to a more catholic approach to radio programming with an American approach of — you can't ignore it there's a market out there for it — coming in. Because of all these factors, he foresees an easing of the tight situation

which has grown up in recent years, now enabling previously unknown bands playing perhaps once avant garde music becoming able to break through.

There's a joke in the music business that some of you may have heard about record company A&K departments being re-named Umm and Arr departments and that's certainly true of many companies (quite honestly even some of the ones we've spoken to may well have been included in this!). Gull, being a smaller company have the chance to be more flexible. Certainly, David is one of the most intelligent A&R men we've yet run into and has very strong views about the commitment of a record company to its artists preferring to say, "We work for them, not the other way around."

Deal

Obviously, not every band is going to aim for a deal with Gull straight away so we asked one last heavy of David before we departed. Did he feel that smaller companies offered a better chance for bands than larger ones?

"Let's just say this. If you have a 10 per cent solid gold thing then the big record companies won't fail you. If on the other hand you're in a development stage and you're still trying to find your direction then the big record company is a machine that will chew you up and spit you out."

Strong words, but ones which any budding superstar would do well to take heed of. If you're another Queen who are certain to succeed and have masses of talent, a total control over your situation and a precise idea of where you're going coupled with a lot of backing, then you stand a fine chance with the multi-nationals. Everyone in music, however, either personally knows or knows of someone whose band has been less fortunate than that and got swallowed and lost in the woodwork of a giant record company empire.

So, our conclusion is, if your band is capable of high quality music, then, whatever bag you happen to be into, try giving Gull Records a try. Be prepared though for a deal with a company who are prepared to take a strong interest in what you are doing and one that takes a personal commitment on itself to see that things develop along the right lines. That's not a warning by the way, that's an encouragement!

'For a band to be successful they need management and of course that applies to a solo performer as well'

album reviews

ALBUM OF THE MONTH



GENESIS A TRICK OF THE TAIL CHARISMA CDS 4001

This album raises two fingers in defiance at anyone who thought that Genesis were finished when Peter Gabriel departed. In fact the band are playing better now than ever before, the lack of Mr Gabriel having made no noticeable difference to their sound at all. Phil Collins' vocals have always sounded incredibly similar to Gabriel's, their sharing of the vocal seat on previous albums having sometimes lead to some confusion as to who exactly was taking the lead vocal role. Collins takes over the vocal department with ease so there's nothing to worry about on that score. What they will do in live performance may be a problem, but that has nothing to do with this album, which is excellent in every department.

Undoubtedly the star of the album is Tony Banks, who had a hand in the composition of all the tracks, two of them being solely his work. Previous Genesis albums had credited the compositions to all members of the band so individual achievements had never been documented. Here for the first time we are able to see exactly who did what and, on the evidence shown, I'd say that Banks has been overshadowed for far too long — hopefully he may get the credit he deserves for his work in Genesis so far.

Banks was responsible for the finest (and in some ways least characteristic track) and title track, *A Trick of The Tail*, which

is the most commercial thing that the band has ever done. Other outstanding moments are the very end of *Entangled*, where the mellotron's choral sound comes churning out of the speakers, defying all but the least romantic of us to become affected by its sad beauty. There's also a little bit during *Robbery, Assault and Battery*, where Hackett's guitar appears getting steadily louder over a repeated organ passage, peaks and fades as the band comes crashing in . . . It's very rare that so many spine-quivering moments are contained on a single piece of plastic. This is a very, very beautiful album — I'm still shaking from its effect. Now . . . I think I'll wipe the tears from my eyes and the froth from my mouth and start again on side one. . . .

P.F.D.



BOXER BELOW THE BELT VIRGIN V 2049

Boxer is the new band from vocalist Mike Patto and guitarist/keyboard player/lunatic Ollie Halsall and completed by Keith Ellis on bass and the veteran Tony Newman on drums. Patto and Ollie, of course, were in the legendary Patto Band who never made it big, basically because they were too talented! Although the writing half of Boxer was the writing half of Patto, the material on this album is far more commercial than anything Patto ever did, while at the same time the instrumental virtuosity that was part and parcel of the early band is sadly missing here. There are

no guitar pyrotechnics I'm afraid, and Ollie seems more interested in playing keyboards on this album, which he does with his customary skill — pianos, organ and clavichord all come in for the sometimes highly individualistic Halsall treatment here.

The person who definitely benefits from the formation of the band is Mike Patto who is singing better than ever before — he has a raw edge to his voice, a little bit like Joe Cocker, but with a delivery and style that is all his own. Listen to him on *More Than Meets The Eye*, one of the slower numbers, to see what I mean. The best track by far is the opener, *Shooting Star*, which incidentally features some superb guitar work from Mr Halsall, while Patto croaks and wails over the top. Other personal favourites are *Hip Kiss* which has some nice organ and clavichord on it, and *Loony Ali*, which is dedicated to Patto's young daughter.

My only real criticism is that the production is so bad that there is virtually no bass discernable, and the drum sound is similarly weak. The whole thing sounds just a little too polished as well — couldn't they have made it just a bit more raw? I've just realised that I haven't said anything startlingly good about this album, which wasn't really the intention at all. In fact it's far superior to the vast majority of albums released at the moment, and well worth getting hold of.

There also seems to have been some trouble about the cover. I just wish the girl looked a bit more human, that's all.

P.F.D.



RISE AND SHINE KOKOMO CBS S 69229

The last Kokomo album was one of my favourite albums of '75 so anticipation of their new offering had reached fever pitch when the record actually arrived, and that excitement

was increased by the fact that reports from both the band and other critics indicated that this was the true Kokomo sound captured for the first time. With all this to recommend it I was nearly delirious with excitement by the time I had frantically rushed to the record player, turned everything up to maximum and removed any breakables from the immediate area, in anticipation of hearing the Kokes strut their stuff.

Well, needless to say, the album doesn't quite reach such exalted expectations and I feel that the first one will, in time, be the Kokomo album that I return to most of all. There are many distinct differences between the two albums, which account for the various opinions as to its merits. The basic difference is in the actual recording procedure — the first album was recorded over a very long period in London and the newie was recorded in Miami in two weeks with American producer Brad Shapiro. The result being that *Rise And Shine* sounds more American than its predecessor — both in the arrangements and the actual recorded sound. Kokomo sound alarmingly like The Average Whites at certain points on this album, the only thing that distinguishes the two bands is the Kokes vocal sound which is impeccable as usual.

I've only two other comments to make — one on the plus side and one on the minus. Mel Collins' contributions are of a consistently high standard throughout this album — his flute and sax work always emphasising the prevalent mood of the songs on which he solos. In all the fuss made over the high quality of the band's vocal side, Collins' contributions are sometimes overlooked. They ought not to be.

The other point concerns the band's sound. Throughout the album the drum sound, particularly, is very weak, the snare sounding like a wet rag for most of the time. For a band with as much fire in their sound as Kokomo, I'd have expected a somewhat stronger sound all round — but that is only a personal quibble I suppose.

Still, I'd recommend anyone with a penchant for white soul to dig out this album at all costs. Any reservations that I have are the result of expecting too much from the band — I'm looking forward to the next Kokomo album even more!

P.F.D.

**WE SOLD OUR SOUL FOR
ROCK 'N ROLL
BLACK SABBATH
NEMS 6641 35**

It's all getting rather incestuous really. Here I am reviewing this compilation album from Sabbath with Tony bashing out his column for us every month and a reader writing in raving over the band on our letters and queries pages. Still, I ain't going to hide the fact that Sabbath are one of my favourite bands and one that has suffered ridiculously from the weeklies who have ignored and then knocked with silly repetition. Ignoring the fact that thousands of people love the band won't make them go away — as their recent sell-out tour proved to any doubter. What Sabbath have is a unique ability to play powerhouse rock that drives out tension, repression, dullness and all the other 20th Century ills in one great sledgehammer blast.



There are times when only Sabbath are good enough and when that happens just crank up the amp let the speakers strain and sweat to reproduce each thunderous driving note, stick your head up against the cones and let it all sweep over you. Great stuff!

What you've got here are all Sabbath wonders including *Black Sabbath*, *Paranoid*, *War Pigs*, *Iron Man*, *Fairies Wear Boots*, *Children of the Grave*, *Snowblind*, *Am I going Insane* and quite a few other lovelies. It's all vintage stuff and is certainly worth a few quid if your Sabbath collection is as worn as mine. Even if you hate the band do take a look at the inside cover by the way which shows a superbly vampiric young lady complete with coffin and a shining crucifix driven through her heart . . . pretty good first thing in the morning that!

Yeah, it's a good collection this one. I'm not trying to say that Ozzy and the boys are the best musicians in the World, they're not and would never pretend that they are. What they have to offer is guts and

a down to earth approach that appeals on a primitive level. There is great musicianship here (and some bloody fine production in places!) so why not give it a listen?

G.R.C.

HOW DARE YOU!

**10cc
MERCURY 9102 501**

As this album extends 10cc's penchant for writing snippets so it extends my own love/hate relationship with their music. It's often been claimed that (especially as two members of the band are ex-cartoonists, and that they all have a strong sense of music as being film-like in its concept), they approach an album or a song like an impressionist painter approaches a canvas. A dab of paint here, a dab there, just to give a vague impression of what they're trying to say which is more satisfactory (to the impressionist mind) than a straightforward rendition in lifelike detail.

But, where impressionism can fail, and 10cc get caught so often, is that it has to be done brilliantly to work at all. At times their technique of throwing half a dozen musical ideas into one number is unsatisfying in the extreme. If all the ideas sparkle then the result is an absolute gem (*Somewhere In Hollywood* from *Sheet Music* for example) but, as on *Art for Art's* sake the chorus line isn't supported by a strong enough melody to make it work. The result is a sudden loss of interest and an anticlimatic pause when the chorus comes in which only increases the disjointed quality of the overall extrusion.

Still, having said that, they pull it off OK on some numbers, especially *I Wanna Rule The World* from side one. Perhaps they are committed now to this style of writing and feel that they aren't stop regardless of whether the inspiration is really there.

But, let's not go overboard on the heavies. Production is immaculate, especially noticeable on a decent hi-fi, and the instrumental work is of the very highest order. Technically this is one of the most faultless albums in a long while — all that it lacks is inspiration in places. Side One shines brightly and consistently, Side Two merely shines in places.

As I've said before about 10cc, they are tackling a difficult job and one musn't blame them if it doesn't always work. After all, they are using the satirists' art and must accept

the satirists' burden that he can so easily become the very thing he sets out to parody. A nice try — but still not yet another *Sheet Music*.

G.R.C.



**SPEEDY KEEN
Y'KNOW WOT I MEAN?
ISLAND ILPS 9338**

Speedy Keen, for those of you who didn't know was the gent who wrote Thunderclap Newman's classic, *Something In The Air*, which must have been one of the finest songs of the sixties. This is Speedy's second solo album and he seems to have gathered himself together quite a cult following since the Thunderclap days. This album leaves me very undecided indeed, possibly because the material varies from the dreadful to the rather nice, and the elements that Mr Keen has used to advantage on one track may well not work at all on others.

His voice is a good example of this. Speedy hasn't really got a technically good voice, but he has got one of those voices that with the right material can be quite effective. The list of people in rock whose voices are not brilliant and yet who have successfully overcome the problem is endless of course, and Speedy partially resolves this here. *Some One To Love*, for example, is successful mainly because of the slight strain in his voice really suits the song, but on *Crazy Love*, he simply sounds out of tune.

Speedy covers a wide range of material, from the out and out rock of *Nightmare* to the reggae of *Bad Boys*, with varying success. His material, while never particularly adventurous, some of the songs being rather cliched, is reasonable and that's as much as can be said for the album as a whole.

One other point. I wish record companies wouldn't print lyrics of such a low quality as for example — "My feelings are all dead/As I lie here in your bed/You don't wanna lose your head" etc.

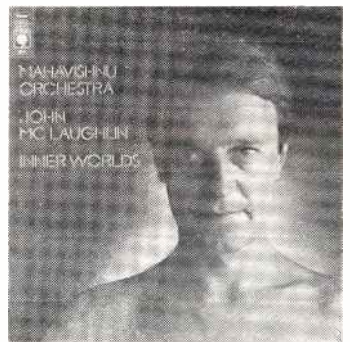
What's the point of drawing attention to the weak points on an album, especially since lyrics are so easily overlooked when listening to a record? Apart from that, the cover art is excellent.

P.F.D.

**INNER WORLDS
JOHN McLAUGHLIN &
MAHAVISHNU ORCHESTRA
SBS 69216**

I've never really been certain about John McLaughlin. Never sure as to how much one should praise someone's technique and yet disregard a lack of feel in his playing. But then again, for a guitarist, feel is very much a matter of how fast your brain works. Maybe I'd better explain that.

McLaughlin plays very, very, FAST. Now I've always felt that a guitar player with feel was somehow an exclusively different animal from a guitarist with speed. Like Micky Taylor had feel, Steve Howe maybe didn't.



Anyway, this time I've really got into a McLaughlin album y'see. It could be that my brain has sped up, or maybe that McLaughlin has slowed down . . . anyway this album has got one hell of a lot of feel about it.

In that case, let me now add him to my top ten list of guitarists of our time. Yes, and very much so, full of synthesized guitar and bits of Beck sound-alikes and the speedy runs too it's prime stuff this!

So, even if you're a McLaughlin hater (like I was) give this a listen as it's a very fine album indeed. It's a pretty easy one for record shop listens too because the first track on side one will give you the answer to whether or not you can live with it. If you can then join the club because although I found the whole Sri Chinmoy trip that John's still into on this more than a bit cloying and twee this is a good album. Anyway I hear that McLaughlin has rejoined the folds of less enlightened mortals so welcome home John . . . my, you're a fine guitar player.

G.R.C.

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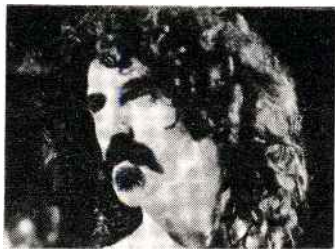
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INSTRUMENTAL NEWS

RAINBOW PRODUCTIONS EXPANSION

THE London music scene suffered a rather serious blow with the untimely demise of the Rainbow Theatre, though what might've been considered the soul of the place is still very much alive and well in the guise of Rainbow Productions (7 Wood Close, London E2 6ET, tel. 739 7543), the lighting and stage production company that've moved off on their own since the venue closed its doors last year.

Although they primarily handled the lighting end of the hall's operation (working with performers ranging from Stevie Wonder, to Alvin Lee, to Liza Minnelli, to Dionne Warwick, to Duke Ellington, to the Osmonds — not to mention the two London productions of 'Tommy'), they've since expanded their scope considerably to include full sound, stage and special effects services, with an aim towards alleviating the customer of the burden of having to deal with and coordinate a half dozen companies at a time. In recent months, Rainbow crews (both combined and individually) have lent their distinctive professional touch to performances by a virtual Who's Who of top British and American acts — including Rick Wakeman, David Essex, Santana, the Sensational Alex Harvey Band, Led Zeppelin, ELP, the Grateful Dead, Frank Zappa and Frank Sinatra



Frank Zappa.

— not only in this country, but in Europe, the U.S.A., Australia, New Zealand and Japan.

In addition to these comprehensive services however, Rainbow also offers an extensive range of first class lighting and special effects equipment for hire or sale, including Genie towers, Vermet towers, par lamps, follow spots and related gear. Then too, this side of their activities has recently been expanded to include PA and sound equipment, up to and including full 5,000 watt PA system (incorporating Gauss, JBL and Altec drivers, Amcron and Turner power amps, Sennheiser, AKG and Shure mikes, and 24 channel Turner mixers, just for starters), and miscellaneous bits and pieces of equipment (i.e. effects pedals and Helpinstall piano pickups). Rainbow now aim to provide a comprehensive service from one base thus eliminating the added costs incurred by using more than one company.

FREE FESTIVAL ... WANT TO PLAY?

THIS year's People's Free Festival is currently being arranged and the organisers are on the hunt for bands and artists to help. According to Jex, organiser of the event, "This year we are providing a larger stage, a 6,000 watt PA system with full facilities, full stage lighting and light-show, professional stage crew, sound and lighting engineers and 24-hour security. We also want to aim for a

more varied and professional sounding programme of music. We would like to see more variety in the way of jazz, electronic, folk and even some classical music as well as the more common rock bands."

The Festival is going to be held, as always, from August Bank Holiday for nine days. Any bands, soloists etc. wishing to play should send their tapes and any information about themselves to 10 Huntsmoor Road, West Ewell, Surrey.

Last year's festival, held at Watchfield was run with Government approval and this year has seen the Melchett committee enquiring into the whole concept of a free festival.

CABINET FITTINGS

Castors, handles, catches, corners, kick resist fret, vynide covering, adhesive etc. etc.

Send for full lists to:

Hamiltons (Dept. B.),
26 Newport Rd., Middlesbrough,
Cleveland TS1 1LE. Tel: 0642-47314

PA:CE PREVIEW NEW ITEMS

THE inimitable team of Dick Parmee, Dave Collins and Tony Gipp, better known to *Beat* readers as both PA:CE and MM Electronics have launched yet more technical wonders on the music business. To be seen at Frankfurt this year but also of more news value than many Frankfurt exhibits are the new PA:CE Studio Phasers type SA140. This unit is a 19" rack mounted voltage controlled phaser operating within a compounding system. It features a total phase shift in excess of 4,800 arranged such that the phasing has a constant time delay characteristic over the maximum possible range.

Other PA:CE products from the realms of 'science fiction today' are a guitar synthesiser interface unit which is a special guitar which uses frets and strings as part of the circuit to produce voltages to control synthesised sound

with resistors between the frets.

Perhaps of more general interest though will be what PA:CE call a Valve Synthesised Amplifier. PA:CE claim that this Solid State unit offers the sound and distortion characteristics of a valve unit. Currently the idea seems to be that one case will contain a number of these units, each one controlled by a switch enabling the sound of a certain valve amp (PA:CE claim named models) to be reproduced as that particular transistorised unit is brought into play.

'In the melting pot', PA:CE also claim is, an application of a machine currently used to control large electric motors in industry which Parmee is adapting for use in amp design. Weighing between 10 and 15lbs it will be capable of giving 5,000 watts and is likely to cost as little as £100 commercially!

NEW FLEXIMIX FROM TRIAD

WELL known in the Studio field where their desks are widely used (see this month's Studio Spotlight) Triad have announced a new concept in mixing desk design which is applicable in fields outside straight Studio use.

The system, known as Fleximix comprises an extremely high quality desk which has been designed for

budget conscious studios, portable applications and high quality PA. The Fleximix offers a fully modular approach to design with any module capable of being placed anywhere in the mainframe. The Fleximix is extendable at any time from mono to 24 track with no pre-wiring necessary. Each mainframe holds up to 15 modules and measures only 27" wide by 24" deep by 5" high. Other facilities are as follows.

Maximum of 10 mixed output groups (eight sub masters and two main left-right masters) plus monitoring facilities up to 24 tracks. Individual illuminated channel metering and LED column indicators to PPM specification on sub-master groups. Complete patchfield facilities including direct channels outputs and pre-fade limiter insertion on input channels and output groups. Self-contained power supply system. Each mainframe contains a fully regulated and protected dual power supply which can be used to slave another mainframe in the event of failure.

Details of the Triad Fleximix can be obtained from Triad at Shepperton Studios.

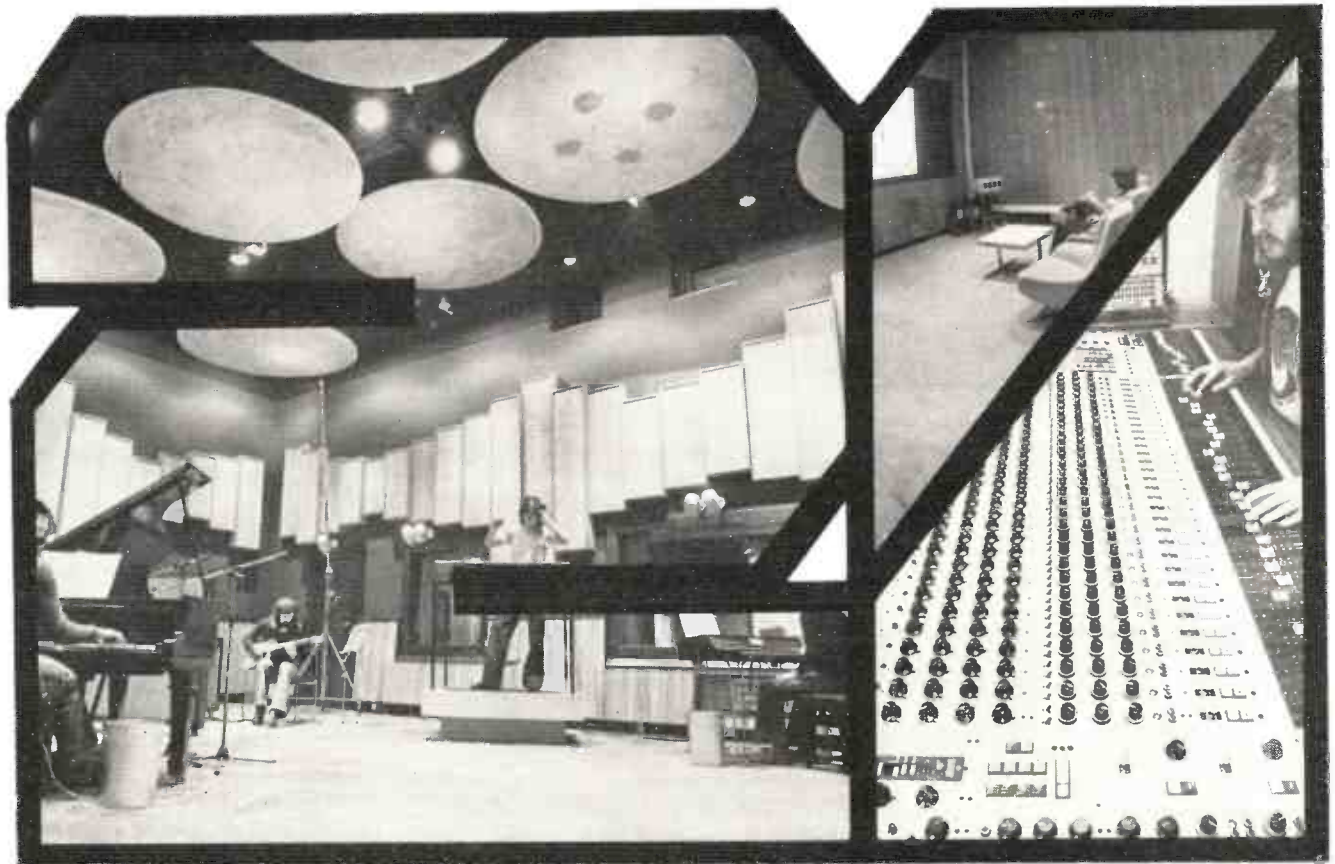
COMP. WINNERS

WINNERS of our December competition to win a fabulous Mellotron as first prize with a Nolan 50 watt combo amp as second prize have been chosen following a massive response which had us all checking entries like mad!

The final decision was that the Mellotron goes to Keith Evans of Halesowen, W. Midlands and that the Nolan goes to Mr. A. Bick of Mitcham, Surrey.

Third prizes offered in our competition were a massive 250 sets of Sound City Strings and the winners of these are to be notified individually of their having won.

Tomorrow's sounds today



For twenty-one years we have been in the forefront of modern recording technology, and to commemorate our 21st Birthday, we have completed a total up-date in our studio complex.

We have invested heavily in proven and reliable equipment designed to ensure that producers/engineers obtain precisely the sound they want whether it be ultra cool or funky. The main music studio that has been extensively re-designed, has a capacity for 60 musicians and is equipped with 16/24 track MCI recorders plus 32 channel Quad 8 console and facilities for recording music to picture. In addition Advision have installed into Studio 2 the first purpose-built computer aided mix-down console in Europe which memorises and stores control levels during mixing, thereby reducing fatigue and cutting costs.

Studio 3 is specifically designed for film dubbing and post sync recording to picture with full rock and roll facilities for both 16 and 35mm film.

Our new studio complex has been proven by a number of internationally acclaimed artists ranging from ELP and Yes to Shirley Bassey and David Essex. Enough said? Phone or telex us now and take your first step to ensuring you obtain just the sound you want.



advision

Advision Sound Studios, 23 Gosfield Street, London W1
Telephone: 01-580 5707
Telex: London 28668 (Answer back code Audio London)

STUDIO SURVEY



STUDIOS are becoming increasingly important to musicians these days. As the times when a reputation and success could be won through months of slogging round the country rapidly fade into the past, a band's best chance of hitting the big time becomes more and more the province of how well they perform in the studio.

This studio performance applies to both small and large bands alike. If you're small then your best chance of financial rewards comes through a record contract (and that means demos) and if you're in the big league then you're going to be totally dependant on a good studio sound and atmosphere to keep and improve your reputation. Both of these requirements call for studios where in the first instance price and quality are paramount and in the second atmosphere, price and quality are the key factors.

So in this Studio Survey we've decided to give more about the studio than bare facts and figures and we've also included a section on that rapidly expanding field (thanks to the advent of independant radio) the production of T.V. and radio commercials.

ISLAND MOBILE (see Basing Street Studios)

Island Records own mobile recording studio was one of the first 24 track mobiles operating in Britain. Custom built from the British Leyland chassis on up, extensive recording facilities are supplemented by bathroom, kitchen and sleeping accommodation for the engineer. This mobile music factory is also equipped with its own 12 kilowatt generator. Engineers for the mobile come from the Basing Street talent pool, although clients have the option of bringing in their own recording staff. The equipment is extensive and of the highest quality: a custom-designed Helios desk (30 in 24 out), 3M's recently developed M79 Series tape machine, Altec speakers, an EMT Goldfoil reverberation plate, an EMT 440 digital delay unit, two Studer B62 stereo recorders, six UREI limiters and one graphic equaliser, expanders, Dolbies and the

stalwart Amcron DC300A amps to drive the monitors.

To assist with live recordings in which the mobile specialises (Alice Cooper, Lynyrd Skynyrd and Bruce Springsteen are among the recent clients) is a *Island Studios — the control room.*



Sony TV communication system so that artists on stage can be observed from the control panel, and radio communication between the mobile engineers and those on stage. A special feature is the synchronisation unit adapted to the 3M recorder so that sound from location film or television production can be synchronised with visual content.

It is this particular capability which makes the Island mobile especially suited to the needs of the film and TV industries, and in this department clients come from such unlikely sources as the Wheeltappers and Shunters club!

BASING STREET STUDIOS 8/10 Basing Street, London W.11 Tel: 229 1229.

With the Island mobile taking care of the acts on the road,

most of the remainder seem to keep turning up at Basing Street — Roxy Music, Elton John and Sutherland brothers and Quiver to name a few! The re-naming of the former Island complex comes with the completion of a thorough updating programme, leaving both studios 1 and 2 with new Helios 32 in 24 out consoles, and 3M 24, 16 and 8 track recorders, backed up with top class limiters, filters, equalisation, expanders and delay.

With its capacity of 80 musicians, Studio 1 is not only ideal for the band with backing orchestration but for promotional film work as well, while Studio 2 accommodates 20 musicians. Rates are very reasonable considering the expertise and gear to hand; £35.00 per hour and £40.00 after 6 pm and over weekends, with copying at £10.00 per hour and multi-track copying at £25.00 per hour.

Both the studio and mobile have rightly built up formidable reputations, and have already handled various commercial assignment. "The main problem as far as many commercial producers are concerned is their budget," explained studio manager Muff Winwood, "but when they care to do their work here we can accommodate them with ease."

DECIBEL STUDIOS

19 Stamford Hill,
London N.16. Tel: 802 7868

Originally opened up by musicians aiming to score on service and informality, Decibel is a 16 and 8 track studio with a 16 track Ampex tape machine, convertible to 8 track by changing the recording heads. There is a 2 track Ampex for mixdowns and two high speed Revoxes for various echo effects. The mixing desk is a custom made Allen and Heath model, 24 in 8 out, with facilities for stereo foldback, while Crown amplification powers the monitoring through Tannoy Mansfields.

A grand piano is permanently housed in the studio for the use of clients, while on the engineering side Rod has gained experience from working with the Who at Rampart. Full 16 track recording is reasonably priced at £15.00 per hour from 9am to 6pm with small overtime increases for working later. Bookings of over ten hours have a discount rate of no evening overtime charge.

The musician owners make up

Continued on page 44



Continued from page 43

a band called Xanadu, and they bring out a single, *Black Night*, on GTO shortly; radio or TV producers in need of back-up musicians could give it a listen as the various members would make themselves available for special sessions in the jingle department.

WESSEX SOUND
106 Highbury New Park,
London N.5
Tel: 359 0051/2/3.

Building work is currently being completed at the updated Wessex Sound complex, pleasantly situated in a quiet residential area a few minutes from the West End. The smaller studio 2 will be ready a few months after the 50' by 30' number one, at which time the ensembles and three-piece rock bands will be equally welcome. Both studios will be equipped with 32 input Cadac desks, 24 and 16 track tape machines by 3M and Ampex, 2 and 4 track tape machines by Studer, EMT echo plates, EMT and Pandora delay lines, Neve, Cadac, Universal Audio and Audio and Design limiters with full Dolby complement.

The building work will result



Lansdowne's recently re-equipped control room.

in sufficient sound proofing for Wessex to undertake 24 hour recording without any neighbour problems; another big plus comes in the form of their own car park with direct equipment access into the studio. At

the time of writing new rates are still under review.

Wessex regard working with commercial producers as an integral part of their schedule; musicians and producers alike will no doubt be looking for-

ward to the time when Wessex is fully operational again, and we take the opportunity of wishing them all the best for their future projects.

LANSDOWNE
Lansdowne House,
Lansdowne Road, London W.11
Tel: 727 0041/2/3.

"Where technology and artistry meet on equal terms" is the Lansdowne slogan, and a steady stream of clients like Mac and Katie Kissoon, Keith Emerson and Jonathan King to name but a few goes to show that the musicians think so too. The well laid-out control room is dominated by a comprehensive 28 in 24 out Cadac desk, and being L-shaped, all the controls are within easy reach of the engineer. Ancillary components match the excellence of the desk with Fairchild, Audio and Design and Universal Audio limiters and compressors and EMT echo plates. Tape machines are Studer and the monitors are Cadac.

With room for 40 musicians and a staff as capable of handling rock bands as jingles, Lansdowne are prepared to handle projects as diverse as clients may wish. With such expertise on tap, the rates remain very competitive: £37.00 per hour for 24 track recording and £32.00 for re-mixing. Copying, editing and playback costs £29.00 per hour, while any work from midnight to six am is cut to £26.00 per hour.

On the commercial side, it is television rather than radio soundtracks in which they

Continued on page 47

CRAIGHALL RECORDING STUDIO

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Super Stars, like The Who,

Led Zeppelin, Deep Purple, Billy Preston, Paul McCartney, Neil Young, Paul Simon, Santana, Rolling Stones, Frank Zappa, Nazareth, Black Sabbath, Gallaher & Lyle, Jeff Beck.

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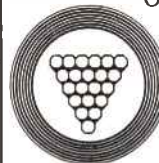
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Continued from page 44

specialise, and, with standing contracts for a few companies, this particular service is backed up with an already formidable reputation. It is pleasant to find one of the large London studios offering a good blend of professionalism and atmosphere conducive to relaxed working.

RONNIE LANE MOBILE

2 Cambridge Court,
Clevedon Road,
East Twickenham, Middlesex.
Tel: 891 2856

A host of our top recording artists, including Bad Company, Peter Frampton, Eric Clapton, Andy Fraser and of course Slim Chance gives a lot of weight to the studio quote; "We feel that the concept of LMS has already established itself as an important and influential addition to the recording industry." Conversions have been completed to the Helios console to provide 20 channels input to 10 groups output for 16 track recording, and engineer Ron Fawcus is always on the look out to make further additions. Beside the desk, the caravan manages to accommodate a wide selection of quality hardware — A80 and B62 Studers, 2 track Revox recorders, a full Dolby noise reduction system plus equally extensive ancillary gear; limiters, equalisers, reverb unit and power amps being among the more obvious items. The mobility of the studio is

obviously the primary (Rates are £1750.00 per week or £375.00 per day with reductions for each succeeding day) 'special facility', and, enhancing the benefits of this use are air conditioning, closed circuit TV monitoring and transformers built into their stage microphone input box to allow the engineer to split the PA for live recordings. The benefits of bringing the studio to your favourite farm or tudor mansion can be easily appreciated, and yet LMS make it a firm policy of keeping their rates in line with the average fixed site studio.

Commercial producers would probably feel more at home in a regular studio, but should anyone wish to sample a more 'laid back' atmosphere, LMS would no doubt be delighted to oblige.

I.B.C. STUDIOS

35 Portland Place,
London W1.
Tel: 637 2111.

Situated in the very centre of London, I.B.C. Studios could hardly be better positioned for those bands or artists who have no wish to leave the big city in order to record. Two studios are available, but at the moment Studio B is under reconstruction and should not be in use again until spring of this year.

Instruments available include a Bechstein Grand Piano and a Challon Multitone Piano, both free of charge, and a Mellotron Mk 5 and Hammond C3 on hire. Other instruments can be obtained if needed. In Studio A, £38 accommodates up to 45 musicians for recording on mono, stereo, 8 track and 16 track for an hour. Studio B, when finished, will accommodate vocal and instrumental over dubbing, multitrack mixing and mono speech recording. Other special facilities available include disc cutting (mono/

stereo) and music and audio/visual cassette duplicating facilities.

All facilities at I.B.C. apply to both commercial and other types of work, but they have no in-house producers for the commercial side of recording.

GROSVENOR RECORDING STUDIOS

16 Grosvenor Road,
Handsworth Wood,
Birmingham B20 3NP.
Tel: 021-356 9636/7.

With two studios, one holding 40 musicians and the other 6, Grosvenor provide a very comprehensive service to the recording business around the Birmingham area. All control rooms and studios have been completely rebuilt over the past twelve months, with Studio 1 now including a 24 in 16 out Trident Audio Developments desk, A80 and A62 Studer tape machines, and compressor/limiter/expanders and equalisation units, all Audio and Design, while Studio 2 houses the smaller 10 in 4 out TAD desk, with



Lane's Mobile's proud owner.

tape machines by Studer and Sony.

The Grosvenor complex further includes a tape dubbing room, kitted out with various Revox, Sony and Akai tape machines for transferring from "anything to anything", and a complete film transfer suite for mixing film sound tracks. Films can also be edited, with 16mm capability backed up with a four plate Steinbeck editing machine complete with all necessary winders, bins and benches. There is a separate negative editing room. Rates range from £12.00 for mono to £22.00 for full 16 track recording with reduction ranging from £12.00 (stereo) to £18.00 (16 track). Film mixing is £18.00 per hour, and studio 2 offers viewing facilities at £10.00 per hour.

Offering such a wide range of services, Grosvenor is equally suitable for recording, re-mixes or commercial soundtracks, and continues to entertain a steady stream of clients running from local bands doing demos to the more established artists like Method and Jasper Carrott.

SARM STUDIOS

Osborn House,
9-13 Osborne Street, London E1
Tel: 247 1311.

Sarm Studios has seen a good deal of action recently, Queen for example having recorded a good deal of *A Night at the Opera* there. Other bands in the studio recently include Fox, Sheer Elegance and Gong. Equipment in the studio includes an Alison Computer mixdown desk, a new MCI 24 track tape machine, while the Triad B desk has recently been extended. Triad and Orban Parametric equalisers are also in use.

Rates at Sarm are £38.00 for 24 and 16 track recording, 8 track no longer being available.

Continued on page 49

24-track quadrasonic recording air-conditioned throughout

100 Chalk Farm Road, London NW1 8EH.
Telephone : 01-485 0131/2/3
Telex : 261653 Cables : HITMUSIC LDN.



**What do The Who,
Elton John, Yes, ELP,
The Beachboys,
Stevie Wonder
& The Osmonds
have in common?**



**THE ISLAND MOBILE
RECORDING UNIT**

Call Penny Hansen 01-229 1229

Basing Street Studios Basing Street London W11.



Continued from page 47

One point that Sarm are anxious to emphasise is that overtime is *not* charged at the studio. This means that one can work virtually round the clock at no extra charge. Instruments available at Sarm include a Steinway piano and anything else that may be required can be obtained and hired with notice. Other costs include £12.00 for copying and editing.

Sarm have done a good deal of recording of jingles, especially for Jeff Wayne and mixed the David Essex Television Spectacular, but they have no regular commercial work besides this.

ADVISION
23 Gosfield Street,
London W1.
Tel: 580 5707.
Yes, Jethro Tull, Alex Harvey



Robin Jones (l) and Gerry Kitchingham of R. G. Jones Studios.

and ELP are among the top name artists reaping the benefit of a massive £200,000 updating scheme at London's internationally recognised Advision studio complex. The re-equip-

ping programme has resulted in the installation of Europe's first computerised mix-down desk, built to Advision's specifications in conjunction with Quad Eight International of California.

Studio 1 facilities are impressive to say the least: the desk, 32 in 24 out, is supplemented by full equalisation, quad pan-

Continued on page 51

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It's what's inside the enclosure that matters

No real enthusiast chooses a loudspeaker system on looks alone. Indeed, many of today's strange, outlandish shapes may have nothing whatever to do with sound reproduction. It's what's inside that matters. And it is here that Tannoy triumphs, overwhelmingly, over other systems.



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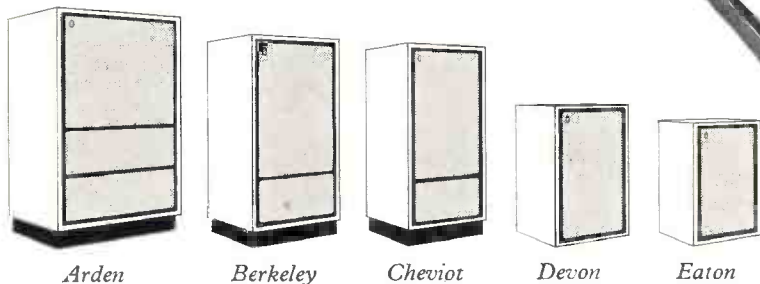
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Arden

Berkeley

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Devon

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Continued from page 49

ning, comprehensive limiter/compressor, phaser and echo facilities, with the JBL monitoring controlled by slide faders, and studio 2 as extensive in every respect.

It is impossible to pinpoint any particular service in which the studio excels, confronted with an all-round expertise in every area; indeed, considering the money that has been poured into the complex, the rates remain within the reach of bands after 'value for money' — running from £43.00 per hour for full recording and from £25.00 per hour for copying.

Started originally as a film production outfit and sound-track studio, they have maintained a reputation in the commercial field despite opting for full-scale expansion into the re-

ording industry, and their advanced dubbing theatre sees a steady stream of illustrious clients. With its latest introduction of a 16mm dubbing facility enabling 16mm or 35mm film to be interlocked with sound, the studio remains as worthy of consideration for soundtrack producers as for regular bands.

R. G. JONES
Beulah Road, Wimbledon
SW19 3SB.
Tel: 540 4441.

One of South London's most prominent studios is R. G. Jones, situated at Wimbledon. R. G. Jones has both 24 and 16 track facilities and the equipment in the studio includes Neve 32 input desk, JBL monitors powered by Amcron power amplifiers, and Studer mastering machines. Many other electronic effects are available at R. G. Jones such as E.M.T. and A.K.G. echo facilities, Dolbys etc.

A brand new Steinway Grand Piano is available at the studio and instrument hire can be arranged. Rates are £25.00 per hour for 16 track and for 24 track £32.00. Overtime costs £30 an hour surcharge after 6 pm and all day Saturdays, £5 per hour after midnight, Sundays and Bank Holidays.

Special facilities include air conditioning throughout and easy unloading with direct access to the studio from R. G. Jones' own car park.

R. G. Jones have done quite a lot of commercial recording recently, especially for Super-sonic, as well as other work for the B.B.C. and other commercial enterprises (advertising material for Yellow Pages) R. G. Jones is a convenient, friendly studio and is well worth investigating.

E.M.I.
3 Abbey Road, St. Johns Wood,
London NW8.
Tel: 286 1161.

A mini-recording industry within its sedate walls, EMI's Abbey Road complex remains one of London's most influential studios, with a booking situation much like that of a top-class restaurant. All three studios, with respective capacities of 100, 50 and 30 musicians, are now fully 24 track. Desks are EMI/Neve, purchased from Neve and then modified and extended to their own design. Ancillary gear is in abundance and of the highest quality, with Studer A80 tape machines enjoying a position of particular prominence.

The rest of the building is like

a musical Fort Knox, with a quad remix room, three editing rooms, six disc cutting rooms, two maintenance rooms, one room for the storage of EMI cassettes, one room used solely for maintenance work on the EMI/Neve desks and an underground tape vault. Although the studios, by virtue of their varying capacities, tend to respectively fall into the classical, MOR and rock fields, they are quite prepared to switch roles if anyone so wishes. The charges, running from £22.00 per hour for two track recording, are certainly steep, but with such equipment and expertise could result with a saving in the long run.

When bookings permit, Abbey Road are prepared and capable to handle any kind of task whatever, rock, MOR, orchestral, soundtracks or anything else that might crop up.

IMPULSE
71 High Street East, Wallsend,
Tyne and Wear, NE28 7RJ.
Tel: 0632 624999.
Impulse Studios has been in operation for about nine years now, with current Studio Manager David Wood having started the venture. Impulse can get

Continued on page 53

Hit

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...via the CBS Studio Whitfield Street, W.1. 01-636 3434

**How did we persuade... Advision, CBS,
Chipping Norton, Chris Squires (Yes),
DJM, Eddie Offord, Escape, Foel
Studios, Good Earth, Gus Dudgeon's Mill,
John Anderson (Yes), Majestic, Marquee
Studios (twice), Pink Floyd, Sarm, SB
Studios, Strawberry... to go MCI?**

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01-278 8190/99

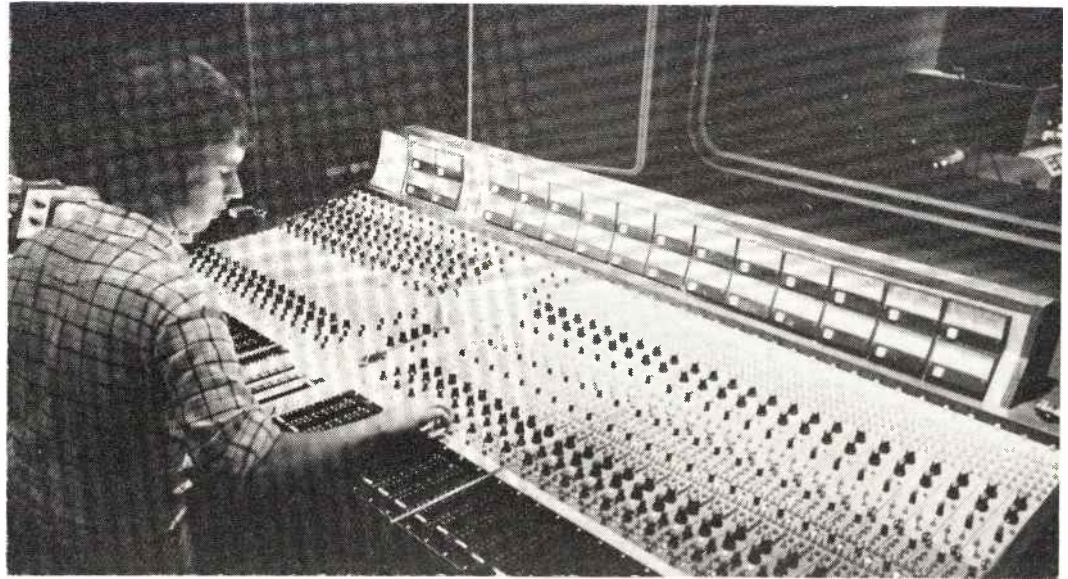


Continued from page 51

about 25 musicians into their studio, which contains Studer tape machines, Neumann, Calrec and AKG mikes and a Sound Techniques System desk. A mobile unit is also available with both 2 and 4 track facilities.

Instruments available free of charge include amplification, for bass and guitar, a piano and a drum kit, while a Hammond M100 organ can be hired. £12.00 is the cost of the 8 track recording and reduction facility, and the 2 track stereo costs £7.00. Editing, copying and dubbing is £7.00. Organ hire is £5.50 an hour, while the Mobile travelling expenses are 12p a mile, £6 an hour setting up time and £9 an hour actual recording.

A lot of the jingles for Radio Metro are recorded at Impulse, but the most interesting of their commercial enterprises is the Be Your Own Record Company scheme, which, as the name implies, provides facilities for anyone to come into the studio, make an album, single or maxi-single; with Impulse providing all the facilities for the manufacture of the record, from pressing the actual disc to printing the sleeve. This scheme is for artists who are either having difficulty in getting a deal with a record company or for whom for one reason or



Roundhouse Studios' desk.

another a normal method of record marketing and manufacture would be difficult or unsatisfactory.

TW MUSIC
211 Fulham Palace Road, W6.
Tel: 385 4630/0393.

TW Music, located just off the main Fulham Palace Road, guarantees a friendly welcome for their clients from experienced engineers Alan Winstanley and Martin Aden. Their equipment, still being upgraded in gradual steps, includes a Triad 'B' series 18 in 16 out desk, 3M and Studer tape machines, an AKG BX20 reverb unit, various tape delays, Crown and Audix amps and JBL monitoring. Both studio and control room are fully air conditioned (the former has an area of 500 square feet), and they regard the provision of a wide range of instruments as an integral part of their service.

This gear includes Gretsch drums, Fender, HH and Ampeg amps, Fender and Gibson gui-

tars, and keyboards by Fender, Wurlitzer, Hammond and Steinway. From 10am to 6pm the rates are £18.00 per hour, and this goes up to £22.00 per hour for the rest of the day.

TV and radio jingles are handled by the engineers as competently as their other work, and they have already established a regular clientele in this department. Capital Radio and Virgin have visited the studio in the past, while a company called Quixote currently has a few of their ads recorded at TW running on both TV and radio.

D.J.M. STUDIOS
James House,
71-75 New Oxford Street,
London WC1A 1DP.
Tel: 836 4864.

Although the name D.J.M. is more commonly associated with the record company and publishing concern of the same name, another flourishing part of the D.J.M. 'empire' is the studio. D.J.M. proves that phy-

sical size in the studio isn't everything, the studio having 24 track equipment, while not being able to accommodate many more than twelve musicians.

The desk is an MCI 32 in 24 out model and tape machines include one MCI 24 track, a Studer A80 8 track and Stereo machine. Auto/locate control is another feature in the control room and parametric equalisation is also available. The monitors are JBL.

Rates per hour are very reasonable, 24 track recording and reduction being £35.00 and 16/8 track £28.00. Copying, editing and playback costs a mere £10.00. Copying facilities are one of the most important features of the studio — adjoining the control room is a copy room with the following services available — copying tape to tape, copying tape to cassette, tape to 8 track cartridge and disc to tape.

Continued on page 55

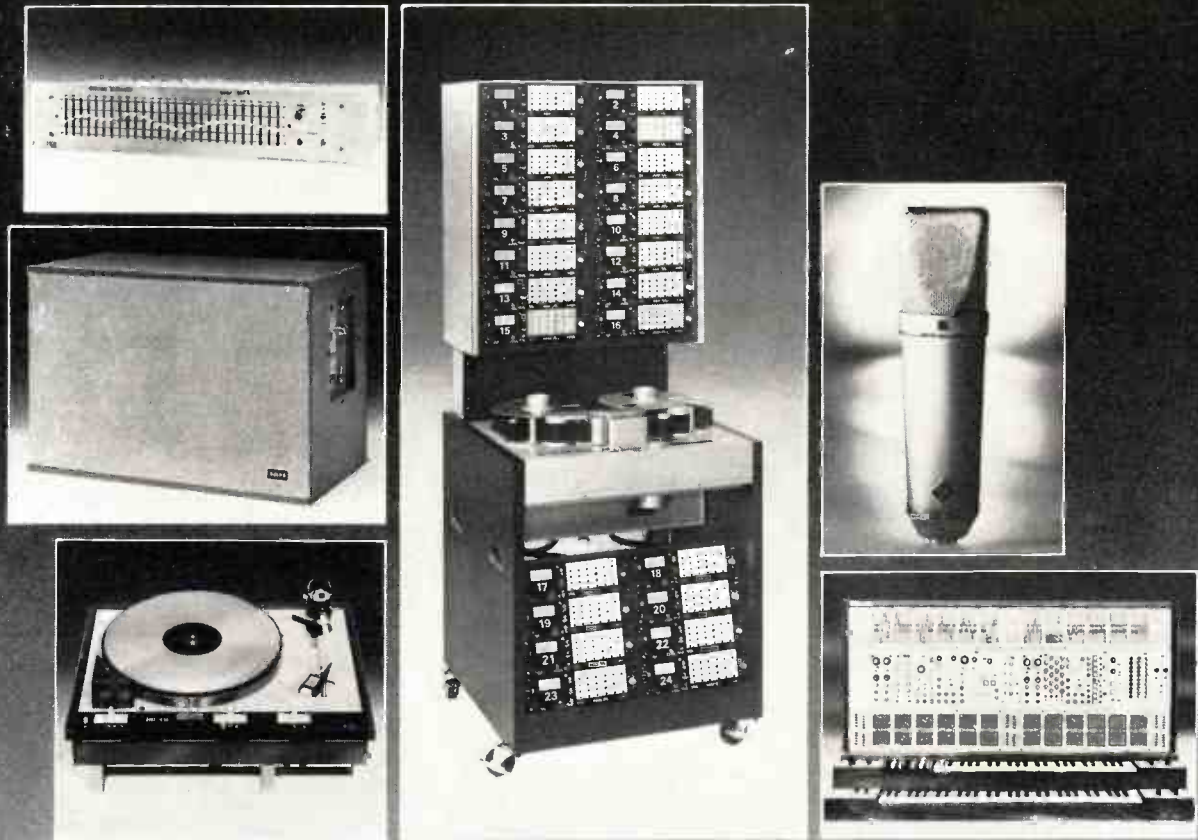
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Continued from page 53

Although some jingles have been recorded at D.J.M. there are no video facilities available at the studio and commercial work is not really a major part of the work undertaken there.

KINGSWAY RECORDERS

129 Kingsway, Holborn, London WC2. Tel: 01-242 7245
With a large pool of talented engineers, many with backgrounds working in other major studios, and ex-Deep Purple singer Ian Gillan as Director, customers at Kingsway are able to tap a substantial reservoir of skill and enthusiasm. Equipment includes a Raindirk Major Series 30 in 24 track desk, 24, 16, 4 track and stereo tape machines by Studer with full vari-speed facilities, and up-to-date com-

plement of ancillary hardware.

Their wide selection of echo/reverb devices includes the possibility of customers using the cavernous car park basement directly beneath the studio for added "weird effects." The car park also allows easy unloading, and once inside, the musician can make use of a colour TV and free hot drinks. Rates are £38.00 per hour for 24 track, £34.00 for up to 16 track recording, £30.00 for re-mix, and copying, editing and mastering costs £12.00 per hour.

Kingsway have handled commercial work occasionally in the past, and are ready to do so again should they be so booked, but are primarily a rock studio, and it is in this latter capacity that they deserve investigation from the serious band.

ROCKFIELD

Rockfield Road, Monmouth, Wales. Tel: 0600 2449
Strangely enough, the name Rockfield is not the invention of the studio's owners, Charles and Kingsley Ward, but the name of the village nearby. Rockfield has two studios, one 24 track and one 16 track, but it is hoped that by the summer the smaller of the two will be 24 track as well. Most of the equipment in the studios is by

Rosser Electronics of Swansea, which has been used in Rockfield ever since the formation of the studios. Studer A80 machines are used in the studio and the monitoring in Tannoy and Cadac. Other important pieces of equipment in the studio are the Eventide Digital Delay and Flanger units the L.E.D. level readout and the Universal Audio Limiter system. Mikes are Neumann and A.K.G.

Rockfield intends to increase the scope of the studio in the spring, by obtaining computer mixing facilities, but at the moment precise details are unavailable. Rates are £20 per hour in the small studio and £24 for 24 or 16 track in the larger studio.

The advantages of recording in isolated countryside surroundings are obvious and for anyone desperate to get out of the city atmosphere Rockfield is the ideal hideaway. The great thing about the studio and those who work there is that, if you so desire it, you can become totally involved in the recording process, there's no one there to disturb you or get in the way if you want to record all night for example. Rockfield is an excellent rock studio — the drum sound obtainable there is renowned — and very

little commercial work is undertaken there.

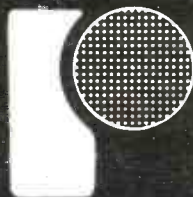
NOVA SOUND

27/31 Bryanston Street, Marble Arch, London W1.
Tel: 493 7403/4/5

Due both to a convenient location in the West End and an atmosphere of friendly expertise, Nova have built up an impressive client list: Leo Sayer, Ralph McTell, Carl Douglas and Kiki Dee to name but a few. The engineers have served their apprenticeship at Nova, with the result that they have an intimate knowledge of the studio's capabilities. The hardware is comprehensive: a 24 into 16 Neve mixing desk, 3M 79 16 track recorder and Selektake, two Studer 2 track recorders, DBX, Neve and Teletronic compressor/limiters, with full EQ, phasing, echo and dolby. Monitors are Cadac.

£33.00 per hour secures the use of all facilities, with an increase to £38.00 from 6pm till midnight. Reduction is £31.00 per hour, copying, editing and playback £10.00 per hour (when booked separately) and multi-copying £15.00 per hour. All these costs rise proportionately

Continued on page 57



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(or we'll write, arrange and produce it specially for you)

Keith Hopwood, Malcolm Rowe & Pluto Studios

The Jungle Specialists

3 Waterloo Road, Stockport, Cheshire. 061-477 0434



continued from page 55.

from 6pm till midnight close-down. The main studio can accommodate up to 36 musicians, with a wide spectrum of acoustic properties in different areas, while the external layout provides excellent unloading facilities with a 24 hour car park nearby. Conversion to full 24 track is currently being discussed, but the outcome will largely depend on the attitudes of the customers.

Film soundtrack crews have made use of Nova's services in the past, with the pool of engineers equally at home with recording, re-mixing or commercial work.

THE STONES MOBILE

17 Berners Street, London W1.
Tel: 637 3771

The Who, Faces, Led Zeppelin, Deep Purple, Billy Preston, Frank Zappa and Jeff Beck all have a couple of things in common: the first and more obvious is an invariably high standard of music, and the second is that they have all made use of the excellent Stones mobile at one time or another. As Britain's first mobile, the truck had to overcome the obvious problems of creating recording precedents, so it is all the more

credit to resident engineer Mick McKenna that he has kept it in such constant demand.

Soul and feel of the mobile should be prime selling points to prospective users, but for the record Mick has managed to install an incredible amount of top-line gear: 32 in 24 out Helios console, 3M 24 track machine, plus various echo effects, and Altec digital delay unit and a host of other mod cons. Microphones are now up to an astounding eighty eight, and despite the concentration of equipment, there is still room for more than 12 people to listen to playback in the air-conditioned comfort of the interior.

With a negotiable weekly rate the studio scores very well economically for those who are prepared to put in consolidated sessions of hard work: there can only be benefit for bands who would like to take advantage of such a measure of dedication and feeling.



The Stones mobile truck.

TPA STUDIO
22 Denmark Street, London WC2
Tel: 836 1783

Although specialising largely in demos and advertising work, TPA (Tin Pan Alley) are equally at home with regular band recording. Studio A, 16 track, accommodates 20 musicians, with a Midas 24 into 16 Custom console, stereo echo plates, Crown/Altec monitoring, Eventide instant flanger, and 3M 16 track recorder with varispeed. Studio B is 8 track and it is here that most of the demo work takes place. Accommodating 15 musicians, the desk is a 16 into 8 Helios, with tape machine as in Studio A but with 8 track capability. There is a direct line between the studios, with facilities for transferring from 8 track to 16 track.

Rates in either case are reasonable, with 16 track recording costing £25.00 per hour, reduction, editing and copying costing £20.00 per

hour, while in Studio B 8 track recording costs £15.00 per hour, with £14.00 per hour taking care of reduction, editing and copying etc. Overtime is charged at the rate of £2.00 per hour after 6 o'clock and £3.00 at weekends and over bank holidays.

THEATRE PROJECTS

11-13 Neals Yard, Monmouth Street, London WC2
Tel: 240 5411

The Theatre Projects recording complex, situated in the middle of the West End, embraces a complete "creative sound" spectrum of activities. Studio A accommodates up to 18 musicians and has facilities for 8 track, 4 track, stereo and mono recording, and holds a 14 channel 8 group desk with Altec monitors, EMT plate, limiters, expanders and varispeed decks. Film dubbing and film transfer equipment (for both 16mm and 35mm) has recently been incorporated into Studio A, and the newly opened Studio B is designed to handle high quality speech work (commercials, voice-overs, language tapes etc.) at very competitive rates.

In addition to the two studios there is a Programming Suite equipped with a 10 channel 4 group desk, Klein and Hummel OY monitors, and various tape, cassette and cartridge machines for dubbing, mixing and editing pre-recording material. Here too is housed one of the largest and most comprehensive commercial sound effects library in the U.K.

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presentations and attached to the recording complex is a suite for single- and multi-screen slide programming with tape/slide sync. pulsing and up to 4 tracks of sound.

THE MANOR

The Manor House, Shipton-on-Cherwell, Oxfordshire
Tel: 08 675 5851

To the Manor born! What an amazing place this is. Half Country Seat — half recording studio, anyone with the sense (and cash) to come to The Manor to record would have a distinct advantage over other recording artists, for atmosphere and expertise go hand in hand here to provide some of the country's finest bands with the best facilities for recording.

The Manor was opened four years ago as part of Richard Branson's rapidly expanding Virgin Empire, and though the place handles mainly musicians on the Virgin label, many others have been recorded here. Perhaps the most interesting feature of the studio design is the Westlake Audio designed control room. The studio itself is a split-level affair and the equipment within is some of the most modern available, including a 32 channel Helios desk, which has parametric equalisation. Other goodies include an Eventide Clockwork Phaser, full Dolby and DBX systems, UA Compressor/Limiters Varispeed Units and an Alison Computer which runs the mixing system. Tape Machines are Ampex and monitors are Westlake units containing Gauss for bass and J.B.L. for highs. Cost of the studio per day ranges from £300-£400.

Perhaps the most versatile of The Manor's services is the Mobile division of the studio. This comprises two trucks, both 24 track, one of which is equipped with a Helios desk and the other with a Neve. Monitoring is Tannoy throughout, and both trucks are equipped with all the latest gadgetry. Nazareth and Jethro Tull are just two of the artists to have used the Mobile studio, the cost of which is about £400 a day.

Because of their affiliation with the Virgin label and the rock world as a whole, The Manor have had little time for the commercial side of the business. However they say that there are possibilities in the future that they may be doing this type of work, though no plans have been finalised as yet.

PLUTO STUDIOS

3 Waterloo Road, Stockport, Cheshire. Tel: 061 477 0434

First formed as a production company for TV and radio commercial sound tracks, and specialising also in music writing for jingles, themes etc., Pluto Studios have since expanded to further include an 8 track public studio. The desk is a 20 channel Sound Techniques, with 8 and 4 track Ampex recorders, and stereo recorders from both Ampex and Scully. Monitors are JBL, and microphones include Neumann and AKG.

Studio facilities are backed up by a large pool of session musicians, with in-house instruments including various Fender amplifiers and an ARP synthesizer. The studio services continue beyond the recording stage, with cassette and disc transfer facilities and a disc pressing service. Rates are very reasonable indeed, with 8 track recording costing £12.00 per hour and stereo £10.00 per hour.

Despite the deceptively modest specifications, the commercial client list is long and varied: Rolls-Royce, Whyte and Mackay whisky, Woolworth, Budgen, TV Times, Tudor Crisps, Siebrand Advocaat, Macleans Toothpaste, Ciba-Geigy and Wimpey homes; spanning both TV and radio tracks.

BIRD STUDIOS

Kings Lane, Smitherfield, nr. Stratford-on-Avon, Warwicks. Tel: 078 985 705

A friendly studio is always a pleasant place to work and Bird Studios has always tried to maintain a friendly attitude to the customers. Rather than a them-and-us attitude they'd rather that everyone worked together to get the best possible result from their labours. Bird, although only two miles from Stratford, is fairly isolated and one of the advantages of working there is that one can record at any hour of the night without any risk of interference.

The equipment consists of a custom-made desk, constructed by Monty Bird, the owner of the studio, with DBK Noise Reduction. The monitoring system consists of Tannoy Golds and tape machines are Revox.

Rates per hour are £8.00 for recording and £7.00 for mixing if it is done on a separate occasion. Most of Bird's work is involved in recording rock bands and although they have the facilities for doing work for

continued on page 58.



RONNIE LANE'S MOBILE STUDIO

Ronnie Lane wishes it to be known that his Mobile Studio is **STILL** available for hire. **STUDER 16 track, 8 track & 2 track Professional Recorders. REVOX 2 track machines with Vari Speed. HELIOS 30 into 10 Console. AKG BX 20 Echo Unit. DOLBY NOISE REDUCTION. NEUMANN, BEYER, AKG, SONY, SHURE Microphones.**

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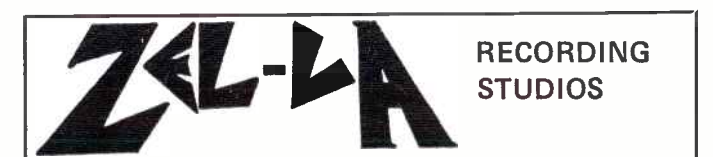
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continued from page 58.

commercial companies, they have not as yet done any of this type of work.

TRIDENT
17 St Anne's Court, Wardour Street W1V 3AW.

Trident has always been a hive of activity and the coming few months is certainly no exception to this rule. Genesis, for example have recorded their latest album there, and other worthies booked in for the coming months include The Spiders From Mars, Rory Gallagher and Chick Corea.

Trident consists of two studios and a Preview Theatre; there is also a cutting room and a copying room on the premises. Studio 1 accommodates about 35 musicians while Studio 2, used for re-mixing, is much smaller in terms of studio space, accommodating only five people; its control room, however, is larger than that of Studio 1. Studio 1 boasts a Triad A-range 28 input/24 output desk, Crown and Quad monitor amps, J.B.L. and Century monitors and

Studer tape machines. Studio 2 contains a 40 input/12 output Triad Desk, Audix monitor amps and Cadac monitors. Mikes are A.K.G., Eagle, Neumann and Sennheiser. Other important pieces of equipment to be found throughout the studio include Orban Parasound Parametric Equalisers Universal Audio compressor / limiters, EMT plates, Ring Modulator.

Music instruments provided include a Hammond C3 organ, Bechstein Grand Piano and Arp 2500 synthesizer. Rates per hour are £39.00 for 24 track recording, £35.00 for 16 track recording, £30.00 for 24 track mixing and £26.00 for 16 track mixing.

As previously indicated, Trident have full facilities for the commercial side of the recording business — a Preview Theatre is available with Magnaflex 16mm and Westar 35 projectors. The sound system comprises a Goldring-Lenco turntable, with Vitavox speakers. Video equipment includes Sony monitors and a Sony-umatic playback machine.

ROUNDHOUSE STUDIOS

100 Chalk Farm Road, London NW1 8EH.

Roundhouse Studios, the brain-child of Gerry Bron, has now been open for about nine months. Gerry and manager Peter Gallen have devoted a lot of time and love on the project and the result has been all one could expect from a top-ranking modern studio. One of the foremost considerations in the construction of the studio was that it should be a producer's and artist's rather than an engineer's. The control room consists of a Cadac 36 input 24 output desk and the same firm provided the monitoring system. Echo in the studio is provided by four EMT plates. Tape machines are Studer, including two 24 track models, all with varispeed capability. Neumann,



The Scorpio desk, with Studio in the background.

Sennheiser and AKG mikes are used.

Instruments available free of charge in the studio are a Steinway Grand Piano and a variety of percussion instruments. Instruments available for hire are a Hammond organ, mini-moog, electric piano and amplifiers. Another interesting feature of the studio is that it has a closed-circuit link to the Roundhouse. A fairly new feature in the studio is the Copying room and copies can be made at the rate of £10.00 per hour of tape. Other rates are — 24 track recording and reduction: £40.00 16 track recording and reduction: £35.00.

Already Roundhouse has been used by such worthies as Osibisa and Babe Ruth, so things look bright for the future. The studio concentrates entirely on rock music at the moment and they say that, apart from the link with the Roundhouse, they have no special facilities for commercial work.

SCORPIO SOUND

19/20 Euston Centre, London NW1. Tel: 388 0263

The word has been spreading rapidly about Scorpio Sound,

who back up an extensive line-up of top class hardware with a relaxing and friendly atmosphere. Streetwalkers, Hummingbird and Jack Bruce are just three of the more recent clients who have made use of the care that has gone into the Scorpio project. Their desk, currently 24 in 16 out, is soon to be changed for a 32 in 24 out version and is backed up by a full compliment of the ancillary limiters, compressors, phasers, delay lines and equalisers, representative of the studio's keen desire to keep in touch with new developments. Tape machines are Studer and monitors.

Scorpio make no secret of the fact that their rates are among the more pricey, with 2 track recording costing £26.00 per hour and 16 track costing £36.00 per hour. Copying editing and playback costs £12.00 per hour, and the overtime rate (after 6 pm and over week-ends) is £6.00 per hour. Despite its location at the junction of two of London's busiest roads, parking is very easy, and, with no stairs between the car park and studio floor, unloading is similarly effortless.

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FAIR DEAL

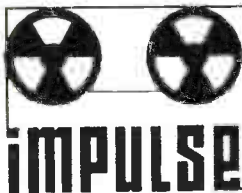
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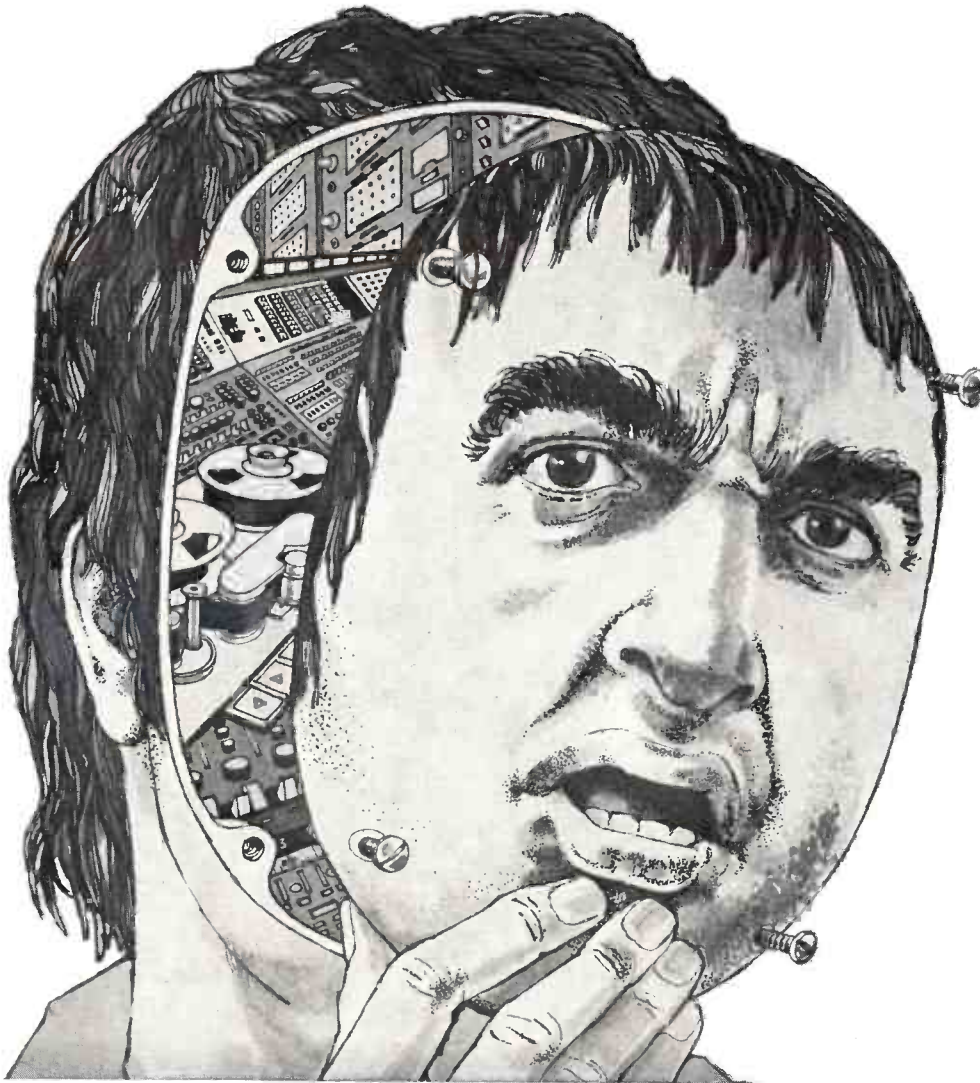
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continued from page 58.

Although originally set up to handle commercial radio work, they have almost entirely abandoned that particular area in favour of the full-blown group work, and, while they would be capable and ready for commercial assignments, they should primarily be considered a musicians' studio.

PEACOCK SOUND STUDIO
98 Medina Avenue, Newport, I.O.W., England. Tel: Newport 2379

Peacock Sound Studio caters for sound recording in all its aspects — societies, rock bands, sound commercials, jingles, etc. The studio consists of a recording area acoustically treated to produce a clean, easily controllable sound and a control room containing an I.T.A. 10 channel 4 group mixer, Teac A3340 4 channel master recorder, Revox A77 recorder, Akai stereo recorder, Sony TC 121 stereo cassette recorder, AKG microphones, Bang and Olufson monitoring.

Although capable of 4 track recording simultaneously, additional tracks of 10 or more can be realised by mixdown/dub process. Additional effects such as phasing stereo reverb, and echo are available. Instruments available include piano, electric piano, string machine and synthesizer.

Rates per hour are £4.00, which includes recording mixing and tape hire. There is no overtime rate either. Tom Taylor, the studio manager, can also fix up accommodation for anybody who wishes to come down to the island to record and has nowhere to stay. Recently, commercial work that the studio has undertaken has included radio commercials for resorts and holiday camps, copyright free music commercials as well as demos.

RIVERSIDE RECORDINGS
78 Church Path, London W4 5BJ. Tel: 994 3142

Riverside Recordings is an established studio which has recently moved to Chiswick, London. The studio handles most types of music, from rock to chamber and renaissance music. The engineers are trained musicians — Adam "Dad"

Skeaping, the director, was Professor at the Royal College of Music, Adrian Wagner studied keyboards and composition at the Royal Academy of Music and is noted for his own keyboard work.

Facilities in the studio are as follows — 2, 4, 8, 16 track recorders, an 18/4 Audio Developments Desk Quadraphonic monitoring by Tannoy or J.B.L. Upstairs, there is an office and copying shop where master copying, editing, listening and compilation work can be done. Conversions between 2", 1", 1/2" and 1/4" 4 channel is possible as is conversion between CCIR, NAB, AME, and a pilot head NAGRA is available. Disc cutting and cassette compilation can be arranged. Riversides new Mobile Unit can offer 2-16 track facilities. It has been kept busy recently recording classical albums and looks like being a useful addition to the studio. Studio rates are £15.00 per hour 16 track and £8.50 per hour for 8, 4, or 2 track.

David Fanshawe and Gryphon are among the recent visitors to the studio during the last few months.

ZEL-LA RECORDS
"Walker Hall", Ampton Road, Edgbaston, Birmingham. Tel: 021-455 0645

Housed in a church hall which was formerly a BBC light music studio, Zel-la is a fairly large studio by provincial standards — 40' x 20' x 18', but by careful use of decor and dividing-sound-screens the studio still retains intimacy even for speech recordings. The normal work done at the studio ranges from demo discs to custom record pressings recorded in the studio or sometimes out on location.

Equipment in the studio includes an 8-track Klark Teknic recording machine, back-up machines being a Sony TC 850 and a Revox. Other equipment includes a solid state multi-channel mixing console with comprehensive equalisation, reverb and echo on each channel, pan-pots, compression, limiting and foldback via headphones or speaker. The mike range is extensive — Calrec, Beyer, STC, AKG and Neumann. A grand piano is available for use in the studio. Zel-la provide a swift service in record cutting from studio recordings or from your own tapes, with fully transistorised feedback cutting system with Quad 50E amplifier and Gram-

continued on page 62.



TOM TAYLOR'S PEACOCK SOUND STUDIO, 98 Medina Avenue, Newport, Isle of Wight

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The Island's only purpose-built 4-track recording studio, staffed by B.B.C. trained sound engineer and producers who understand the business. 4-track teac, 10-channel mixing, stereo revox, limiters, tape delay, adt, Mutron piano, synthesiser, string machine, musicians available.

If you are an artist/band/songwriter and wish to make a record for sale to the general public or for demo purposes, pay us a visit and listen to some of our results. You will be most welcome. Full facility for sound commercials. Processing and pressing of discs arranged. Location recordings in pubs, theatres, churches.

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2 track - £15.00 per hr.

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continued from page 61.

pian Cutter head. The studio charges are as follows — 10.00 am to 8.00 pm £12.00 per hour, 8.00 pm to 12.00 pm £15.00 per hour, 12.00 pm to 10.00 a.m £18.00 per hour.

Zel-la are often called upon to do recording work for industrial purposes, usually to accompany slide or film presentations. Some weeks ago Godfrey Davies Productions of Birmingham brought a complete film crew into the studio to make a TV commercial. Zel-la is well equipped for making moderately priced jingles and radio ads.

EDEN STUDIOS

20/24 Beaumont Road, Chiswick, London W4 5AP.
Tel: 995 5432

For six years Eden Studios has provided a full recording service to all areas of the music business. Eden Studios, built by acoustician Kenneth Shearer and architect Graham Anthony, has been designed in such a way that the mood can easily be varied to suit all types of music from small groups through to an orchestra. Equipment in the studio is a Custom-built 20 Channel 16 track Quadraphonic Sound 1100 with Auto Tape Location, M16 Dolby system, EMT Plate desk, a 16 track Ampex MM-Echo and quadraphonic monitoring on Tannoy/Lockwoods. The desk, designed by Mike Gardner, must be one of the most compact 16 tracks around. It offers full EQ, solo monitoring, 8 echo outputs, comprehensive foldback facilities and echo on monitoring, as well as all usual features.

For relaxation there is a lounge with drinks available. There is seating in the courtyard for the summer and nearby a friendly pub with a garden. For clients from abroad Eden Studios will be pleased to arrange hotel accommodation and transport can be arranged. Instruments and session men can be supplied.

Rates are as follows — Recording and reduction: 16 track £28.00 per hour, 4 track: £16.00 per hour. Copying, editing and playback is £8.00 per hour. During the last few months

Eden has been heavily booked — involved in album recordings for Barbara Dickson, and the Bay City Rollers, and singles for Maxine Nightingale and Junior Campbell. London Weekend Television have booked time in the studio exclusively for Supersonic and other programmes.

LEADER SOUND LTD.

209 Rochdale Road, Greetland Halifax, West Yorks.

Leader Sound have only been at this address for a few months at the moment, having recently moved from London. The main function of the studio is to supply Bill Leader's own specialist folk record labels with material. The equipment consists of a Raindirk 10 in 4 out mixer, Amcron amps and Lockwood monitors. A Revox machine is also in use.

Rates per hour are as follows — £10.00 for recording and £5.00 for reduction or any work that doesn't involve actual recording.

Bill Leader, the studio manager, said that since the studio had only just moved, there was still a great deal of work to be done to make the local contacts to ensure that a certain amount of commercial type work was done. Although the studio would be very willing to do commercial work besides the specialist folk recording that they have done up to now they have not yet been able to get any radio or television work in their present locality.

CRAIGHALL RECORDING STUDIOS

68 Craighall Road, Edinburgh, EH6 4RL. Tel: 031-552 3685

One of the finest studios in Scotland is Edinburgh's Craighall. Both conventional and mobile studio facilities are available, the floor area of the studio being 30' x 20'. The equipment in the studio is a Neve 16 Channel Control desk, Studer 16, 8 and 2 track tape machines. Neumann, AKG and Sennheiser microphones, JBL monitors and EMT reverb plates. Musical instruments available include a Steinway Grand Piano, Haven Organ, Mellotron and Mini-Korg synthesizer. The Studio rates are Mono and 2 track stereo, £14.00 per hour, and 8 and 16 track £26.00 per hour.

The Mobile Unit consists of a Mercedes van, fitted out as control centre, with a 14 Channel 8 output Control desk. Studer 8 and 2 track tape

continued on page 64.

TRAD

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| Neve 28-24 quad mon, etc, mixer | 19,000 |
| Triad "B" 24-16 mixer | Offers |
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| Various spares for Scully and Ampex equipment. | |

LOTS OF OTHER EQUIPMENT

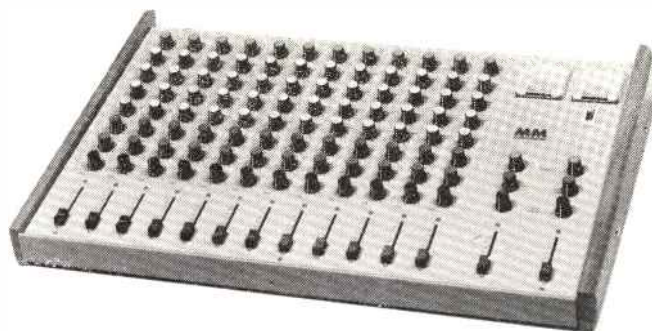
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£250 Retail

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12 channel export model built into a CT flight case designed along similar lines to 12 channel stereo mixing console. Features XLR sockets as standard fitting; black fascia with white lettering and white flight case with black trimming. Internal regulated power supply with toroidal mains transformer to alleviate any mains pick-up problem.

Also an 8 channel stereo mixer with similar features to the MP 175 12 channel stereo mixing console, and 16 channel extended version of MP 175.

MM ELECTRONICS

Currently provisions are being made to manufacture Graphic Equalisers, Guitar Amps and Combos. Details will be released in the near future.
For further details contact TONY GIPP (0223) 66559.

French's Mill, French's Rd., Cambridge



continued from page 62.

machines are used, as are JBL monitors and there is also a closed circuit television incorporated in the van. The Mobile rates are £24.00 Setting up charge, Mono and 2 track stereo is £14.00 per hour and 8 track is £20.00 per hour. A travelling charge of 10p per mile is made if it is necessary to travel outside the Edinburgh area, and accommodation charges for engineers if necessary. Instrument hire is as follows: Grand Piano - no charge, Organ and Mellotron, £6.00 per day, synthesizer £4.00 per day.

On the commercial side, Craighall don't do a lot. This is not a studio policy but comes from the fact that they have been inundated with so much work that they have never had the opportunity to devote themselves to the recording of jingles, or any other material for radio or television.

AIR
214 Oxford Street, London W1.
Tel: 637 2758

Among the recent artists using busy Air Studios are Jeff Beck, Robin Trower, Nazareth, Alex Harvey, Steeleye Span, Mott, Stackridge and Be Bop de Luxe, and names like that certainly go a long way towards emphasising the studio's position as one of the country's most influential. Despite the location on the fourth floor, the Air complex houses four superbly equipped studios, with capacities of 60, 35, 5 and 3 respectively. Studio 1's Neve 32/24 desk is complemented by 3M M79 24 and 16 track recorders, Studer stereo machines, Neve and UA limiters, Eventide delay and phasers EMT plates and mics in the main by Neumann and AKG. Studio 2 boasts the same hardware, plus full quadraphonic monitoring, while Studio 3 features a Neve 16/12 desk with 3M and Studer recorders; little brother number 4 weighs in with a Neve 30/16 desk.

Despite their central position and full recording equipment four times over, Air manage to keep their rates down to a reasonable level. Studios 1 and

2 cost £40.00 per hour for 24 track and £35.00 per hour for 16 track; Studio 3 costs £25.00 per hour and Studio 4 costs £28.00 per hour. The recording side is backed up with full film projection and dubbing facilities, post synching and the like, making Air a complex in the true sense of the word, and one well worth investigating for the quality conscious band. Chief Engineer is Geoff Emerick, who has been picking up awards for his work like so many cigarette coupons.

CHALK FARM STUDIOS
1a Belmont Street London NW1.
Tel: 267 1542/4873

Opened about six years ago, Chalk Farm Studio has "chalked up" about thirty-five hit singles in its existence so far. Vic Keary, the genial manager of the studio, told us that at one time nearly 90% of the reggae recorded in this country was laid down at Chalk Farm and that even now the bulk of the work undertaken there is still reggae. Other music has, however, been recorded there, a good example being Seventh Wave's albums.

Facilities in the studio include a 16 track Scully with separate synch outputs, an 8 track Levers-Rich with separate synch outputs, a 2 track Levers Rich and a 2 track Studer. The Console is custom built, 24 in 18 out and Vic Keary says that the studio is the only one in Britain to use graphic equalisation on every channel. Other electronic goodies include a Cooper Time Cube for automatic double tracking, instant phasing, Keepex expanders, Universal Audio and Klark and Altec compressor limiters. Studio Two, which is used for copying and editing, contains



Neil Richmond and Ken Elliot (Seventh Wave) at Chalk Farm.

Ampex 2 track machines and Altec monitors.

Rates per hour in Studio 1 are 16 track recording and mixing £20.00, 2, 4 and 8 track mixing, editing and copying £14.00. Studio 2 rates are £10.00 per hour for copying and editing only inclusive of engineers' charge. Instruments available for hire at sessions include ARP synthesizers, a Hammond A100 and a Wurlitzer organ, Vox and Ampeg amps, a drum kit and percussion.

AUDIO INTERNATIONAL
18 Rodmarden Street, London W1 3FW. Tel: 486 6466

Very centrally situated in London, Audio International is fully equipped to deal with many sides of the recording business. Audio International contains two studios, the larger of the two, Studio 2, containing a Neve 32 input 24 track desk, parametric, graphic and phasing units, Neve and DBX compressors. EMT and AKG reverberation systems are also used.

Whereas Studio One has a capacity of 40 musicians, Studio 2 is altogether much smaller, with a capacity of only six and is used mainly for speech recording. The desk in this studio is a Neve 10 input 2 group output console model, and besides this the equipment is virtually the same in both studios, tape machines being Studer throughout.

Rates for recording and reduction are as follows in the large studio — 24 track - £35.00 to £41.00, 16 track £32.00 - £38.00. Little studio rates are 2 track recording £12.00 to £16.00 and copying and editing £10.00 to £14.00, plus overtime of £4.00 per hour.

STRAWBERRY STUDIOS
3 Waterloo Road, Stockport, Cheshire, England.
Tel: 061-480 9711

Something over 7 years ago Eric Stewart and Peter Tattersall became involved with a small demo studio in Stockport. The studio was established in its present premises, and facilities were improved annually, 4 to 8 track, 8 to 16 and now 24 track under the joint ownership of Eric Stewart, Peter Tattersall, Graham Goldman, Justin Haywood and Kennedy artists. Strawberry Studios has of course played a major part in the success of 10 C.C. but many other artists have used the studios, including Paul McCartney, Neil Sedaka and Roxy Music.

The main studio area is 44' x 33' with vocal/acoustic isolation booth and live string area. The studio is thus large enough for a small string orchestra, but not so large that it swamps a four piece band. Equipment includes a custom-built Helios desk with full equalisation, Audio and Design complex limiters, Keepex units and a Studer Phase Correlator. Tape machines are Studer with full vari-speed facilities. Monitoring equipment is Crown DC 300A's, Westlake TMI's and studio playback Crown DC 150A JBL 4326's. Microphones are Neumann, Beyer and AKG. In November of last year the control room was completely rebuilt by Westlake Audio of Los Angeles.

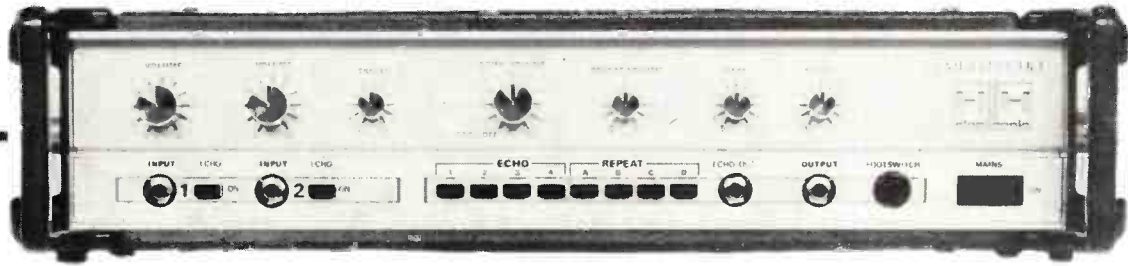
Rates are as follows — recording or reduction from 9 a.m. to 6 p.m. is £30.00 per hour, 16 track is £25.00 per hour, 8 track £18.00 per hour and Stereo/Mono is £15.00 per hour. Strawberry do a lot of work for both BBC and commercial TV, their clients including Granada TV and Yorkshire TV. A good deal of work is also done for many of the TV commercial advertising companies, with Grays Advertising, New York (Revlon Cosmetics ad) among the recent clients.

THE MUSIC CENTRE
Engineers Way, Wembley, Middlesex. Tel: 903 4611

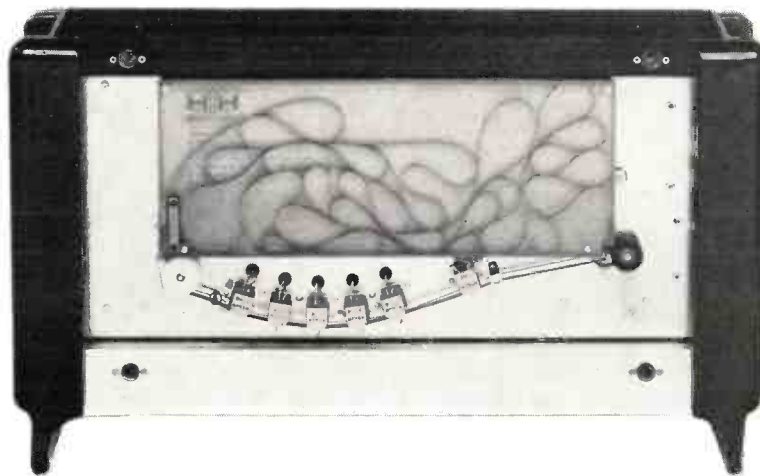
The Music Centre is housed in a very impressive modern building near the Empire Pool, Wembley. Four studios are offered — Studio 1 being the largest, offering accommodation to about 125 musicians. Studio 2 is slightly smaller and is used mainly for the recording of television shows. Studio 3

continued on page 66

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**'THE FRIENDLIEST STUDIO
IN TOWN'**



Continued from page 64

holds about 20 musicians and Studio 4, originally the result of knocking together two rooms originally intended for use as re-mix rooms, holds about 10.

Three of the studios, numbers 1 to 3, are equipped with 24 track Neve Desks and two 24 track Studers are available. Studio 4 is the only one that isn't equipped for 24 track operation and this offers 20 in with 4 groups and 16 track monitoring and mixing. Monitoring in all four is through Tannoy Reds in Lockwood enclosures driven by Crown DC 150s. Mikes are mainly Neumann but A.K.G. and others are used as well.

As was previously indicated, The Music Centre has many facilities for film work, a good example of some of their recent work has been a promotional film for Fancy, which was made for use in the States within two days of the idea's inception. As far as film production is concerned, De Lane Lea Production Division is The Music Centre's associated company and any film work is dealt with by them. The Music Centre has been involved in the making of both London Weekend's Supersonic and BBC's Top of the Pops, and other commercial work they have done includes the recording of jingles for London Weekend.

ARNY'S SHACK

15 Apollo Close, Parkstone, Poole, Dorset. Tel: 0202 743394
About two years ago BBC Radio approached Tony Arnold to help producing a Country and Western Radio Programme. Tony wanted something original for the signature tune so decided to record one of his own numbers on his private tape recorder. Reaction to the tune was so great that Tony decided to turn his home recording hobby into a more professional pastime and Arny's Shack was born.

Equipment in the studio now includes IBL Monitors, Quad amps, an Ampex 4 Track tape machine and a Revox A700 for copying. Instruments available free of charge include a complete range of Ovation guitars,

Fender amps, and a Moog synthesizer. Rates per hour are £4.00 and £36.00 per ten hour day. Other interesting facilities at Arny's Shack are the special bus service to ferry musicians to and from Bournemouth Station to the studio. Session musicians are also available if required. The studio also makes pedal steel guitars — one of which is always available in the studio. A cassette duplication service is also in operation now.

FAIR DEAL

1 Gledwood Drive, Hayes, Middlesex UB4 0AG. Tel: 573 8744.

Fair Deal Recording Studios is situated in Hayes and has been established for six years. All sessions in the studio are engineered by Stuart Johnson, owner and Record Producer. The studio is 4 track, but most of the bands that use it "bounce" tracks and usually end up using 8 tracks without much loss in quality. Equipment in the Studio comprises of 14 in 4 out Custom Built Desk. EMI tape machines and two Revoxes (one varispeed) are also used. The studio also contains a Neal Cassette recorder, an Audio Design compressor/ limiter. Tannoy speakers are used for monitoring, microphones are Neumanns and AKG. There is also a phasing unit and direct injection facilities in the studios.

Instruments provided in the studio include an Elka Rhapsody string synthesizer, an electric piano and clavichord, a drum kit, Harmony Opus acoustic guitar, and a WEM amp. The basic studio rate is £5.00 per hour and there is a disc cutting and pressing service available. Time is allocated each week for the parent firm, Stuart Johnson Productions for their own productions and sessions for their associated publishing company, Tower Bridge Music Ltd. Session musicians are available if required.

NEST STUDIOS

78 Bristol Street, Birmingham B5 7AH. Tel 021-622 3417.

Birmingham seems to have almost more than its fair share of studios and Nest is one of the finest of these. The studio contains a Teknik 2000 8 track Master Recorder, a Teknik SM2 Stereo Recorder (with varispeed), an Ampex Stereo Recorder, and a somewhat modified 14 into 8 Allen and Heath Mixing Console with compressors and noise gates. Other bits and pieces include Teknik Graphic Equalisers, a

Technic Cassette recorder, a Hitachi 8 track Cartridge Recorder, AKG, Calrec and Beyer mikes and Tannoy Gold Monitoring.

Included in the price of hiring the studio is the free use of two Fender amps and cabs, one Traynor amp and cab, a set of Ludwig drums, Hammond Organ with Leslie, Grand Piano and Conga's. Prices per hour are as follows—8 track recording and mixing £12.00 per hour, Four hour Budget Session £47.00, Eight Hour Budget Session (both excluding mixdown tape) £88.00, Copying, Editing and Transfer is £5.00 per hour.

CBS STUDIOS

31-37 Whitfield Street London W1. Tel: 01-636 3434.

Opened in 1974, CBS Studios' complex was designed by the Chief Maintenance Engineer George Balla, who ensured that the acoustic properties of the complex were the same throughout each individual studio. There are three separate studios at CBS; Studio One is the largest and can accommodate about 70 musicians, while Studio Two has room for about 30 and Studio Three 15. The consoles throughout are Rupert Neve with full equalisation on each channel and Studer tape machines are used giving from 2 to 16 track facility. Monitoring is Altec Lansing and E.M.T. plates are also in use for echo/reverb.

Rates at the studio are as follows: Studio 1 — Recording and Reduction: 16 track £38, 8 track £34, 4 track £32, Mono and Stereo £30. 16 track Quad on application. Studio 2 — 16 track £33, 8 track £29, 4 track £27, Mono and Stereo £25. Studio 3 — 16 track £32, 8 track £27, 4 track £26, Mono and Stereo £24. Other facilities include a disc cutting service and tape copying.

A good deal of commercial type work has been done at CBS, including backing tracks for Top of the Pops, Super-sonic and other television programmes for Granada.

INDIGO STUDIOS

72 Garside Street, Manchester M3. Tel: 061-834 7001.

Nobody could possibly want a more all round service than that offered by Indigo in Manchester. There are three studios in the Indigo building, but many other facilities are offered by them including full video and film services. In Studios One and Two, which have capacities of 10 and 25 people respectively, the equipment is: 16 track Sound Techniques Desk,

Studer and Revox tape machines, JBL monitoring powered by Crown amps, and many equalisation modules, including limiters, expanders, stereo phasing etc.

The rates per hour in these studios are 16 track recording £19, Stereo £12, Mono £10. Reduction is £19.

Indigo have recently opened a third studio which should be of interest to any advertising agencies, or indeed anyone wishing to record anything vaguely in the commercial line. Studio 3 is used solely for production and voice overs, so anything in the commercial line can be recorded in either of the other studios and the final voice overs can be over dubbed in Studio 3. Rates for Studio 3 are £12 per hour, and the equipment is Tweed Audio desk, Revox and Tannoy monitors.

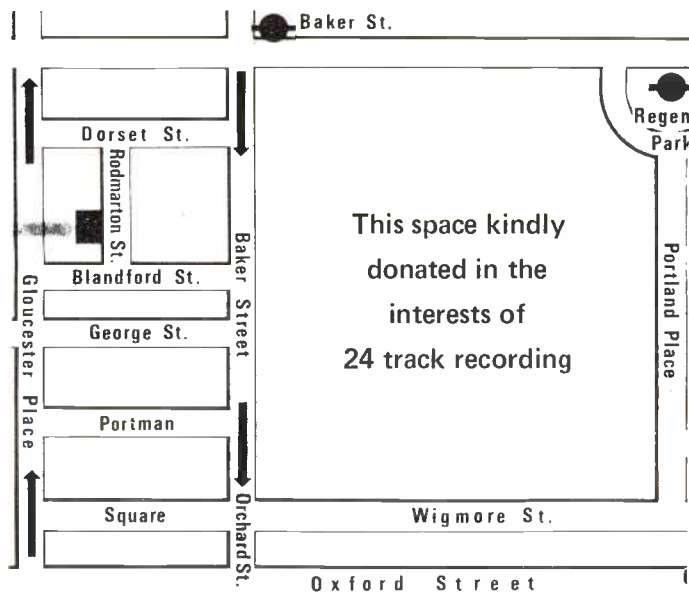
Full video facilities are available at the studio as well.

MAGRITTE STUDIOS

15 Holloway Lane, Harmondsworth, West Drayton, Middlesex.

Magritte Music (named after Renee Magritte, the Belgian Surrealist painter) originated out of a musician's need to catalogue his own material. Started by Daniel Priest, the project has grown, and many other people have now become involved. Magritte is situated in a large farmhouse amidst four acres of land in Harmondsworth village, only 25 minutes from central London. The studio is approximately 450' square, with separate bass and drum booths. The design of the studio is such that any type of music can be recorded there — anything from classical to rock. Daniel Priest says that the atmosphere at Magritte is friendly and relaxed, and that all the engineers are musicians.

Equipment is as follows — Helios 28 channel mixing console, 3M's 16 and 8 track tape machine, Lockwood / Tannoy monitors. Other equipment includes HH and natural echo treatments, Countryman phasing and EMT plates. Other equipment is electric piano, clavinet, synthesizer. All microphones are AKG, Neumann, Sennheiser and Beyer. The basic rate is £16 per hour for 16 track and £10 per hour for 8 track but these vary according to clients and Magritte do deals and special rates for block booking. No overtime is charged and the studio is operational 24 hours a day seven days a week.



audiointernational

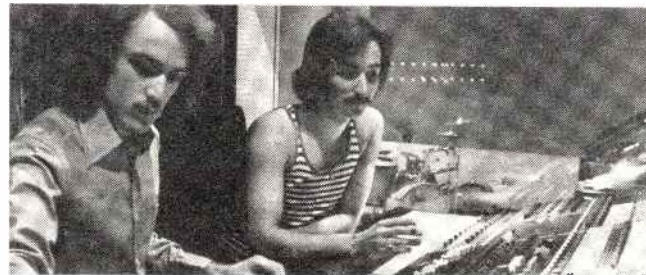
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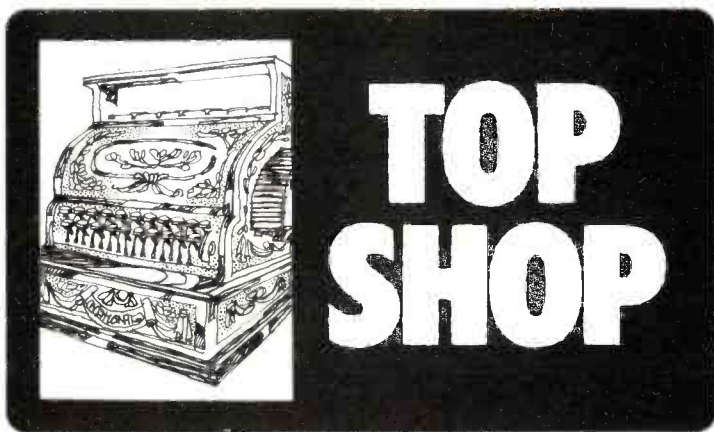


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WHITE AMPLIFICATION Sunderland

SINCE London has long been the centre of the British music industry, people tend to forget that there's just as much (if not more) musical activity going on in the provinces. In the Newcastle/Sunderland area the wide proliferation of clubs, discos, and regular concerts by "big name" bands assures plenty of work for the local and visiting musician, and in matters regarding the tools of the trade, *Beat's* recent readers' poll showed that White Amplification (3 Albion Place, Sunderland) is the musicians' choice when it comes to sales and service.

Fish shop

Originally a working guitarist himself, White Amplification's mentor, Bill White started the business in the humble surroundings of a converted fish shop nearly five years ago, building speaker cabinets for Northern bands (the bare beginnings of the White line of amplifiers, which are still built in a small factory a few blocks from the shop).

Taking note of the acute shortage of shops in the area that were able (or even willing)

to cater to rock musicians, Bill gradually expanded the operation, taking on the Simms Watts range and eventually securing authorised representativships with virtually every major guitar and amp manufacturer. When the fish shop proved to be much too small, White moved to their current Vine Place address.

Cramped

When even *that* shop started getting a bit cramped around the edges, Bill opted to open a second shop called Rock City at 48 Clothmarket in Newcastle. "What we were going to do originally was open a very big store," Bill explains, "like something along the Fender Soundhouse line, but I just can't get hold of a place that's got the right parking facilities and the whole bit. Both places have basically the same setup, but Rock City has a separate image."

Both the Sunderland and Newcastle shops exude a warm, homely atmosphere — hung with posters of rock heroes and nubile young ladies, with soft coloured lights replacing the harsh fluorescent glare usually associated with retail shops. Price lists are displayed prominently for the casual browser, and the hot drink vending machines do a brisk business — inviting the visitor to stop and sit awhile.

Prides himself

With Pete Watson as general manager (and in charge of the Sunderland shop), and Barry Alton managing the Newcastle branch, Bill White prides himself on the competence of his staff. "We're all musicians or have been musicians, and I feel we know what musicians want. It's as simple as that, but it's very tight. I've seen lots of shops where it's very loose — so loose that they're not interested in the customers, and I don't agree with that."

But why are the two shops, particularly the Sunderland branch so popular? "Well, I think basically — though it sounds like spiel — that it's because we give the customer a fair deal. We give good part exchange prices. We give people hire purchase terms with like a ten per cent deposit — and we've been doing this all along — even before these new restrictions came up. The prices are very keen, though we don't cut prices to the degree that a lot of London shops do because I don't see how you can func-



The 'White Men'—and stacks of gear.

tion and do a complete service that way. If somebody comes in who's had an amp pack in on them, we'll loan them one — providing we know them, of course — and we give same day repair service because we carry all components for all popular makes."

Bill's logic behind this is very straightforward. "You've got to offer a musician service — he's got a gig tonight. We also keep repairs down to a minimum cost-wise, because if you're doing repairs well and at a reasonable price, the guy'll come back and buy an amp. That's a certainty. If you get good service, you'll go back, and I think this is what it's all about — service. We get loads of pro-bands — Kossoff, John Miles, these kinds of people, but they get the same kind of service as the guy who's just learning how to play. We don't give anybody the star treatment, because they don't want it, so it's a nice scene."

Major pieces

Although Bill's found that most of his customers come in for major pieces of equipment (i.e. guitars and amps by Gibson, Fender, Rickenbacker,



Acoustic, Marshall, Hiwatt, etc., etc., etc.), accessories and strings do really well, as do White's selection of inexpensive acoustics and electric guitars — including Antoria, Yamaha, and Hoyer.

Wide choice

In order to give the customer a wide choice, White tries to keep at least half a dozen of everything in stock at all times — up to and including expensive Strats and Les Pauls. Then again, the shops are moving closer to their goal of being able to supply any instrument to the customer (on order, of course), even those outside the realm of standard rock instrumentation, and though White's in Sunderland tend to concentrate on guitars and amps, Rock City are moving into drums and percussion as well.

At the moment, plans are afoot to expand the business even further, and Bill hopes to eventually have as many as five shops in operation up and down the country. If all are as successful as White Amplification (Sunderland) and Rock City (Newcastle), it really won't be all that surprising.

White

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INSTRUMENT REVIEW 1

NOVANEX U30 Special

It says on the back of the Novanex U30 Special "Beware of ear damage before this cabinet as sound level may exceed 120 dB". Although it's a piece of nonsense (it's only a 30 watt amp after all!) that warning is quite indicative of the care that Novanex, the Dutch manufacturers have taken over this small and relatively inexpensive (£135 inc VAT) unit.

Made in Holland the Novanex U30 Special is, indeed, quite a special amp in that it has been made to the high standards of the European electronics industry as opposed to the more, shall we say "down home" approach of some American manufacturers whose wiring and circuit boards and whose components are sometimes a little weak.

The basic layout is standard combo amp with one channel having a volume, treble, bass and middle control with the added advantage of tremolo intensity and speed. That one channel offers two inputs one a standard input the other offering a small D.C. feed-out to drive Novanex effects units which run off current from the amp rather than from batteries. Nevertheless, this input can still be used ordinarily with a standard guitar. Added to this oddity you also have two switches, one a "Bright" on/off, the other a "Drive" control which we'll talk about a little later.

The amp is well constructed (many of the components are made to the rigorous standards of the Dutch armed forces) and the splendid single 12" speaker is the result of collaboration between Novanex and the giant Dutch Philips concern. Cabinet construction is of chipboard which has its pros and cons (although we rather favour it) and the back panel is well designed to exclude probing fingers, screwdrivers etc. etc.

Electronically, the amp is fine having full short-circuit protection (essential with transistor amps). Other goodies include two "Line Out" sockets to enable connection to a slave amp or PA for a direct injection from the pre-amp stage.

Now onto the whole question — does it work? The



answer is yes and very well indeed! Although having a characteristic transistor cleanliness, Novanex have obviously worried over this and the Drive switch brings into play a special circuit which allows the signal to saturate in the treble range and quite considerably increase the audible volume. Although this doesn't give you a "valve" sound (yawn, yawn,) it does provide a really nice effect which is not unlike, say, an Ampeg valve amp. It's not fuzz nor those frequently yucky "distortion" switches built into so many amps and has no pretensions to a valve sound, it's just a very mild dirtiness that sounds great on chords (which is exactly where fuzz boxes let you down).

Tone range is especially good offering a sparkling treble and

reasonable bass lift and the speaker reproduces these with consummate grace. This really is a fine speaker, by the way. Novanex guarantee the amp for lead, bass and organ and even a bottom bass guitar E produces no audible rattle. For a single 12" speaker it sounds superb and should do wonders for Novanex's reputation.

Given that the U30 doesn't offer a valve sound, if you are happy with a good tonal range and adequate volume then this is a remarkable little amp for the price. We would certainly recommend that you explore this Drive unit though. If we were playing rhythm guitar in a raunchy, slightly Stones/Bad Co. type outfit then a Novanex of some sort would certainly be on our short list for consideration.

On the question of volume it must be said that 30 watts is an awkward figure. Once adequate for on-stage use, 30 is now too low for anyone except club musicians (where the U30 is going to score well) or in the studio. Even using slaves or D.I., we'd doubt if 30 watts is loud enough to be audible from any unit. However, for those of you who want more power, Novanex offer that with this models' big brother the U70 Special. If you want 30 watts though this really is worthy of a long hard look.

The U30 is an extremely good amp especially in the tonal department and has an awful lot to offer.

G.R.C. Tested with Kasuga, Guild, Antoria guitars, Dynelectron and Gibson bass.

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INSTRUMENT REVIEW 2

FM Acoustics Pedal SSH

ALTHOUGH European manufacturers are beginning to sell their wares over this side of the Channel it's still something of a rarity to find oneself reviewing two Continental products in one issue. Having looked at the Dutch Novanex amp we now find our attention firmly focussed on the F.M. Acoustics SSH VDF effects pedal which is made in Switzerland.

Although, as yet, this unit has yet to be seen in British musical instrument shops, the FM has been available by post for many months and has been widely advertised in these pages. To give you some sort of reference we contacted FM and asked them to lend us a pedal for review purposes.

As with all complex effects units it's unfair to try to describe the sound so we have decided to stick to a quality check and merely cover the function, so here goes.

The pedal comes as a low, flat unit with a straightforward input and output jack socket. Running from the mains the FM offers two wires for connection to a plug. These are not coded as is customary in the UK and FM would help

users a great deal by using wires which are colour coded to normal British standards. Nevertheless, electronically the SSH VDF (to give it its proper title) is very sound indeed. Components are to a very high order as is the general construction.

Effects offered are multitudinous as each of the nine (including the foot operated pedal) affects the others if properly employed. Basically you have a fuzz channel and two filter channels with a modulation speed control. Although they sound innocuous enough, these filters really do produce superb effects and each of the three basic effects can be switched in or out with the use of a foot switch provided at the bottom of each channel. On the fuzz side you have three controls covering intensity, volume and softness/hardness making a good fuzz effect which is very controllable. On the filter side you can select and blend very synthesery tones and the limitations are more those of time than choice available.

The foot pedal seems well constructed and can be used as a volume pedal pure and

simple, a wah wah, or a tone frequently enhancer if left set. FM point out that this unit is guaranteed for 1,000,000 rotations on the potentiometer side but, realistically, tell you how to adjust the operation after a certain amount of wear takes place.

One nice refinement that FM have introduced here is a new development on us, one which adjusts the settings internally when voltages other than our own are applied to the circuit. This will make travelling a great deal easier for gypsy rock musicians!

As we've said, it's impossible to assess the sounds of an effects unit in words, especially one as complex and varied as this. It certainly offers far more scope than any single effects pedal but, of course, doesn't go as far as a £500 keyboard synthesizer. We had a short try on ours and managed to produce enough weird noises to convince ourselves that a long-term user of this unit would be certain to be able to get his money's worth from it *if* he were to be sufficiently into effects.

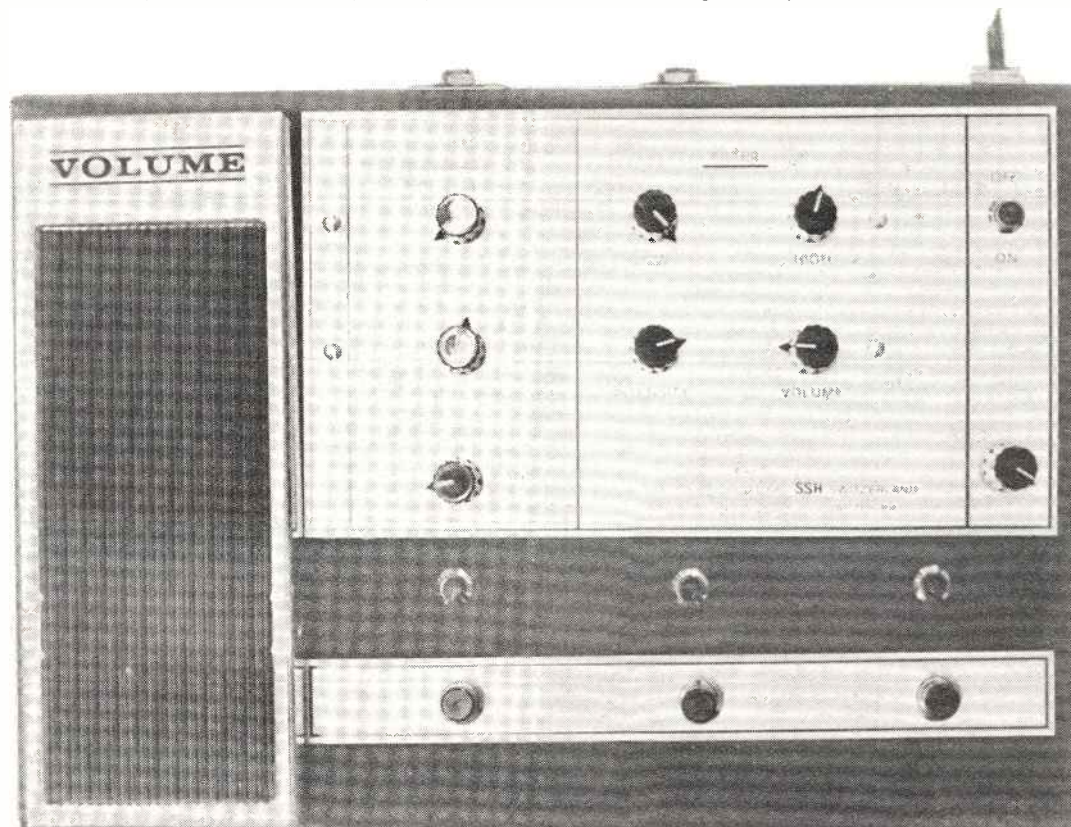
Of course, when a unit is offered through the post with

no chance of hearing it before hand then things become a little tricky, but FM are adamant that their service facilities are good (and we've had no trouble getting in touch with them both by 'phone and letter) so one can only assume that they are going to offer service which is as good as they say.

All in all this unit seems to be well made and offers a large variety of effects. If you are sufficiently into the idea of expanding the normal sound range of the electric guitar then it is certainly worth having a look at the SSH VDF pedal synthesizer.

"Swiss Precision" is a bit of a hackneyed phrase these days but if anything deserves that compliment then the FM would seem to. At its price of £85.00 including postage from Switzerland (don't forget that duty is to be added by the dreaded Customs) it's really quite a reasonable buy as far as effects units go.

GRC Tested with Guild, Antoria, Kasuga guitars, HH IC 100 Combo, Yamaha YTA 15 A Combo.



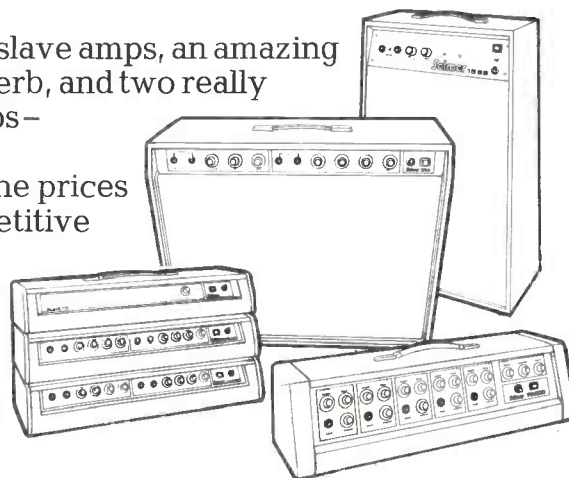


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INSTRUMENT REVIEW 3

Gherson Guitar G2



THE Gherson G2 guitar is a potential diamond — and I'm not joking. Although styled in the now boring manner (i.e. it's yet another guitar that follows a standard American format) it seems to have a character all of its own and that is rare in replicas.

It's a double cutaway instrument, our example being made (we would guess) from Ash with a Sycamore neck. These combinations of wood have given this Italian made axe a nice feel — in fact it's balanced very well indeed. The neck is quite wide (which can be a great help) and on our example was straight with accurate fretting on the Rosewood fingerboard.

Pickups seem from the outside to be similar to humbuckers in appearance but are, of course, *not* as good as Gibson examples . . . but (and this is a killer) the Gherson is a mere £97.50 + VAT!

Machines are also above quality for the price and the bridge is a nicely designed unit being adjustable for both height and string length on a roller principle. Chrome plating has been carried out to quite an acceptable standard.

Final comment on choice of components is that the tone controls are a little bit sudden in their action but that is of little consequence — at least they work!

Playing the Gherson is a joy. Once you've got rid of the horrible flat-wound strings which the brute comes fitted with and jiggled around with the action, fast runs are easy and chords can be held in tune high up the neck. If Davoli (the UK importers of this guitar) want to help things along a bit they would do well to intercept each instrument before it reaches the shops and fit a set of British strings to it. Any initial impressions of a guitar are usually formed while just playing it briefly in a shop and, as *some* Japanese imports are now being fitted with decent wire-wound strings then it is only fair to this instrument, which is superior to many Jap copies, to introduce it to the public with good strings.

Sound is rather Fender in some ways. That traditional

sharpness which one associates with brand F is there but there is also a mellowness which would tend to make the Gherson suit a jazz player rather nicely.

The three position tone selector gives you the usual pick up choice and there is a marked transition between the settings which is also a feature missing from many guitars these days.

I'm sure that both Davoli and Gherson won't be offended if I say that this guitar would lend itself especially well to a degree of customising. Personally, I'd like to see nicer tone controls and might even be tempted to substitute a set of more expensive machines to this guitar. If one wanted to go the whole hog and fit some of John Birch's mighty pick-ups then one would be in possession of a guitar well capable of seeing-off most others with the exception of particularly vintage or expensive Americans.

Our example has obviously been around for a while as a sample instrument and one of the machine covers had started to rattle a little so these are probably worth looking at. Remember, though, that this is a cheap instrument with the potential of beating all but the very best. One other minor fault was in the finish as a certain amount of either glue or varnish had been allowed to stray onto the fingerboard. Again, this doesn't matter because although we'd be the first to moan at a £300 guitar for exhibiting this fault, we really aren't prepared to take a reasonably priced guitar apart for such a detail.

In all then, the G2 Gherson is one of the very best low priced guitars we've yet handled and is an absolute "must" for any player looking around at the £100 price range. A nod being as good as a wink, I'd also be inclined to suggest that someone looking as high as £175-£200 could do a lot worse than think of the G2 and then think hard again. For the price this is a superb instrument.

GRC Tested with Novanex amp, Vox AC30, Yamaha YTA 15 A.

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STUDIO PLAYBACK

WOMBLES DEFECT TO P.S.L.

THE WOMBLES switched locations from Wimbledon to Wandsworth Common a couple of weeks ago when Mike Batt took his band The Mad Hatters into P.S.L. Studios to rehearse some of his latest songs. He was lucky to be able to grab some time there, because the studios have been fully booked to the extent that Gallagher & Lyle kindly agreed to sublet some of *their* time to Andy Fairweather Low so that he could prepare for his latest British tour!



Various combinations of current and ex-Genesis members have been in and out of the studios for rehearsals and demo work, namely the current Genesis line-up, the solo Peter Gabriel who demoed some of the material he's written since leaving Genesis, and Phil Collins with his band Brand X. Uriah Heep came in for rehearsals and demo work, and so did Danny Kirwin with his new band.

Mac and Katie Kissoon, who are due to go out on the road soon, have been in to rehearse their new stage act, and Elkie Brooks did all the rehearsals for her recent stint at Ronnie Scott's Club in P.S.L. Ex-Argent guitarist John Grimaldi spent quite a while in the studios rehearsing and auditioning the members of his new band, news of which should be made public soon.

The latest album to issue from P.S.L. is a Country and Western one by Scottish singer Tammi Sioux, on Joe Stead's Sweet Folk & Country label. The constant variety of musicians passing through the studios has prompted studio manager Brian Goodman to take up a new line of business — as a rock photographer! Amongst his latest clients have been Genesis, Andy Fairweather Low and Supertramp.

SUPERSONIC R. G. JONES

MANY of the artists who have appeared on the TV programme Supersonic lately recorded their backing tracks down in Wimbledon, at R. G. Jones Studios. Amongst these were Slade, Rogue, Elkie Brooks and Be-Bop Deluxe. Ex-New Seekers singer Eve Graham has now embarked on a solo career and she has spent quite a lot of time in the studios recently putting down a number of tracks.

R. G. Jones have been doing a lot of work for top song-

writer and jingle writer Roger Greenaway, who has been working on a variety of projects and material. Expect a single soon from Roxy member Eddie Jobson, who recently put down several tracks from which to choose an A-side. The ever-busy Mike Batt is also in at the moment, working on a solo album which he is producing himself, and amongst others who have been in over the last few weeks were Splinter, working on some vocal overdubs.

GROSVENOR GROWS

THE increasing expansion of local radio around the country has added some extra interest to the day-to-day jobs of many recording engineers. The Hollick & Taylor Recording Company, at Grosvenor Studios in Birmingham, have become involved in a growing amount of work for local station BRMB which has included the recording of many live programmes featuring musicians such as funky band Muscles and the Tony Robinson Jazz Band. BRMB have just formed their own orchestra under the direction of Mike Alexander and they recently recorded a special programme of music composed by one of their radio disc jockeys, Brian Savin, who also sang on the session.

Grosvenor have found themselves doing a lot of work with one particular agency who put three of their groups into the studio to record albums and singles for the UK label. These are an album by Method, due for release in April, a single by Drifting Harmony, and a song called *Beautiful You*, recorded by Salt & Pepper, and due for release within the next two or three weeks. All tracks were produced by Howard Huntridge.

JOKER JASPER

HUMOURIST Jasper Carrot had the studio staff in fits when he recorded his latest single, a take-off of a gang of football fans, entitled *Bickenhill Rovers Skin'ead Supporters' Song*. The song was written by Jasper in conjunction with Alan White and was produced by himself and Chris Rohmann for the DJM label. As a complete contrast, Grosvenor recently recorded a demonstration record for Riha Organs, played by organist Brian Hazelby and produced by John Van Til for use by Riha sales staff, while the Grosvenor Mobile has been out recording a brass band ensemble for the farm equipment company Massey-Ferguson to be used at presentations.

Engineer David Wicks, who left Grosvenor a few months ago to go to the States, returned recently with a band called Strait, whom he put into the studio to record an acetate which he engineered and produced and will take back to the USA with him to promote the band.

CBS VARIETY

PRODUCER Mike Leander has formed a very successful working partnership with CBS engineer Simon Humphrey and the last few weeks have seen them hard at work in CBS Studios on a variety of different projects. These include a single for Gary Glitter, recorded before he announced his retirement, several sessions with the Glitterband, who came in first to do demos of prospective album material and then to work on the album itself, a single for Hello and another for Fogg. In between these sessions with Mike, Simon Humphrey also found time to engineer a single for a band called The Black Abbotts, produced by Barry Mason.

Barry Mason came in on another occasion to produce a single for a band called Our Kid, with Dick Palmer engineering, and Dick was also the engineer on an album for CBS band Upp, produced by Chris Bond, one for Tammy Jones, produced by Robin Blanchflower, and Sallor's latest album and single, as well as several sessions for Jonathan King, and a single for GTO Records' band Fergus.

As a complete contrast to all the pop work they've been doing recently, CBS Studios had a visit from guitarist John Williams, who put down an album produced by Paul Myers and engineered by Mike Ross. TV programmes *Top Of The Pops* and *Supersonic* have also provided a lot of work for the studios, who have recorded tracks for, amongst others, Pilot, the Walker Brothers, Sailor, R. & J. Stone, Peter Noone and Andy Williams for *Supersonic* and Abba, Elkie Brooks and Marmalade for *Top Of The Pops*. The *Pretty Things* came in to do a film for *The Old Grey Whistle Test* and the numbers on it were also played on Capital Radio. This session was engineered by Steve Taylor.

Bing Crosby mixed his latest album and single in CBS with producer Mike Smith and engineer Steve Taylor. CBS Records artist Tony Bird came in to put down an album engineered by Bernie O'Gorman and EMI artists New World and Stuart Gillies have also been working on albums, both of which were produced by Mike Smith and engineered by Steve Taylor.



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STUDIO SPOTLIGHT

SARM

THERE'S little point in denying that the past few months have seen a hard time for many of our studios. As record sales fall so record companies cut back on their new signings and there is a consequent drop in business. Some studios, however, sail on as if nothing at all was wrong — SARM Studios nestling in the East End of London is one of the lucky few.

In many respects SARM is quite an amazing success story having started a mere two years ago and having been full to the brim ever since, so much so that to get a booking at the studio is regarded as something of a triumph in many sectors of the music business. To find out what has caused this tremendous popularity we met three of the directors of SARM; John Sinclair, Gary Lyons and Mike Stone and spent a few hours with them to get the feel of how the place works.

And 'feel' is what it's all about. As we've stressed so many times, the success of a studio owes at least as much to its atmosphere as it does to its technical prowess (providing that engineering quality is OK) and SARM is one of the most relaxed places we've ever visited.

That atmosphere is quite an unconscious force, no-one sat down and said 'let's make an atmosphere of relaxation'—it just happened as a result of a combination of personalities and ideas that has worked in a very big way.

It all begins with Studio Manager Suzie O'List, whose ability to keep her head in the typical studio mad-house is renowned and whose ability to run SARM day to day with a deal of good humour contributes greatly to their success.

It's that atmosphere plus a great deal of technical expertise that brought Queen back again and again to SARM culminating in the recent massive hits with both the single *Bohemian Rhapsody* and the album *A Night at the Opera*. Both of these were mixed in SARM's superb control room and both had SARM director Mike Stone

working as technical engineer and confidant throughout their entire recording. We needn't add perhaps that Queen only work with the very best.

The actual facilities in terms of space at SARM comprise a medium sized studio with adjoining control room and a separate copying room. Quite

John Sinclair and Mike Stone at SARM'S desk.



obviously, in terms of space, it's not the biggest studio around but they do pretty well for a small outfit! Refreshing honesty from Mike Stone perhaps gives us another clue as to why things go well.

"It's obviously not the right studio for everybody, especially bands with loads of gear. I think we know what we're good at and we wouldn't try to fool someone who wouldn't get out of us what he wanted. If someone were to book time here and we knew that he was in the wrong place then we'd tell him—it probably wouldn't suit the sort of production where you needed a lot of strings for example. We really don't suit string recording down here although what we do on the rock and pop side we like to think we do very well."

They lay claim to having been the first 24 track studio in Britain and certainly have a great deal of experience in that field. Tape machines abound with a 3M's handling the bulk of the 24 track work with an MCI machine being normally employed for 16. However, the MCI has interchangeable head blocks and that can run as a 24 as well. In addition to these, the control room boasts a twin track Studer A80 and two Revoxes for tape loops etc., etc. If needed either or both of the A80s from the copying room can be added to this array which must make SARM one of the best equipped small studios around.

But it doesn't stop there. The considerable experience of John Sinclair (producer) and Gary Lyons (engineer) has resulted in an approach to buying equipment that will set many an engineer's thoughts into a decidedly envious frame of mind. Because they know what they are talking about they have planned the whole operation to be easy to work in. That means a superbly compact Triad desk with 40 inputs (a further 12 channels were recently added to the basic 28). The Triad is a dream to operate. Perhaps not

continued on page 81.

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SARM

continued from page 79.

the most gimmicky desk around it really is a fine machine. Everything is at the operator's fingertips and there's none of that awful crawling around under the desk to pull lines out and replace them and none of the fifteen minute fiddling sessions to perform an operation that one switch of the Triad will handle.

For the fancy effects and equalisation facilities, SARM have gone for independent units and their list is quite possibly the best around.

All the tape channels are Dolby equipped on the 24 and are DBX noise reduced on the Revoxes (which means nice quiet tape loops). Other goodies include two UREI third octave graphics, Keepexes, Orban Parasound parametric equalisers in a stereo pair, UREI 'Little Dipper' set-up, two Triad parametrics, two DBX limiters, one DBX compressor/expander, two UREI limiter/compressors plus two Teletronix dittos, a Pandora timeline and an Eventide Digital Delay, and Eventide Omnipressor and phaser and a strange beastie by the name of a Watnot Product Generator. The idea of the latter is that you feed in a signal and the Generator modifies it (à la ring modulator if you want) to give what Mike describes as "Funny sounds".

As if all this wasn't enough, they also have an Allison computer mixing system in operation for those who like it. This creature reads out through a splendid Hewlett-Packard oscilloscope and employs two tracks of the basic 24. One is programme A which holds the master instructions on level settings and the other programme B which is the updating signal which is then bounced back to programme A. The idea is that you can do a mix one week and come back a week or so later to alter just one fader movement without going through the hassles or making all the original movements again.

Monitors are Cadacs which blast forth in splendid fashion from the walls and are driven by Audixes. While making our researches we managed to get a listen to a master of two tracks from *A Night at the Opera* to give us an idea what Queen were working from. The



Above: Copying room. Below: Gary Lyons.



sound was out of this world—the Cadacs reproducing every minute scrape of plectrum on string, air on throat. For a demanding band or producer they have to be among the very best around. In fact the control room is an ideal place to work—certainly one of the top three in the country (after all, control rooms are a matter of taste so we can't be definitive here) offering great acoustics and total clarity.

On the mike side, SARM have adopted a catholic approach having bought a wide selection of Neumann, Sennheiser, Shure, A.K.G. and many others. They even have a sec-

ret weapon in Horace a Sennheiser dummy head which sits on a stand at the back of the studio. It literally looks like a dummy head and has two small mikes just in front of its ears. Carefully designed by Sennheiser it records very much what a human set of ears would hear and is often used to give an added 'touch' to a session sound.

Clothes don't maketh man and equipment doesn't maketh a good studio, however, and it's easy to lose sight of that when surrounded by all of SARM'S gear. But, you look up from your rapturous gaze at the desk and see everyone grinning at you—they enjoy their jobs and that's what brings customers back again and again to the benefits of the equipment.

From the pop side of the Bay City Rollers through David Essex to the respectability of Queen, SARM have it taped (quite literally). Their expertise is undeniable and their personalities intergrate with their ability to make one of the finest studios in the country.

Plans for the future include expansion to take care of the massive amounts of work they turn away but not if they'll lose atmosphere in so doing. Expansion will take place when John, Gary and Mike are quite happy that they're found somewhere the atmosphere is just as good as the traditionally friendly East End currently offers. In addition to the staff already mentioned it would only be fair to point out that SARM'S reservoir of talent stretches further still to include engineers Rick and Gary. That makes four engineers available for one studio, two of whom are directors! With people at the top who know what they're talking about it's safe to assume that we've discovered one of the many reasons behind SARM'S success.

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| WT200 jumbo | 54-95 | Di tto, tremelo | 232-00 | C.201 | 52-00 | 2391 Memphis Nat. | 96-65 | 699P Gt. Western jumbo | 66-00 | | | P127 'Gold', C&W | 3-22 |
| WT100-12 jumbo | 43-50 | Di tto, tremelo | 232-00 | CLEARSTONE | | 2342V Memphis | 139-00 | 699Q Gt. Western jumbo | 66-00 | | | P72 'Gold', 12-str. | 3-67 |
| VITTORO | | Telecaster d/l | 251-00 | MELODY | | 2341 Memphis ctm d/l | 114-00 | 699R Gt. Western jumbo | 66-00 | | | 76 'Gold', Classic | 1-78 |
| 570 small | 12-75 | Di tto, tremelo | 232-00 | 1200 12/s Folk | 34-86 | 2343 Memphis jun. | 121-50 | 699S Gt. Western jumbo | 66-00 | | | | |
| 575 full size | 19-95 | Di tto, tremelo | 232-00 | 1250 12/s Folk Elec. | 43-72 | 2343 Memphis white. | 105-32 | 699T Gt. Western jumbo | 66-00 | | | | |
| 2651 full size | 15-75 | Di tto, tremelo | 232-00 | 500 Folk | 30-81 | 2405 Custom 74 | 174-00 | 699U Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | 325 Folk Elec. | 38-10 | 2451 Memphis Oldie | 154-00 | 699V Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | 325 Folk | 13-00 | 2350B Memphis bs. | 90-85 | 699W Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | 460 Classic | 29-95 | 2354 Woodstock | 93-50 | 699X Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | 450 | 21-82 | 2354S Woodstock std | 91-00 | 699Y Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | 350 | 15-34 | 2355L Left-Hand | 93-20 | 699Z Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | 600 | 34-48 | 2377 Woodstock pro | 102-45 | 699AA Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | 1300 | 39-38 | 2382 Woodstock d/l | 107-65 | 699AB Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | | | 2383 Woodstock ctm | 137-75 | 699AC Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | | | 2338 Woodstock std. | 118-00 | 699AD Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | | | 2347 Woodstock jun. | 120-35 | 699AE Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | | | 2394 Woodstock nat. | 96-65 | 699AF Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | | | 2345 Woodstock white. | 216-40 | 699AG Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | | | 2345L Woodstock long bs | 105-00 | 699AH Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | | | 2352 Clipper | 84-00 | 699AI Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | | | 2352M Clipper d/l | 115-00 | 699AJ Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | | | 2352 Custom | 89-70 | 699AK Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | | | 2353LDX Clipper long bs black | 91-00 | 699AL Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | | | 2368 Clipper Fireball | 81-00 | 699AM Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | | | 2365 Dixiemaster | 72-90 | 699AN Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | | | 2365B Bass | 112-00 | 699AO Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | | | 2365BL Dixie bs l/h | 118-00 | 699AP Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | | | | | 699AQ Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | | | | | 699AR Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | | | | | 699AS Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | | | | | 699AT Gt. Western jumbo | 66-00 | | | | |
| | | Di tto, tremelo | 232-00 | | | | | 699AU Gt. Western jumbo | 66-00 | | | | |

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|------------------------------|-------|
| SG 22 Solid..... | 46-80 |
| SG 220V Solid..... | 67-50 |
| SG 2000 Custom Solid..... | 67-50 |
| SP 1 Solid..... | 32-15 |
| ST 30 Solid..... | 64-70 |
| ST 300 Solid..... | 81-45 |
| TF 200N Solid..... | 65-40 |

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|--|-------|
| MORIDAIRA | |
| 841 Classic..... | 22-50 |
| 842 Classic..... | 26-85 |
| 845 Classic..... | 39-15 |
| 843 Classic..... | 29-40 |
| 846 Classic..... | 54-50 |
| 847 Jumbo..... | 45-00 |
| 848 Jumbo..... | 58-65 |
| 849 12-str. Jumbo..... | 57-90 |
| 850 Western..... | 79-50 |
| 855/F301 Folk..... | 38-25 |
| 856/F303 Folk..... | 50-30 |
| 851/WV613 Western..... | 93-75 |
| 852/WVE1030 Jumbo with pick-up..... | 58-70 |

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|---------------------|-------|
| MUSIMA | |
| 1612N Acoustic..... | 14-65 |
| 1612S Acoustic..... | 14-30 |
| 730 Classic..... | 19-00 |
| 731 Classic..... | 21-00 |
| 732 Classic..... | 25-10 |

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|------------------|-------|
| TAKEHARU | |
| G85 Classic..... | 26-70 |
| 120 Classic..... | 32-05 |

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|-------------------------|-------|
| MORIDAIRA BANJOS | |
| FB 1R 4-String..... | 38-75 |
| FB 2R 5-String..... | 39-85 |
| GB 1 6-String..... | 41-10 |
| C-7D Banjo case..... | 12-75 |

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|------------------------|-------|
| HORNBY-SKEWES | |
| PALMA ACOUSTICS | |
| 500..... | 10-95 |
| 300N..... | 12-50 |
| 580..... | 16-85 |
| C103N..... | 19-55 |
| WF5..... | 24-50 |
| FW301..... | 32-50 |
| FW301-12..... | 38-50 |
| 203.7..... | 57-60 |

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|-------------------------|-------|
| KASUGA ACOUSTICS | |
| G100L..... | 36-00 |
| G200..... | 44-00 |
| F140..... | 44-00 |
| D200..... | 46-00 |
| T250 (12-Str.)..... | 53-00 |
| D350..... | 77-00 |

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|-------------------------|-------|
| TERADA ACOUSTICS | |
| G306..... | 44-00 |
| G307..... | 48-00 |
| G310..... | 54-00 |
| F604..... | 51-00 |
| FW650..... | 65-00 |
| W624..... | 61-00 |
| FW654..... | 98-00 |

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|-------------------------|--------|
| KASUGA ELECTRICS | |
| SG360..... | 122-00 |
| PB420..... | 126-00 |
| LG380B..... | 128-00 |
| LE480S..... | 131-00 |
| LG770V..... | 178-00 |
| SG1800V..... | 212-00 |
| LG2000V..... | 268-00 |

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|------------------------|-------|
| ZENTA ELECTRICS | |
| ME20TS..... | 29-90 |
| EG501..... | 29-95 |
| EG502..... | 33-95 |
| EB511..... | 34-45 |
| HEG5006..... | 38-00 |
| HEG5004..... | 48-00 |
| HET5001..... | 41-00 |
| HES5000..... | 54-50 |
| HEP5002..... | 53-00 |

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|----------------------|--------|
| IVOR MAIRANTS | |
| MARTIN | |
| D.18..... | 250-00 |
| D.38..... | 330-00 |
| D.25..... | 345-00 |
| D.12-28..... | 340-00 |
| O16NY inc case..... | 250-00 |
| D.41 inc case..... | 550-00 |
| 0021 inc case..... | 350-00 |
| D.45..... | 950-00 |

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|------------------|-------|
| AROSTEGUI | |
| No. 2..... | 20-00 |
| No. 4..... | 22-00 |
| No. 6..... | 24-00 |

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|-------------------------|--------|
| CALABERT | |
| A..... | 20-00 |
| B..... | 22-50 |
| C..... | 26-00 |
| E..... | 33-00 |
| Palosanto inc case..... | 75-00 |
| 100-00..... | 100-00 |

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|----------------|-------|
| MITSUMA | |
| JG.101..... | 21-00 |

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

ORANGE ★

| | |
|------------------------------|--------|
| Orange custom guitar..... | 275-00 |
| Case..... | 27-50 |

B. L. PAGE ★

| | |
|--------------------------------------|--------|
| MICRO-FRETS | |
| Calibra..... | 165-00 |
| Calibra I..... | 184-00 |
| Signature..... | 211-20 |
| Signature Customs..... | 211-20 |
| Swinger..... | 211-20 |
| Stage II..... | 224-40 |
| Swinger Customised Spacetone..... | 244-20 |
| Huntington..... | 277-20 |
| Baritone 6/s Bass..... | 330-00 |
| Signature Bass..... | 198-00 |
| Husky..... | 184-80 |
| Thundermaster..... | 211-20 |
| Thundermaster..... | 264-00 |

ROSE-MORRIS

| | |
|---------------------------------|--------|
| Including 25% VAT | |
| ELECTRICS | |
| SHAFTESBURY | |
| 3413..... | 90-91 |
| 3415 Bs..... | 98-58 |
| As above w/cs..... | 121-58 |
| 3417..... | 85-21 |
| Stereo 2 P/U Bs..... | 165-00 |
| OVIATION | |
| Breadwinner..... | 349-63 |
| Deacon..... | 416-15 |
| Hardshell Cases..... | 55-05 |
| Electric Artist..... | 435-19 |
| Electric Country Artist..... | 435-19 |
| Electric Folklore..... | 444-70 |
| Electric Legend..... | 501-81 |
| Electric Pacemaker..... | 520-70 |
| Electric Classic..... | 511-26 |
| Hardshell Cases..... | 55-05 |
| TOP TWENTY | |
| 1971 bs..... | 50-40 |
| 1970 6-str..... | 33-43 |
| 3440 West One..... | 40-51 |
| AVON | |
| 3403A..... | 69-15 |
| 3403B..... | 72-35 |
| 3404A..... | 67-50 |
| 3404B..... | 71-50 |
| 3405A..... | 63-75 |
| 3405B..... | 67-75 |
| 3407A..... | 67-95 |
| 3407B..... | 76-67 |

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|-----------------------------|--------|
| ACOUSTICS | |
| OVIATION | |
| Balladeer 6-str..... | 260-91 |
| Classic Balladeer..... | 260-98 |
| Custom Balladeer..... | 277-37 |
| Glen Campbell 6-str..... | 326-71 |
| Glen Campbell 12-str..... | 400-67 |
| Pacemaker 12-str..... | 359-61 |
| Folklore..... | 293-82 |
| Classic..... | 351-32 |
| Concert Classic..... | 277-37 |
| Legend..... | 338-20 |
| Artist..... | 279-02 |
| Country Artist..... | 279-02 |
| SHAFTESBURY WESTERNS | |
| 3190 Jbo w/cs..... | 105-04 |
| 3191 Jbo w/cs..... | 123-74 |
| 3192 Jbo w/cs..... | 140-43 |
| 3193 Jbo w/cs..... | 159-08 |
| 3194 Jbo w/cs..... | 176-76 |
| 3168 12-str Jbo..... | 39-77 |

SIGMA ACOUSTICS

| | |
|--------------------------|-------|
| 3170 Jumbo 6..... | 72-17 |
| 3171 GC Folk..... | 60-00 |
| 3172 GC Folk..... | 85-75 |
| 3173 Dreadnought 6..... | 95-75 |
| 3174 Dreadnought 12..... | 98-00 |
| 3175 Jumbo 12..... | 79-65 |
| 3041 Classic..... | 58-20 |
| 3042 Classic..... | 79-65 |

EKO ACOUSTICS

| | |
|--|-------|
| 3131 Rio Bravo 6..... | 65-95 |
| 3132 Rio Bravo 12..... | 69-95 |
| 1780 Ranger 6..... | 47-25 |
| 1793 Ranger 12..... | 54-95 |
| 3140 Navajo 6..... | 39-95 |
| 3141 Navajo 12..... | 45-95 |
| 3151 Sombrero 6..... | 60-50 |
| 3152 Sombrero 12..... | 65-95 |
| 3153 Eldorado 6..... | 88-50 |
| 3154 Eldorado 12..... | 98-75 |
| 3143 El Paso..... | 78-35 |
| 3142 El Guacho..... | 99-95 |
| 3137 Studio L..... | 21-95 |
| Left Hand to order 15% Extra, All Models..... | 65-75 |
| 1894 Ranger 6 Elec..... | 74-25 |
| 1893 Ranger 12 Elec..... (Include 25% VAT)..... | 62-25 |
| 1519 Bouzouki..... | 22-65 |
| 1480 Mandoline..... | 50-85 |
| 1404 Tenor Banjo..... | 58-35 |
| 1405 G Banjo..... | 50-30 |
| 1406 BanjoLine..... | 50-30 |

CLASSICAL

| | |
|-----------|-------|
| 3076..... | 37-45 |
| 3077..... | 39-50 |
| 3078..... | 49-50 |
| 3079..... | 78-50 |
| 3080..... | 99-50 |

SUZUKI CLASSICAL GUITARS

| | |
|-----------------------|--------|
| 3065..... | 29-95 |
| 3066..... | 31-95 |
| 3067 Matt Finish..... | 36-00 |
| 3068..... | 44-95 |
| 3069..... | 57-50 |
| 3070 Handmade..... | 95-89 |
| 3071 Handmade..... | 157-76 |

STUDENT GUITARS

| | |
|--------------------------|-------|
| 3057 Dulcet..... | 14-95 |
| 3058 Constanta..... | 10-99 |
| 1512 Kansas..... | 9-60 |
| 1513 Kansas Variant..... | 9-60 |
| 3166 Texan Jumbo..... | 21-00 |
| 3169 Laredo Jumbo..... | 17-50 |

ROSETTI

| | |
|-----------------------|--------|
| EPIPHONE | |
| FT145E Folk..... | 59-50 |
| FT165E 12/s Folk..... | 92-75 |
| EC20 Classic..... | 44-50 |
| FT130E Folk..... | 44-50 |
| FT135E Folk..... | 75-50 |
| EA260E Bass..... | 109-95 |
| EA250E Elec..... | 105-00 |
| ET278E Elec..... | 99-00 |
| ET280E Elec..... | 79-95 |
| ET275E Elec..... | 99-00 |
| ET285 Bass..... | 109-95 |
| FT335 Folk..... | 76-00 |
| FT350 Folk..... | 92-75 |
| FT365 Folk..... | 99-00 |
| FT550 Folk..... | 119-00 |
| FT565 12/s..... | 129-00 |
| FT160N 12/s Folk..... | 69-50 |
| FT570BL Folk..... | 105-00 |
| EC24 Classic..... | 61-50 |
| EB98 Banjo O/F..... | 125-00 |
| FT120 Folk..... | 39-95 |

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|----------------|-------|
| EROS | |
| 9578 Elec..... | 79-95 |
| 9579 Elec..... | 59-00 |
| 9585 Bass..... | 89-95 |

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|--------------------------|-------|
| 9586 Bass..... | 79-95 |
| 9353 Folk..... | 33-95 |
| 9353E Folk Elec..... | 49-00 |
| 9356 12/s Folk..... | 39-50 |
| 9356 12/s Folk Elec..... | 59-00 |
| 9350 Folk..... | 29-99 |
| 9351 Folk..... | 36-80 |
| 9587 6/s Electric..... | 79-95 |

EROS MK II SOLIDS

| | |
|----------------|-------|
| 9711 6/s..... | 59-95 |
| 9712 6/s..... | 59-95 |
| 9713 Bass..... | 65-00 |

GEISHA

| | |
|-------------------|-------|
| 9645 Classic..... | 11-50 |
| 9646 Classic..... | 12-50 |
| 9644 Classic..... | 19-90 |

LARAMIE GUITARS

| | |
|---------------------|-------|
| 9716 Classic..... | 9-99 |
| 9717 Jumbo..... | 24-75 |
| 9714 Jumbo..... | 25-95 |
| 9715 12 String..... | 30-50 |

KISO-SUZUKI

| | |
|--------------------------|-------|
| 9502 Classic..... | 31-95 |
| 9503 Classic..... | 34-95 |
| 9504 Classic..... | 37-50 |
| 0595 Classic..... | 41-50 |
| 5983 H/made Classic..... | 68-95 |
| 9651 Folk..... | 39-75 |
| 9682 Folk..... | 36-50 |
| 9653 12/s Folk..... | 47-00 |
| 9507 Folk..... | 45-00 |

ROSETTI

| | |
|-----------------|-------|
| Raver Elec..... | 37-75 |
| Raver Bass..... | 37-75 |

TATRA

| | |
|--------------------|-------|
| 9198 Classic..... | 17-99 |
| 9225 Classic..... | 21-99 |
| Hi-Spot Nylon..... | 12-75 |
| Hi-Spot Steel..... | 11-75 |

EROS CLASSIC

| | |
|-----------|-------|
| 9580..... | 14-25 |
| 9581..... | 15-95 |

DYNELECTRON

| | |
|--------------------|--------|
| Guitar..... | 159-50 |
| Bass..... | 159-50 |
| Freeless Bass..... | 159-50 |

SELMER

| | |
|---|---------|
| GIBSON | |
| Howard Roberts Custom, Cherry..... | 757-00 |
| Johnny Smith DN 2 p/u, Nat..... | 1325-00 |
| Johnny Smith D, S/b..... | 1325-00 |
| Johnny Smith N, 1 p/u..... | 1280-00 |
| Johnny Smith, S/b..... | 1280-00 |
| Super 400 CES, Nat..... | 1580-00 |
| Super 400 CES, S/b..... | 1580-00 |
| Byrdland, Natural..... | 1100-00 |
| L-5 CES, S/b..... | 1195-00 |
| L-5 CES, Nat..... | 1195-00 |
| L-5C, Single Cut- away Acoustic Nat..... | 859-00 |
| Super 400 C Outfit, Single Cutaway Acoustic, Nat..... | 982-00 |
| ES-175D, Sunburst..... | 529-00 |
| ES-175D, Natural..... | 529-00 |
| ES-150 DC, Walnut..... | 446-50 |
| ES-150 DC, Natural..... | 446-50 |
| ES-345 RD, Cherry..... | 547-50 |
| ES-345 TD, S/b..... | 568-50 |
| ES-345 TD, Walnut..... | 547-50 |
| ES-355 TD-SV, Cherry..... | 755-00 |
| ES-355 TD-SV, Walnut..... | 755-00 |
| ES-335 TD, Cherry..... | 445-50 |
| ES-335 TD, S/b..... | 465-50 |
| ES-325 TD, Cherry..... | 378-00 |
| ES-325 TD, Walnut..... | 378-00 |
| Les Paul Recording..... | 529-00 |
| Les Paul Recording..... | 550-00 |
| Les Paul Triumph Bs..... | 489-00 |
| Les Paul Triumph Bs..... | 523-00 |
| Les Paul Custom, Ebony..... | 539-00 |
| Les Paul Custom, White..... | 550-50 |
| Les Paul Custom, Cherry..... | 565-00 |
| Les Paul Custom, Wine..... | 539-00 |
| Les Paul De Luxe, Gold..... | 439-00 |
| Les Paul De Luxe, Cherry..... | 465-00 |
| Les Paul Signature, Gold..... | 417-00 |
| Les Paul Signature Bs, Gold..... | 375-00 |
| Les Paul Spec (1955) Ltd. ed., S/b..... | 408-00 |
| Les Paul Standard, Ltd. ed..... | 468-00 |
| SG Custom, White..... | 530-00 |
| SG Custom, Walnut..... | 494-00 |
| SG Std., Cherry..... | 335-50 |

SAXON

| | |
|----------------------|-------|
| Classic Range | |
| 810..... | 20-00 |
| 813..... | 31-50 |
| 814..... | 33-75 |
| 815..... | 42-75 |
| 816..... | 49-75 |
| Folk Range | |
| 812..... | 32-00 |
| 817..... | 36-00 |
| 818..... | 40-50 |
| Jumbo Range | |
| 819..... | 39-00 |
| 820..... | 43-50 |
| 821..... | 44-00 |
| 822 12 str..... | 44-50 |
| 823..... | 44-00 |
| 824..... | 58-00 |
| 825..... | 62-00 |
| Solid Range | |
| Saxon 830 Sld..... | 69-00 |
| Saxon 831 Sld..... | 65-00 |

SELMER GUITARS

| | |
|--|---------|
| 5650 Rancher 6- string..... | 27-75 |
| 5651 Rancher 12- string..... | 34-00 |
| Jumbo Electric Flattop Mod. | |
| 5423 J-160-E Custom, S/n..... | 350-00 |
| 12-String Flattop | |
| 5440 B-45-12N De Luxe, Nat Top..... | 307-00 |
| GIBSON LTD. ED. | |
| 54200/05* Citation, S/b..... | 2900-00 |

BANJOS & MANDOLINS

| | |
|-------------------------------|---------|
| 54300 AA Tenor..... | 3175-00 |
| 54301 AA Plectrum..... | 3175-00 |
| 54302 AA 5 String..... | 3175-00 |
| 54303 Tenor..... | 3175-00 |
| 54304 Plectrum..... | 3175-00 |
| 54305 5 Str..... | 3175-00 |
| 54306 TB-800 Tenor DL..... | 1175-00 |
| 54307 TB-250 Tenor..... | 599-00 |
| 54308 TB-100 Tenor..... | 405-00 |
| 54309 RB-800 D L..... | 1190-00 |
| 54310 RB-2 | |

| | | | | | |
|--|---------|--|--------|---|--------|
| 54361 F-12 Artist Mandolin..... | 995-00 | 54352 A-5 Mandolin..... | 795-00 | 54353 A-12 Mandolin..... | 635-00 |
| MSA PEDAL STEEL GUITARS | | | | | |
| 54552 CS-10 w/case..... | 975-00 | 54551 Sid Kick w/case..... | 483-00 | 54553 Red Baron w/case..... | 375-00 |
| SUMMERFIELD | | | | | |
| STUDENT CLASSIC | | | | | |
| APG701..... | 17-99 | C114..... | 20-00 | | |
| IBANEZ & CIMAR CLASSIC | | | | | |
| 304..... | 25-00 | 309..... | 27-50 | 361..... | 32-50 |
| 362..... | 35-50 | 363..... | 38-50 | 364..... | 41-50 |
| 370..... | 41-50 | 375..... | 47-50 | 388..... | 45-00 |
| HIROSHI TAMURA CONCERT CLASSICS* | | | | | |
| P35..... | 120-00 | P45..... | 150-00 | F45..... | 150-00 |
| R. MATSUOKA CLASSIC* | | | | | |
| M20..... | 87-50 | M25..... | 97-50 | M30..... | 115-00 |
| M40..... | 140-00 | M50..... | 165-00 | | |
| MITSURU TAMURA HAND MADE CONCERT* | | | | | |
| P800..... | 250-00 | P700..... | 210-00 | 10P1200..... | 375-00 |
| MASURU KOHNO CONCERT* | | | | | |
| M.K.10..... | 375-00 | M.K.15..... | 540-00 | M.K.20..... | 720-00 |
| M.K.30..... | 950-00 | | | | |
| IBANEZ & CIMAR WESTERN & FOLK | | | | | |
| 60..... | 38-60 | 610..... | 45-00 | 65..... | 44-00 |
| 615..... | 50-00 | 615/12..... | 55-00 | 620..... | 55-00 |
| 647..... | 55-00 | 647/12..... | 60-00 | 684BK..... | 58-50 |
| 755..... | 55-00 | 755/12..... | 60-00 | 369..... | 45-00 |
| 370C..... | 39-50 | 370/12..... | 42-50 | 371..... | 42-50 |
| 355..... | 36-99 | 355/12..... | 38-50 | LH620..... | 57-50 |
| LH647..... | 59-50 | LH647/12..... | 62-00 | | |
| LH615..... | 55-00 | LH615/12..... | 59-50 | | |
| R. MATSUOKA WESTERN DREADNOUGHT* | | | | | |
| D50..... | 150-00 | D60..... | 175-00 | D80..... | 220-00 |
| LEVIN | | | | | |
| W36..... | 130-00 | W32..... | 185-00 | WR34..... | 145-00 |
| W12-36..... | 165-00 | LG17..... | 90-00 | LG19..... | 110-00 |
| MACCAFERRI REPLICA* | | | | | |
| MAC.1..... | 100-00 | MAC.2..... | 100-00 | MAC.2 Special..... | 105-00 |
| MAC.3..... | 120-00 | | | | |
| CSL & IBANEZ ELECTRICS | | | | | |
| 2350..... | 102-43 | 2350DX..... | 138-30 | FG3605..... | 102-43 |
| 2351DX..... | 126-74 | 2351DXCS..... | 123-84 | 2341..... | 118-05 |
| 2341DX..... | 155-09 | 2350W..... | 112-26 | 2452B..... | 144-68 |
| 2342..... | 109-37 | 2343..... | 123-84 | 2337DX..... | 132-52 |
| 2344..... | 136-57 | 2402..... | 196-76 | 2402DX..... | 219-90 |
| 2404..... | 196-76 | 2364..... | 115-74 | 2364B..... | 150-46 |
| 2372..... | 150-46 | 2372DX..... | 179-40 | 2373..... | 150-46 |
| 2380..... | 179-39 | 2381..... | 190-97 | 2399DX..... | 202-55 |
| 2387..... | 138-89 | 2387B..... | 144-68 | 2388B/S..... | 156-25 |
| 2388B/DX..... | 173-61 | 2388B/DXS..... | 196-76 | 2388..... | 144-68 |
| LH2388B/S..... | 173-61 | 2613..... | 112-26 | 2616CS..... | 151-62 |
| 2368F..... | 77-55 | 2453..... | 156-25 | 2455..... | 158-56 |
| 2457ST..... | 177-08 | 2355..... | 121-53 | 2355DX..... | 156-62 |
| 2355M..... | 138-89 | 2355M..... | 138-89 | 2352C..... | 90-28 |
| 2352DX..... | 104-17 | 2369B/W..... | 147-57 | LH2352DX..... | 99-57 |
| LH2352DX..... | 112-85 | LH2350..... | 109-31 | LHFG3605..... | 109-31 |
| LH2351DX..... | 135-42 | LH2372..... | 162-04 | LH2380..... | 208-33 |
| 2348..... | 167-82 | 2348B..... | 173-61 | 2671PRO..... | 248-84 |
| 2671..... | 648-14 | J.S.Artist..... | 240-00 | | |
| 5.400..... | 225-00 | | | | |
| SUMBRO ELECTRICS | | | | | |
| GE1..... | 34-14 | SG6M..... | 60-18 | SG42M..... | 67-13 |
| LP2G..... | 67-13 | LP2G..... | 71-76 | LP2G..... | 71-76 |
| LP2G..... | 78-70 | SC36W..... | 69-44 | SC36W..... | 75-23 |
| SC3..... | 67-12 | JB200..... | 90-86 | | |
| STUDENT GUITARS | | | | | |
| PSI..... | 9-99 | EGL..... | 9-50 | KPI..... | 9-99 |
| HAWAIIAN GUITARS | | | | | |
| 2391..... | 62-50 | 2390..... | 27-78 | HG308..... | 92-59 |
| HGI18C..... | 115-74 | | | | |
| UKULELES | | | | | |
| S.L.I..... | 1-99 | U.K.I..... | 2-40 | U.K.99..... | 6-50 |
| PPS..... | 6-70 | | | | |
| BANJOS | | | | | |
| FB1R..... | 37-50 | FB3R..... | 40-00 | FB5R..... | 42-00 |
| DX80..... | 75-00 | 591..... | 200-00 | 712..... | 33-50 |
| 584C..... | 15-00 | | | | |
| MANDOLINS | | | | | |
| 524..... | 200-00 | 523..... | 190-00 | 522..... | 165-00 |
| 513..... | 62-50 | 516..... | 41-09 | 511..... | 30-00 |
| 512..... | 35-00 | 80..... | 35-00 | 100..... | 44-50 |
| E.M.I..... | 36-46 | 8166..... | 7-99 | | |
| Acoustics—8% VAT incl. Electric—% VAT ind. *Prices include Hard Shell case | | | | | |
| TOP GEAR | | | | | |
| RICKENBACKER Solids: | | | | | |
| 430 2 p/u, nat mahog. | 240-00 | 450 Original 2 p/u..... | 270-00 | 450/12 12-str model of '450'..... | 310-00 |
| 456/12 Convertible 6/12 Str like 450/12..... | 360-00 | 480 2 p/u in '4000' Bass series..... | 290-00 | 620 Deluxe Stereo 2 p/u..... | 380-00 |
| 320 Thin Semi-Acoustics 3 p/u short scale..... | 370-00 | 330 2 p/u double cutaway..... | 360-00 | 330/12 12-Str model of '330'..... | 470-00 |
| 360 Deluxe Stereo 2 p/u dble cutaway..... | 430-00 | 360/12 12-Str model of '360'..... | 500-00 | 370 3/0 Stereo dble cutaway..... | 470-00 |
| Bass Guitars | | | | | |
| 4001 p/u solid..... | 370-00 | 4001 2 p/u Deluxe Stereo solid..... | 430-00 | 4001/LH Lefthand version of model '4001'..... | 520-00 |
| 4001/8 8-Str version of model '4001'..... | 620-00 | 4005 Deluxe hollow body 2 p/u..... | 490-00 | | |
| Rickenbacker Twin Neck Guitars | | | | | |
| 362/12 Thin body semi-ac models 360 & 360/12 guitars..... | 1080-00 | 4080 Solid inc. models 480 & 4001..... | 920-00 | | |
| GUILD | | | | | |
| AA Artist Award..... | 850-00 | X-500 S-Ac 2 p/u..... | 670-00 | X-175 S-Ac 2 p/u..... | 450-00 |
| CE-100D S-Ac 2 p/u..... | 420-00 | SF-6 Starfire Six..... | 630-00 | SF-4 Starfire Four..... | 390-00 |
| SF-2 Starfire Two..... | 320-00 | SFB-2 Starfire Two Bs..... | 370-00 | S100-D Deluxe Solid 2 p/u..... | 320-00 |
| S100-DS Deluxe Solid 2 p/u Stereo..... | 340-00 | S100-S Standard Solid 2 p/u..... | 280-00 | S1005 L/H L/H 2 p/u..... | 300-00 |
| S100-SB Standard Solid 2 p/u Stereo..... | 340-00 | S100-SCS Standard carved Stereo Solid 2 p/u..... | 340-00 | S-90 Solid Double p/u..... | 230-00 |
| S-50 Solid 1 p/u..... | 180-00 | M-TSCS Solid 2 p/u 1 c/way..... | 350-00 | M-80CS Solid 2 p/u 2 c/way..... | 350-00 |
| M-85-2 Solid 2 p/u 1 c/way bs..... | 340-00 | M-85-25 As above Stereo wrd..... | 360-00 | JSB-1 I p/u Solid c/way bs..... | 250-00 |
| JSB-1LS As above Long Scale..... | 250-00 | JSB-2 L/H L/H 2 p/u 2 c/way bs..... | 330-00 | JSB-2LS As above Long Scale..... | 300-00 |
| JSB-2S As above Stereo wrd..... | 330-00 | JSB2T Carved Stereo 2 p/u As above Fretless..... | 300-00 | | |
| Acoustic: | | | | | |
| D55-NT TV Rosewood Dreadnought..... | 423-36 | D50-NT Bluegrass Special Rose Dreadnought..... | 354-24 | D44MBL Bluegrass Jubilee Maple Dreadnought..... | 336-96 |
| G-41NT Jumbo 17x Body D/nought..... | 328-32 | G-75NT 3/4 Size 15x Body D/nought..... | 319-68 | G-37BL Arched Back Maple D/nought..... | 267-84 |
| D-40NT Bluegrass Jubilee Mahog. D/nought..... | 267-84 | D-35NT Bluegrass D/nought Nat..... | 233-28 | D-355B Bluegrass D/nought Sunburst..... | 224-64 |
| D-25M Bluegrass Mahogany D/nought..... | 198-72 | D-25ML/H..... | 218-59 | D-25C..... | 198-72 |
| Jumbo & Folk Acoustic: | | | | | |
| Navarre Rosewood 17" Jbo..... | 456-00 | F-50RNT Navarre Rosewood 17" Jbo..... | 518-40 | F-50RNT Navarre Maple 17" Jbo..... | 423-36 |
| F-50SB Navarre S/burst..... | 414-72 | F-48NT Navarre Mahog 17" Jbo..... | 354-24 | F-47NT Bluegrass 15 1/2" Folk..... | 311-04 |
| F-40BL Bluegrass 16" Folk..... | 272-00 | F-30NT Aragon 15 1/2 Folk Nat..... | 207-36 | F-30SB Aragon 15 1/2 Folk, S/burst..... | 198-72 |
| F-30 NT L/H..... | 228-10 | F-20NT Troubadour 13 1/2 Folk, Nat..... | 164-16 | F-20SB Troubadour 13 1/2 Folk, S/burst..... | 155-52 |
| F-20 NT L/H..... | 180-58 | | | | |
| Twelve-String: | | | | | |
| F-512NT Custom Rosewood 17" Jbo..... | 544-32 | F-412BL Custom Flamed Maple 17" Jbo..... | 483-84 | F-212XLNT Extra Large Mahog 17" Jbo..... | 362-88 |
| F-212XLNT L/H..... | 399-17 | F-212NT Mahogany 16" Folk..... | 319-68 | F-112NT Standard 15 1/2 Folk..... | 241-92 |
| G-312NT Rosewood 16" D/nought..... | 388-80 | G-212NT Mahogany 16" D/nought..... | 319-68 | | |
| HONDO | | | | | |
| H-150 Brand Concert Folk..... | 23-44 | H-155 D/nought..... | 25-11 | H-210 Deluxe D/nought..... | 28-46 |
| H-310 Concert Classic..... | 20-09 | H-320 Deluxe Concert Classic..... | 25-11 | H-175 S/burst Deluxe D/nought..... | 25-11 |
| H-180 S/burst Deluxe D/nought..... | 26-73 | C9-900 3/4 Size Student Classic..... | 11-72 | CG-150 Student Concert Size Classic..... | 15-07 |
| FG-5500 Student Folk..... | 16-74 | FG-8500 Student D/nought..... | 17-58 | | |
| LITTLE BUDDY | | | | | |
| 4141 Junior Pedal Steel..... | 222-81 | 4142 Pedal Steel..... | 300-31 | 4140 Professional Twin Neck Pedal Steel..... | 697-50 |
| W.M.I. | | | | | |
| K.230 Mini wstrn..... | 10-95 | K.410 Concert D/Lux..... | 23-95 | K.440 Auditorium Folk..... | 21-50 |
| K.450 Auditorium 1lk, 2 scratch plates..... | 22-50 | K.520 Jbo wstrn..... | 29-75 | K.530 Jbo wstrn..... | 32-50 |
| K.550 Jbo pce back..... | 29-95 | KDG.70 D/I Jbo..... | 34-50 | KDG.88 D/I Jbo w/cs K.475 J. L. Seagull..... | 27-50 |
| Classic: | | | | | |
| KC.265 Student..... | 14-95 | KC.333 Concert..... | 17-95 | | |
| Electric: | | | | | |
| KEB.130 Bs long scale..... | 29-95 | K.120 Single p/u..... | 24-95 | K.220 S.G. 2 p/u..... | 29-50 |
| Banjo: | | | | | |
| KB.52 Deluxe..... | 34-50 | | | | |
| Z.B. | | | | | |
| EMMONS | | | | | |
| Pro. D10..... | 843-38 | Pro. S10..... | 594-00 | Pro. S12..... | 692-18 |
| SS8..... | 243-49 | SS10..... | 392-72 | ES8..... | 194-10 |
| ES10..... | 206-18 | GS10..... | 387-81 | | |
| SHO-BUD | | | | | |
| 6155 Pro. II..... | 860-55 | 6143 Pro. D10..... | 837-44 | 6150 Lloyd Green..... | 654-90 |
| 6148 Pro. S10..... | 552-08 | 6140 Professional..... | 553-08 | 6138K Maverick..... | 284-32 |
| 6138K Maverick..... | 258-46 | | | | |
| ZB GUITARS | | | | | |
| Student S10..... | 314-09 | S10..... | 601-85 | S11..... | 652-90 |
| S10 on D10 cab..... | 649-96 | S11 on D11 cab..... | 697-09 | D10..... | 808-09 |
| D10-II..... | 854-17 | D11..... | 991-30 | | |

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

| | | | | | |
|--|---------|--------------------------------------|---------|---------------------------------|--------|
| BEEKIT | | | | | |
| York 50W..... | 49-00 | Ely 100W..... | 110-00 | Oxford twin horn 100W..... | 142-00 |
| Cambridge fold horn 100W..... | 185-00 | Cabinets, empty: | | | |
| 1 x 12 std..... | 20-00 | 1 x 12 horn..... | 69-00 | 2 x 12 std..... | 28-00 |
| 1 x 15 w bin..... | 63-00 | 1 x 18 folded horn..... | 80-00 | | |
| Discs: | | | | | |
| Standard..... | 36-00 | Goliath..... | 39-00 | Light bank..... | 39-00 |
| M260N Hypercardioid..... | | | | | |
| M55L Omni direc..... | 47-16 | M57V Omni direc. w. amp..... | 26-11 | M67N Cardioid stud..... | 49-97 |
| M88N Hypercardioid studio..... | 81-05 | M101N Omni direc. studio..... | 44-70 | M201N Hypercardioid studio..... | 53-23 |
| M410N(T) Cardioid PA..... | 24-22 | M411N(T) Cardioid PA..... | 26-32 | M412N(T)S Cardioid PA..... | 29-65 |
| XIN Cardioid studio..... | 30-35 | | | | |
| BOOSEY & HAWKES | | | | | |
| HAWK | | | | | |
| 9860 Little 'un 5W..... | 33-50 | | | | |
| FIREHAWK COMBO AMPS | | | | | |
| 9875 15W..... | 62-35 | 9876 30W..... | 79-50 | 9877 50W..... | 118-95 |
| AMPEG GUITAR COMBOS | | | | | |
| VT40 60W valve..... | 336-00 | VT22 100W valve..... | 394-00 | G212 120W s/state..... | 397-00 |
| G410 120W s/state..... | 442-00 | G412 120W s/state..... | 471-00 | | |
| AMPEG BASS COMBOS | | | | | |
| G115 120W s/state..... | 353-00 | B410 120W s/state..... | 412-00 | | |
| AMPEG PIGGYBACKS | | | | | |
| B155 60W valve..... | 415-00 | B15N 30W valve..... | 336-00 | | |
| AMPEG AMPS | | | | | |
| HDSVT 300W valve..... | 451-00 | HDV4B 100 bs valve..... | 288-00 | HDB25B 55 bs valve..... | 244-00 |
| HDV4 100W gtr valve..... | 319-00 | HDV2 60W gtr valve..... | 300-00 | HDV6B 240W s/state..... | 333-00 |
| AMPEG SPEAKERS | | | | | |
| EXSVT 240 8 x 10..... | 327-00 | EXB4B 240 2 x 25 dble fldd horn..... | 501-00 | EXB25B 120 2 x 15..... | 169-00 |
| EXV4 120W 4 x 12..... | 238-00 | EXV42 120 2 x 12..... | 235-00 | EXV6B 240 2 x 15..... | 271-00 |
| AMPEG PA EQT. | | | | | |
| SR6 120 s/state 6 ch. amp+2 spkr cols..... | 688-00 | CSR6 Mixer..... | 366-00 | A120 slave..... | 199-00 |
| S48 cols..... | 161-00 | | | | |
| BRODR JORGENSEN | | | | | |
| ROLAND | | | | | |
| PA 60 6 ch PA amp..... | 195-00 | PA 120 8 ch PA amp..... | 299-00 | JC 60 60W combo..... | 252-44 |
| JC 120 120W com..... | 342-83 | C 2030 200W 12x sp..... | 114-37 | C 2038 15x sp..... | 119-98 |
| C 2038B 15x bass..... | 140-75 | | | | |
| CALREC | | | | | |
| ENTERTAINMENT MICROPHONES | | | | | |
| CM 450D..... | 48-60 | CM 450C..... | 51-7 | CM 602D Omni Direct..... | 30-12 |
| CM 652D Full Rge..... | 30-12 | CM 654D Hand Held..... | 30-12 | CM 655D Close Group..... | 30-07 |
| CM 656D Ball Headed..... | 37-07 | | | | |
| CANARY | | | | | |
| *B* Series Mixers | | | | | |
| 12/1..... | 496-00 | 12/2..... | 573-00 | 15/2..... | 697-00 |
| 18/2..... | 857-00 | Freight Cases | | | |
| 12 Ch..... | 31-00 | 15 Ch..... | 38-75 | 18 Ch..... | 44-00 |
| *A* Series Custom Mixers | | | | | |
| 20/6/2..... | 2860-00 | 16/8..... | 2600-00 | | |
| 24/2..... | 1700-00 | Crossovers | | | |
| 2 way Stereo..... | 68-19 | 3 way | | | |

SPEAKER UNITS

| | |
|---------------------------------|--------|
| 4 x 12x 120W | 153-00 |
| 1 x 18x 100W | 107-00 |
| Mini Bin 100W | 130-00 |
| Bass Bin (2 x 12x Tn Horn) 100W | 149-00 |
| Bass Bin (1 x 15x Tn Horn) 100W | 135-00 |
| 2 x 12x PA 80W | 121-00 |
| 2 x 12x PA 120W | 155-00 |
| 2 x 12x 1 horn PA 80W | 157-00 |
| 2 x 12x 1 horn PA 120W | 191-00 |
| 2 x 12x 1 horn PA 240W | 210-00 |
| Horn Units (2) | 107-00 |

ACCESSORIES

| | |
|--------------------------|--------|
| Twin Deck | 153-00 |
| Reverb Unit | 63-00 |
| Fuzz Unit | 14-00 |
| Wah Wah Pedal | 14-50 |
| Wah Swell Pedal | 15-00 |
| Wah Fuzz Pedal | 21-00 |
| Phazer | 26-00 |
| Super Phazer | 39-00 |
| Sennheiser MED-413N Mike | 40-95 |
| Sennheiser MD-416N Mike | 51-45 |
| Microphone Lead | 8-25 |
| Microphone Stand | 10-92 |
| Boom Arm | 6-96 |
| Amplifier Stand | 28-25 |
| Disco Stand | 19-12 |

C.B.S. ARBITER

| | |
|--|--------|
| FENDER | |
| Dual Showman, 2 x D 130F speakers | 612-70 |
| Dual Showman, 2 x D 140F speakers | 632-50 |
| Dual Showman, top, 1 x D 130F speakers | 357-50 |
| Reverb Enclosure 2 x D130F speakers | 292-60 |
| Quad Reverb, 4 x 12-inch speakers | 459-80 |
| Quad Reverb, 4 x D 120F speakers | 660-00 |
| Super Six, 6 x 10-inch speakers | 443-30 |
| Super Six 6 x D 110F speakers | 772-20 |
| Vibrosonic Reverb 1 x D 130F spkrs | 410-00 |
| Twin Reverb, 2 x 12-inch speakers | 395-80 |
| Twin Reverb, 2 x D 120F speakers | 490-60 |
| Bandmaster, 2 x 12 inch | 386-10 |
| Bandmaster, 2 x D 120F | 492-80 |
| Bandmaster, top, 1 x D 120F | 249-70 |
| Bandmaster enclosure | 170-50 |
| Super Reverb, 4 x 10-inch | 339-90 |
| Super Reverb, 4 x D 110F JBL | 508-20 |
| Pro. Reverb, 2 x 12-inch | 313-50 |
| Vibrolux Reverb, 2 x 10-inch | 260-70 |
| De Luxe Reverb, 1 x 12-inch | 207-90 |
| Princeton Reverb, 1 x 10-inch | 156-20 |
| Princeton, 1 x 10-inch | 115-50 |
| Vibro Champ, 1 x 8-inch | 68-20 |
| Champ, 1 x 8-inch | 61-60 |
| Bassman 100, 4 x 12-inch | 408-10 |
| Bassman 100, top | 231-00 |
| Bassman 100, enclosure | 217-00 |
| Bassman 50, 2 x 15-inch | 339-90 |
| Bassman 50, 2 x D 110F | 438-90 |
| Musimaster bass, 1 x 12-inch | 96-80 |
| PA100 PA system | 433-40 |
| PA100 top | 288-20 |
| PA100 column | 185-90 |
| Hi Freq. Horn | 57-20 |
| Cover Set | 25-30 |
| PA160 4 x SC3-10 | 780-00 |
| PA160 Amp Top | 470-00 |
| PA160 SC3-10 column | 93-00 |

CERWIN VEGA

| | |
|--------------------------------|--------|
| Amps | |
| A1800 400W + 400W (Led meters) | 450-00 |

| | |
|--|--------|
| A1800/1 400W + 400W VU meter + LF/HF c/cover | 550-00 |
| A3000 500W + 700W Led meters | 795-00 |
| A300/1 700W + 700W VU meters + LF/HF c/cover | 895-00 |
| A3000/RS 850W + 850W stab. P/s | TBA |

PA Systems - complete with Amps

| | |
|---|---------|
| 900 W 3 way system 35-1000 Hz + 2 amps x 4 ch | 1718-00 |
| 1800V 2 cols 3 way 35-1800 Hz + 4 amps x 8 ch | 3295-00 |
| 2800W 4 way system 32-20000 Hz + 4 amps x 4 ch | 2796-00 |
| 5600W 2 cols 4 way 32-20000 Hz + 4 amps x 8 ch | 5281-00 |
| 11,200W 4 ch x 4 col array 4 x 4 way 32-20000 Hz + 8 amps 16 ch | 9942-00 |
| 2800/5600/11200 are designed for expansion up to 50,000 watts. | |

Vocal Reinforcement systems

| | |
|------------|--------|
| V.30A 150W | 226-18 |
| V.32B 300W | 315-74 |
| V.34 300W | 325-70 |
| VH.36 400W | 527-74 |
| VH.48 600W | 652-14 |

Musical Inst. systems

| | |
|-------------|--------|
| C.32 200W | 256-03 |
| GB.38 400W | 453-09 |
| BF.36 300W | 305-79 |
| B.36 300W | 285-89 |
| B.48 400W | 405-82 |
| B.36MF 300W | 345-59 |
| B.48MF 400W | 455-05 |

Sound Reinforcement systems

| | |
|--------------------------------|---------|
| L.48CF 500W | 418-25 |
| L.48CFD (L.48CF w. hrn ext op) | 517-77 |
| L.48DD 2000W | 1027-84 |
| HRM. 1 100W | 293-84 |
| M.36 300W | 375-00 |
| M.48 600W | 430-69 |
| HMF.4 200W | 403-31 |
| HF.6 100W | 244-09 |
| MLT.4 250W | 305-79 |
| PZ.12 35W | 181-87 |

CLEAR TONE

| | |
|------------------------------|--------|
| CM1 | |
| 1037, 50W L&B | 119-23 |
| 1038, 100W L&B | 138-70 |
| 1039, 2 x 5 cab, 120W, Id. | 122-21 |
| 1040, 2 x 15 cab, 120W, bass | 118-62 |
| 1050, 2 x 12 cab, 50W, Id. | 97-50 |
| 1062, 1 x 18 cab, 100W, bass | 98-81 |
| 1063, 4 x 12 cab, 100W, d. | 129-00 |
| 1064, 4 x 12 cab, 100W, bass | 129-00 |
| 1047, 2 x 10 cols, 50W, pr. | 110-11 |
| 1048, 4 x 10 cols, 120W, pr. | 142-26 |
| 1065, horn cabs, set 3 | 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-ch. mixer | 257-41 |

DAVOLI

| | |
|---------------------------|--------|
| DAVOLI Amplifiers: | |
| Lead org bs 50W | 106-00 |
| Lead org bs, 100W | 140-00 |
| Lead org bs, 200W | 210-00 |

Cabinets:

| | |
|-------------------|-------|
| B50 1 x 12" 50W | 59-50 |
| B60 1 x 15" 60W | 85-00 |
| B80 2 x 12" 80W | 92-00 |
| B150 4 x 12" 150W | TBA |

Combination Amps:

| | |
|---------------------------------|--------|
| J6, 6W | 33-00 |
| Tempest 25, 25W, 1 x 8" | 63-00 |
| Tempest 25T, 25W | 67-00 |
| Tempest 50, 50W | 130-00 |
| Tempest 50T, 50W | 134-40 |
| Super Studio 500, 50W 1 x 12" | 141-00 |
| Super Studio 1000, 100W 1 x 15" | 205-00 |
| Storm 25, 25W, 1 x 12" | 62-00 |
| Storm 50, 50W, 2 x 12" | 133-00 |

Mixers:

| | |
|---|--------|
| 8092K, 6 inp solid state mixer amp. 50W | 85-00 |
| Clubman, 6 chan rev. 50W | 160-00 |
| Mixer 6, 6 chan 12 inp, 100W amp inc 100W | 310-00 |
| Compact Mixer, 6 chan basic w/out power | 125-00 |
| Mixer 12 Echo F, 12 chan, 15 Infs | 420-00 |

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

100W Lead

| | |
|---------------------|--------|
| 100W Lead | 124-50 |
| 100W Bass | 124-50 |
| 100W Stereo | 137-50 |
| 100W Stereo Slave | 113-00 |
| 100W, 4 channel PA | 129-50 |
| 100W PA Slave | 86-50 |
| 50W G/P | 86-50 |
| 50W combo, w/reverb | 172-00 |
| 50W Bass combo | 148-00 |
| Fid Hn cab FH100A | 210-00 |
| 1 x 15 cab 150W | 181-50 |
| 1 x 15 cab 100W | 158-00 |
| 4 x 12 cab | 124-00 |
| 4 x 12 cols. (pair) | 191-50 |
| 2 x 12 cols. (pair) | 122-50 |

CUSTOM SOUND

| | |
|--------------------|--------|
| Excluding VAT | |
| Amplifiers: | |
| CS 700A | 160-50 |
| CS 700 B | 133-50 |
| CS 700C | 97-50 |
| CS 700D | 183-00 |
| CS 700DS | 227-50 |
| CS 7000 PA | 820-00 |

Enclosures:

| | |
|----------|--------|
| CS 7112W | 45-00 |
| CS 7212 | 66-00 |
| CS 7212H | 84-00 |
| CS 7215 | 117-00 |
| CS 7215S | 180-00 |
| CS 7215A | 285-00 |
| CS 7115 | 83-00 |
| CS 7115S | 117-00 |
| CS 7115A | 180-00 |
| CS 7112S | 180-00 |

DAVOLI Amplifiers:

| | |
|-------------------|--------|
| Lead org bs 50W | 106-00 |
| Lead org bs, 100W | 140-00 |
| Lead org bs, 200W | 210-00 |

Cabinets:

| | |
|-------------------|-------|
| B50 1 x 12" 50W | 59-50 |
| B60 1 x 15" 60W | 85-00 |
| B80 2 x 12" 80W | 92-00 |
| B150 4 x 12" 150W | TBA |

Combination Amps:

| | |
|---------------------------------|--------|
| J6, 6W | 33-00 |
| Tempest 25, 25W, 1 x 8" | 63-00 |
| Tempest 25T, 25W | 67-00 |
| Tempest 50, 50W | 130-00 |
| Tempest 50T, 50W | 134-40 |
| Super Studio 500, 50W 1 x 12" | 141-00 |
| Super Studio 1000, 100W 1 x 15" | 205-00 |
| Storm 25, 25W, 1 x 12" | 62-00 |
| Storm 50, 50W, 2 x 12" | 133-00 |

Mixers:

| | |
|---|--------|
| 8092K, 6 inp solid state mixer amp. 50W | 85-00 |
| Clubman, 6 chan rev. 50W | 160-00 |
| Mixer 6, 6 chan 12 inp, 100W amp inc 100W | 310-00 |
| Compact Mixer, 6 chan basic w/out power | 125-00 |
| Mixer 12 Echo F, 12 chan, 15 Infs | 420-00 |

Stereo Mixers:

| | |
|------------|--------|
| Mixer 12+5 | 992-00 |
|------------|--------|

Multicore, for 12+5 mixer

| | |
|---------------------------|--------|
| Multicore, for 12+5 mixer | 160-00 |
|---------------------------|--------|

Slave Amps:

| | |
|---------------------------|--------|
| UP 100, solid state, 100W | 108-00 |
| UP 200, solid state, 200W | 132-00 |
| UP 100 + 100, stereo 200W | 145-00 |

P.A. Cabinets:

| | |
|---|--------|
| VP 25, 1 x 12", 40W | 44-80 |
| VP 40, 1 x 12", 40W | 53-50 |
| DK 45, 1 x 12", 45W | 58-50 |
| DK 75, 2 x 12", 75W | 92-50 |
| DK 90, 2 x 12", 90W | 92-50 |
| DK 90, 2 x 4" twtrs, 1 x 12" m/range, 1 x 12" bs, 90W | 115-00 |
| DK 120, 1 x 15", 2 H.F. horns, 120W | 150-00 |
| DK 180, 4 x 12", 4 x 4" twtrs, 180W | 196-00 |
| DK 200, 2 x 15" wfrs, 2 x m/range horns, 2 x H.F. horns, 200W | TBA |

P.A. Horns:

| | |
|-----------------------------------|--------|
| Boxed unit, 100W driver and flare | 110-00 |
|-----------------------------------|--------|

P.A. Bins:

| | |
|--|--------|
| Exponential, full range bs reflex cab, 2 x 12" spkrs, 100W | 145-00 |
| Titan 100, reflex cab, 1 x 15" spkr, 100W | 164-00 |
| Titan 150, as above w/Attec 150W spkr 150W | 195-50 |

Microphones:

| | |
|-------|-------|
| K 700 | 36-00 |
| K 695 | 35-00 |

D. J. ELECTRONICS

| | |
|-----------------------------|--------|
| Excluding VAT | |
| D.J. 100 Mk. II | 63-00 |
| D.J. Disco Amp | 93-00 |
| D.J. Disco Mixer Mk. V | 60-00 |
| D.J. Disco-Vox Mk. II | 90-00 |
| D.J. Stereo Mixer | 109-00 |
| D.J. Powermaster 100 | 73-00 |
| D.J. Powermaster 150 | 88-00 |
| D.J. Stereo Powermaster 200 | 120-00 |
| D.J. Stereo Powermaster 300 | 150-00 |
| D.J. 30L Mk. II | 49-00 |
| D.J. 30L Mk. III | 54-00 |
| D.J. Disclite Mk. II | 19-50 |
| D.J. 100 volt | 94-00 |
| D.J. 150 Amplifier | 94-00 |
| D.J. 150 Slave | 89-00 |

ELECTRO SOUND

| | |
|-------------------------------------|--|
| Custom-built, prices on application | |
|-------------------------------------|--|

ELECTRO-VOICE

| | |
|-------------------|-------|
| FC100 horn | 40-80 |
| 1823, 110W driver | 38-50 |

| | |
|------------------|--------|
| 1829, 60W driver | 39-60 |
| 848A CDP speaker | 65-00 |
| Eliminator I | 412-00 |
| Eliminator II | 345-00 |
| Sentry IV system | 549-00 |
| EVM12L speaker | 70-00 |
| EVM15B speaker | 76-00 |
| EVM15L speaker | 75-00 |
| EVM18B speaker | 82-00 |
| SP8B, 8 coaxial | 32-90 |
| 12TRXB | 69-00 |
| T25A driver | 44-00 |
| T350, VHF driver | 48-00 |
| 8HD horn | 18-50 |

ELKA-ORLA

| | |
|-------------------------|--------|
| 6101 Universal Amp. 50 | 281-10 |
| 6102 Universal Amp. 100 | 315-18 |
| 6103 Universal Amp. 200 | 509-11 |
| 6104 Reverb III | 119-22 |

E.S. ELECTRONICS

| | |
|---------------------|--------|
| 1036 S/L 150 | 126-90 |
| 1007 PA200/R | 220-86 |
| 1010 PA100T/C | 143-64 |
| 1011 PA100S, 120W | 143-64 |
| 1012 PA67TC | 92-07 |
| 1013 PA60S | 92-07 |
| 1015 B200 | 142-78 |
| 1016 FH100 | 169-56 |
| 1017 HF100 | 138-24 |
| 1918 FH200 | 251-10 |
| 1019 FH400 | 367-20 |
| 1020 PA3 & 4 | 167-40 |
| 1021 PA60M | 100-44 |
| 1022 S120 | 165-78 |
| 1023 SID disco cab. | 279-72 |
| 1024 Unit 63 disco | 180-36 |
| 1002 N/S | 211-68 |
| 1003 PA100/R | 180-36 |
| 1004 AP150 | 165-78 |
| 1005 AP200 | 202-50 |

FM ACOUSTICS

| | |
|--------------------------|--------|
| SSH E-1 df pedal | 72-00 |
| SSH Vdf super pedal | 89-00 |
| SSH Phaser-filter | 57-00 |
| SSH Distort, booster | 41-00 |
| FM C5E5T horn | 23-00 |
| FM C7E5T horn | 48-00 |
| FM C8 H.F. horn | 31-00 |
| FM C35 15 cell horn | 304-00 |
| D2 Multicord driver | 57-00 |
| D4 Driver | 57-00 |
| D5 Driver | 62-00 |
| E2-E4 Network 3-way | 42-00 |
| E2-E4 Network in housing | 60-00 |
| Dest double entry | 11-00 |

FAL

| | |
|---------------------|--------|
| Minstrel 2 | 19-60 |
| Super Minstrel | 24-30 |
| Maestro | 43-74 |
| Phase 50 | 43-96 |
| Super 50 | 63-72 |
| Phase 100, 2 amp | 73-98 |
| Super 100 amp | 82-94 |
| P100 slave | 41-90 |
| 120, 6 amp | 96-98 |
| 50, 1 x 12 cab | 31-86 |
| 100, 2 x 12 cab | 56-92 |
| Duo 100, 2 x 12 cab | 97-74 |
| Major, 4 x 12 cab | 87-97 |
| Disco | 87-97 |
| Disco pre-amp | 18-50 |
| Power Disco | 129-60 |
| PA | |

ECHO UNITS
Single-head Echo..... 145-63
Multi-head Echo..... 157-36

HOHNER ★

Schaller Solo Uni..... 77-60
Orgaphon Box 80 Spk..... 134-15
Orgaphon 60 Amp..... 434-80
Orgaphon 130 Amp..... 344-95
OTS 130 Speaker..... 262-30
Dynamite..... 41-15
Leslie 830..... 887-90

MARLBORO

GA2 Amp..... 44-55
GA3 Amp..... 51-55
G 40 R Amp..... 89-95
GBO 12 B Amp..... 85-95
GBO 15 B Amp..... 102-70
1500 B Amp..... 141-50
1500 B Speaker..... 64-55
PA 50 P.A. Amp..... 96-20
SM 600 Mixer..... 96-20
2C4 10H 4 x 10 Col..... 93-00
P 100W Slave..... 96-20

HORNBY-SKEWES

MILES PLATTING

V50..... 96-69
V50.S spkr..... 77-00
V.100..... 118-34
C.50..... 160-35
PA.50..... 111-76
PA.50.SPA spkr..... 130-00
PA100..... 133-00
PA 100S PA spkr..... 215-00

ZENTA

Z3..... 33-00
CD6SD..... 22-00

JOHN BIRCH

Penetrator:
15in. Crescendo..... 151-20
15in. Gauss..... 183-60
12in. Crescendo..... 102-60
12in. Gauss..... 129-60

KEMBLE

YAMAHA

YTA15A combo..... 112-49
YTA25 combo..... 123-86
YTA 45 combo..... 185-56
YTA95 combo..... 244-47
YBA45 combo bs..... 136-47
YBA65A combo bs..... 231-70
G50112 combo..... 169-00
G100B212 combo..... 239-00
G100115 combo..... 285-00
G100410 combo..... 295-00
B50115 combo..... 199-00
B100115 combo..... 295-00

Lead Stacks:

YTA100A..... 348-45
YTA100A..... 376-84
YTA200A..... 470-11
YTA300A..... 682-26
YTA400A..... 803-92
YHS100 Horn unit..... 189-00
TS100 Slave Cab..... 212-15
TS100 Slave Cab..... 240-54
TS200 Slave Cab..... 333-81

Bass Stacks:

YBA100..... 399-18
YBA200..... 681-18
YBA300..... 963-18
BS100 Slave Cab..... 282-00

PA and Ensemble:

EM60A..... 100-00
EM70..... 120-00
EM90A..... 170-00
PM200B..... 232-00
PM300..... 349-00
PM400..... 412-00
PM1000..... P.O.A.

Cabinets:

ES60A pr..... 20-00
ES90A pr..... 30-00
PS75B..... 380-00
PS100B pr..... 515-00
PS400 pr..... 980-00
TS100 pr..... 424-30
TS200 pr..... 667-62
BS100 pr..... 564-00
YHS100 pr..... 378-00

Complete Systems:

YPA150B..... 612-00
YPA200B..... 747-00
YPA206..... 524-30
YPA206H..... 902-30
YPA208..... 656-30
YPA208H..... 1034-30

YPA406..... 767-62
YPA406H..... 1145-62
YPA408..... 899-62
YPA408H..... 1277-62
YPA606..... 1191-92
YPA606H..... 1569-92
YPA608..... 1323-92
YPA608H..... 1701-92
YPA800..... 1392-00
YES600A..... 120-00
YES700A..... 150-00
YES900A..... 200-00
Rotary Speaker Cabs.:
RA50 w/cover..... 302-40
RA100 w/cover..... 468-72
RA200R w/cover..... 719-28

LEM

Venus G20 combo..... 66-50
Mars B30 combo..... 90-75
Mars GR30 combo..... 107-25
Saturn B50 top..... 82-50
Saturn GR50 top..... 99-00
Pro. Lem mixer..... 206-25
Baby Lem mixer/amp..... 247-50
Studio Lem mixer..... 412-50
Rack..... 57-75
100W amp..... 111-37
180W amp..... 156-75
Voltage regulator..... 61-05
Flight case..... 29-70
LP60 PA cab..... 113-37
LG100 PA cab..... 193-87
LG300 PA cab..... 305-25
Telescopic stands..... 24-20
911 Bass amp, 2 x 15 cabs..... 359-70
912 amp, 4 x 12 cab..... 363-00
Lem Audio road po..... 464-05

L.S.E.

Sound Units

Jinglemaster..... TBA
STAK S.L..... "
STAK I..... "
STAK 5..... "
RAK S.L..... "
RAK 5..... "
RAK Cab..... "
Slave Pwr Amp 100..... "
Disco Mixer Type 145..... "
Disco Mixed Type 145/S..... "
Disco Unit..... "
Disco Unit w 100W Amp..... "
Disco Unit Deluxe (Double T)..... "
Mixer 800/M..... "
Mixer 800/MP..... "

Lighting Units

Discotron MKII I-1000..... "
Discotron MII 2-2000..... "
Strobe Super (self-contained)..... "
Strobe Super 6..... "

MACINNES

CROWN INT/AMCRON

IC150 Stereo Pre-Amp..... 210-60
D60 Power Amp..... 167-40
D150A..... 280-80
DC300A..... 453-60
M600..... 896-40
M2000..... 1792-80
VFX-2 Var Elec Crossover Unit..... 190-00
OC150 Output Con-Cent..... 240-00
Walnut Enc for D60 Amp..... 24-00
Walnut Enc for D150A or IC150 Amp..... 31-00
Walnut Enc for DC300A Amp..... 35-00
IC150 Acc Packs..... 40-00
ES212 75W two Unit Sys..... 440-00
IMA Intermid Dist Analyser..... 495-00

MAINE

Artist Amp. 100A..... 136-40
Standard Amp. 100S..... 110-05
Booster Amp. 100B..... 88-35
Footswitch..... 7-75

MAURICE PLACQUET ★

AMPEG
Ampeg V4 stack..... 565-00
Ampeg V4 B System..... 575-00
Ampeg B 15N portabass..... 315-00
Ampeg V2 system..... 395-8
ACOUSTIC
371 system..... 630-00
271 system..... 675-00

MME

Sound Blender 150W..... 187-50
Slave Amp 150W..... 87-00

Excluding VAT

Nolan 100 amp..... 112-50
Nolan 50 amp..... 75-00
Nolan MP 50 amp..... 75-00
Nolan 50 combo..... 115-25
Nolan Session Master straight 50..... 132-75
As above + tremolo..... 135-00
As above + reverb..... 164-25
Nolan 4 x 12 Celestion cab..... 123-75
Nolan 2 x 12 dual cone cals pair..... 117-00
Nolan 2 x 12 plus horn cals pair..... 162-00

NOVANEX

Combos (25% VAT)
Aut 3..... 37-50
Aut 6..... 44-00
Aut 10..... 63-00
P 15..... 87-00
P 25..... 99-00
(8% VAT)
U30..... 135-00
U40..... 153-00
RG30..... 135-00
RG50..... 175-00
U50..... 175-00
U60..... 189-00
U70..... 199-90
B70..... 199-90
RG80..... 240-00
U80N..... 240-00
U/B100..... 315-00
BP/KR/UP120..... 435-00

Power generators, mixers
LM30..... 99-00
LM40..... 119-00
L50..... 145-00
L60..... 160-00
L75..... 195-00
L100..... 265-00
X125..... 299-00
X141..... 149-00
X61..... 195-00
X81..... 241-00
X82..... 379-00
X102..... 435-00
X122..... 489-00
X162..... 599-00
X124S..... 890-00
X164S..... 1090-00

ORANGE ★

CABS

115 Bass 60W, 1 x 15" inv. horn..... 152-25
114/110 Bass, 100W, 1 x 15" inv. horn..... 214-20
113 Reflex Bass, 2 x 15", 12W..... 214-20
113/200 Reflex Bass, 2 x 15" 200W..... 285-45
109, 4 x 12" 120W..... 144-96
107, 2 x 12" Monitor, 60W..... 89-25
114/4H, 1 x 15" inc. horn, 4 horns and cross..... 249-75
106, 4 x 12" anti-feedback col..... 144-96

HORNS

106/HO Horn units for col. (pr)..... 169-40
108/Horn unit, 100W..... 163-35
108/V Horn unit de luxe, 100W inc. Vitavox S3..... 217-80

ANOS

104B, 6 chann, 120W

PA..... 285-75
105, 6 chann., 200W custom PA (prof)..... 472-95
102, 120W, graphic PA..... 147-30
120/80, 80W, graphic PA..... 139-80
104/TX150, 150W, 6 chann. PA..... 254-10
103, 200W, Slave..... 327-45
111, 120W, graphic Slave..... 134-70
111/80, 80W, graphic Slave..... 124-80
1500W, Slave..... 907-50
110, 200W..... 353-92
112, 120, 120W..... 142-35
115, 80W combo..... 203-85
115/R 80W, combo with Hammond reverb..... 244-65
115, 210, 120W, combo..... 259-50
115/120R, 120W, combo..... 300-30

PA:CE

Excl. VAT
6-chann. mixer amp w graphic e/q..... 200-00
F.P.R. Slave 200W. (350W version)..... 118-00
Stereo 5-way graphic e/q..... 132-00
80-00
10-way Parametric e/q..... 80-00
12 chann. mixing desk..... 250-00
18 chann. mixing desk..... 1050-00
2250-00
Bass bins..... 120-00
Radial and sectorial hns..... 165-00
Disco console..... 180-00
Twin reverb unit..... 120-00
Phase unit std mono..... 70-00
Phase unit std stereo..... 120-00
Phase unit std deluxe..... 180-00
Electronic cross-overs from..... 30-00
Custom built prices on application

B. PAGE & SON

DYNACORD

Perfect combo..... 362-88
Basking T Bass Amp..... 174-96
Imperator Bass amp..... 233-28
B.1001 b/o amp..... 388-80
HiFi Favorit II..... 285-12
G.2002..... 527-68
Eminent 100..... 641-52
Eminent II..... 291-60
Gigant..... 557-28
Gigant II..... 592-92
A.1000..... 359-64
D.310 H, 80W cab..... 268-92
D.350, 80W cab..... 262-44
Magic HS..... 90-72
Echochord Mini..... 262-44
Echochord Super..... 359-92

SUNN

Self-Contained Units
Studio lead..... 240-00
Studio bass..... 228-00
Guitar Amplifiers
190L..... 330-00
Model T..... 420-00
Concert lead..... 330-00
Coliseum lead..... 570-00
Coliseum 880..... 597-00

Bass Amplifiers

190B..... 276-00
Model T..... 420-00
Concert bass..... 276-00
Coliseum bass..... 570-00
Coliseum 880..... 597-00

Mixer & Mixer Amplifiers

Studio PA..... 228-00
Concert Controller I..... 438-00

Concert Controller II

Model 80..... 747-00
Model 81..... 897-00
Model 80P..... 897-00
Model 81P..... 1047-00

Speaker Enclosures:

312S..... 216-00
412S..... 258-00
610S..... 216-00
610M..... 504-00
115S..... 168-00
115M..... 186-00
215S..... 210-00
215M..... 246-00
215SH..... 268-00
415M..... 330-00
118M..... 318-00
118MH..... 360-00

212S..... 150-00
410S..... 156-00
410M..... 348-00

CONTROL AUDIO-CONTROLLER OPTONS

Model 40..... 1257-00
Model 41..... 1407-00
Model 42..... 1557-00
Model 60..... 1407-00
Model 61..... 1557-00
Model 62..... 1707-00
Model 80..... 1557-00
Model 81..... 1707-00
Model 82..... 1857-00

RESLOSOUND

S81/M Cardioid med mic..... 42-55
S91/H Condenser mic..... 43-40
S91/L-M Condenser mic..... 43-40
UDI-H Cardioid mic..... 28-00
UDI-M Cardioid med mic..... 28-00
RGP71 Super cardioid mic..... 24-00
ECON Omni-direc mic..... 12-85
Cabaret exec. mic..... 266-65
Cabaret exec. mic..... 274-65
TX100..... 134-65
TX100 (Gold mic. transmitter)..... 134-65
TXT Pocket t/m..... 87-75
RXA Receiver w. aerial..... 127-75

PA

Horn l/p, 4820 25W..... 56-00
4820/T 25W..... 65-50
SU25 Driver 25W..... 23-50
SU25T 25W..... 32-25
SA6205 Spark diaphragm..... 4-33

ROCHFORD

Studio Combo..... 321-84
100 AP Top..... 175-77
150 AP Top..... 225-99
V 100 Bass Top..... 159-03
V 150 Bass Top..... 211-68
Std. Lead Cab..... 237-70
D/L Lead Cab (w. horn)..... 286-25
Bass Cab..... 254-45

ROOST

AMPLIFICATION

Inclusive of V.A.T. (Valve)
50W 2 Chann + overdrive fac..... 88-72
50W 2 chann + integral reverb..... 115-51
150W 2 chan + overdrive fac..... 113-83
150W 2 chan + integral reverb..... 140-62
150W PA 6 chan + indiv echo controls..... 159-03
150W Slave..... 97-09
Session Master 50W comb 2 x 12x..... 155-68
Session Master as above w reverb..... 180-79
Session Master 50W comb amp 4 x 12x..... 214-27
Session Master as above with reverb..... 239-38
Session Master 50W Bass comp amp..... 169-07
8 chan mixer..... 187-04

CABINETS

Styled as support cabinets for Master combinations
2 x 12x 100W..... 82-02
2 x 12x 120W..... 86-21

Standard range:

2 x 12x 100W..... 82-03
2 x 12x 120W..... 86-21
4 x 12x 200W..... 132-25
4 x 12x 240W..... 140-62
1 x 12x 30/60/90 stage monitors pr..... 90-40
1 x 15x 100 Folded hn bass bin..... 163-22
JBL, Gauss, Crescendo etc. speakers can be supplied in above units.
Prices ex covers

ROSE-MORRIS

MARSHALL

Instrument Amp Tops
1959 100W Lead..... 184-73
2203 100W M/Vol..... 184-73
2068 100W Artist..... 195-34
2098 100W Trans Lead..... 157-26
1992 100W Bass..... 184-73
2099 100W Trans Bass..... 157-26
1986 50W Bass..... 144-13
1987 50W Lead..... 144-13
1989 50W Keyboard..... 144-13
2204 50W M/Vol..... 144-13
2048 50W Artist..... 150-27

Instrument Cabinets

1982-82B 120W 4 x 12..... 159-00
1960-60B 100W 4 x 12..... 145-60
1935-35B 100W 4 x 12..... 145-60
1979-79B 200W 4 x 15..... 205-89
2095-95B 100W 2 x 12..... 145-60
2065-65B 125W Powercel..... 166-40
2064-64B 100W Powercel..... 142-63
2045 60W 2 x 12..... 86-85
1995 50W 1 x 12..... 67-96
1990 100W 8 x 10..... 145-60
2049 60W Artist..... 123-06
2069 120W Artist..... 149-82
2052 125W Powercel..... 199-09
2056 250W Powercel..... 341-71
2120 100W Bin w/ Horns..... 149-99

Combo Amplifiers

2200 100W Super Trans..... 234-36
2077 100W 4 x 12 Bass..... 255-29
2078 100W 4 x 12 Ld. 2059 100W Artist Stack..... 345-20
2040 50W Artist Combo..... 223-14
2201 30W Trans Ld..... 117-18
2202 30W Trans Bs..... 117-18
2041 50W Artist Stack..... 273-33

PA Amps & Mixers

2003 100W 6 Ch Amp..... 203-89
1985 50W 4 Ch Amp..... 144-13
2071 6 Ch Mixer..... 71-71
1994 100W 4 Ohm Slave..... 107-79
2205 100W O/P T/X Slave..... 122-91
2050 9 Ch Mixes Mono..... 348-34
Extra Channels..... On app
2070 12 Ch Mixer Stereod..... 1123-20
Extra Channels..... On app
2051 250W Slave..... 202-00

Pa Cabs & Bins

1995 pr 1 x 12 100W..... 135-92
2097 pr 8 x 8 125W..... 180-45
2043 pr 2 x 10 2 x 12 200W..... 254-28
2047 pr 1 x 10 1 x 12 100W..... 167-45
2056 250W Powercel Bin..... 341-71
2057 HF Vitavox Hn, 2120 pr Reflex c/w Horns 200W..... 213-30
2121 100W Slave Monitor..... 187-49
2122 30W Slave Monitor..... 128-90
2123 50W Monitor..... 70-31

ROSETTI

LEO PORTABLE AMPS

9641 w-tremolo..... 25-95
9642 Leo ten..... 37-75

SHURE

VA300S Speaker Column..... 146-45
VA301S Monitor Speaker..... 106-27
VA302-E-C Control Console..... 424-45
PM300E Booster Amp..... 176-90
A3PC-C Console cov..... 8-64
A3PC set of covs..... 29-37
A3PC-S Speaker cov..... 10-37
A35-C console stand..... 27-65
A35-S Speaker std..... 10-56
A31PC-S Monitor cov..... 8-64
P300R rack mount kit..... 6-91

S.A.I.

| | |
|------------------------|--------|
| Disco Units | |
| Pro Stereo..... | 267-30 |
| IVs Magnetic..... | 192-24 |
| IVs..... | 187-92 |
| IV..... | 171-72 |
| Amplifiers | |
| SA 280S Stereo Slv ... | 162-00 |
| FC 150 Slv..... | 103-63 |
| 60 Watt Slv..... | 81-00 |
| 50 Watt T. B..... | 86-40 |
| Cabinets | |
| Mini Bass Bin..... | 97-20 |
| Super Lead..... | 97-20 |
| Gauss Folded Horn | |
| 18..... | 194-40 |
| Bini Bin Horns..... | 155-52 |
| Eliminator EV Horn .. | 178-20 |
| Eliminator EV Horn | |
| & EV Driver..... | 210-60 |
| 15"..... | 205-20 |
| 2 x 12+2H..... | 103-68 |
| 2 x 12..... | 68-85 |

SELMER

| | |
|------------------------|--------|
| SOLID STATE | |
| 7980 IS SS Combo..... | 37-50 |
| 7981 Super Reverb | |
| 30 Combo..... | 119-00 |
| 7982 Lead 100..... | 126-00 |
| 7983 Bass 100..... | 101-00 |
| 7984 Slave 100..... | 79-00 |
| 7610 Futurama 3 | |
| Combo..... | 20-35 |
| 7930 L + B 100..... | 183-00 |
| 7925 SL 100 Slave..... | 132-00 |
| 7920 PA 100..... | 188-00 |
| VALVE | |
| 7404 Treble "N"..... | |
| Bass 100 SV..... | 119-00 |
| 7402 Treble "N"..... | |
| Bass 50 SV..... | 99-00 |
| 7403 Treble "N"..... | |
| Bass 50 SV Rev..... | 115-00 |
| 7408 PA100/6 SV Rev | |
| 7407 PA100/4 SV..... | 135-00 |

| | |
|------------------------|--------|
| SPEAKERS | |
| 7940 Lead 100..... | 129-00 |
| 7945 Bass 100..... | 97-00 |
| 7960 PA.60H Col..... | 109-00 |
| 7451 TV-35 PA Col..... | 57-00 |
| 7450 TV-20 PA Col..... | 77-00 |

| | |
|--------------------|--------|
| GIBSON | |
| 7110 G-10..... | 80-54 |
| 7120 G-20..... | 120-00 |
| 7135 G-3S..... | 152-00 |
| 7140 G-40..... | 156-00 |
| 7150 G-50..... | 176-00 |
| 7155 G-55 wi Phase | |
| Shift..... | 255-00 |
| 7180 G-80..... | 290-00 |

GIBSON SG SYSTEMS PRO AMPLIFIERS

| | |
|---------------------|--------|
| 7500 SG212, Amp | |
| 2 x 12..... | 450-00 |
| 7500/I..... | 13-90 |
| 7501 SG212A, Amp | |
| 2 x 12 Altec..... | 585-00 |
| 7502 SG115, Amp | |
| 1 x 15 JBL..... | 550-00 |
| 7502/I..... | 13-90 |
| 7503 SG410, Amp | |
| 4 x 10..... | 450-00 |
| 7503/I..... | 15-20 |
| 7504 SG610, Amp | |
| 6 x 10..... | 635-00 |
| 7504/I..... | 18-50 |
| 7505 SG215, Bass | |
| 7504/I..... | 18-50 |
| 7505 SG215, Bass | |
| Amp 2 x 15..... | 420-00 |
| 7505/I..... | 16-50 |
| 7506 SG812, 6-Chann | |
| 2 x 12..... | 675-00 |
| 7506/I..... | 45-00 |
| 7508 SG812HD, PA | |
| Head only..... | 477-00 |
| 7508/I..... | 9-25 |
| 7509 SG812 Col 2 x | |
| 12..... | 99-00 |
| 7509/I..... | 9-00 |
| 7511 SG100G Guitar | |
| Syst Head only..... | 359-00 |
| 7512 SG100B Bass | |
| Syst Head only..... | 259-00 |

SHURE

| | |
|-----------------------|--------|
| VA302 E6 Vcl Master | |
| Separate Units..... | 643-70 |
| VA302 E6-C Control | |
| Console..... | 393-84 |
| VA300-S Speaker Col | |
| VA301-S Monitor | |
| Speaker..... | 98-50 |
| VA305-HF Speaker..... | 61-35 |
| PM300E6 Booster | |
| Amp..... | 163-30 |

SHARMA

| | |
|-------------------------------|--------|
| ORGAN SPEAKER CABINETS | |
| 500..... | 150-25 |
| 500 Professional..... | 170-68 |
| 500 de luxe..... | 188-08 |
| 650..... | 251-58 |
| 650 Combo..... | 282-06 |
| Sharmette..... | 250-80 |
| 900..... | 318-00 |
| 900 Combo..... | 347-87 |
| 2200..... | 279-74 |
| 2000 Professional..... | 324-15 |
| 2000 Combo..... | 352-83 |
| 2000 de luxe..... | 329-92 |
| 2100..... | 437-07 |
| 2300..... | 454-56 |
| 5000..... | 423-68 |
| 5000 Combo..... | 454-30 |
| 500 GT..... | 435-78 |
| 5200..... | 609-66 |
| 5300..... | 734-00 |
| PA..... | 332-15 |
| Combo IV..... | 37-36 |
| Combo de luxe..... | 41-28 |
| Reverb..... | 51-99 |

DAVE SIMMS MUSIC PRODUCTS

| | |
|------------------------------|--------|
| August Amplification | |
| PA 100 4 ch..... | 109-65 |
| 2 x 12 PA Cols. prs..... | 138-10 |
| 2 x 12 PA Hn Cols prs..... | 175-00 |
| 1 x 12 PA Cols prs..... | 89-00 |
| 1 x 12 PA Cols pr..... | 120-50 |
| 2 x 12 Inst. Cab..... | 75-33 |
| 4 x 12 Inst. Cab..... | 125-20 |
| "V" 4 x 12 Inst. Cab..... | 132-50 |
| 1 x 15 Folded Hn Bin | |
| Add on Hn per pr..... | 93-75 |
| August Disco Consoles | |
| MD3 Garrard dks..... | 183-21 |
| MD1..... | 133-00 |
| MD3 BSR dks..... | 173-00 |
| MD2..... | 97-95 |
| MD3/100W..... | 241-00 |

SIMMS WATTS

| | |
|---------------------------|--------|
| 12073 Vocalblndr. | |
| reverb..... | 244-95 |
| 12051 Vocal Blndr..... | 224-95 |
| 12058 Hammond Rvb | |
| mrx..... | 99-00 |
| 12052 100 TSL slv..... | 105-00 |
| 12054 2 x 12 PA cols, | |
| wtin hn, pr..... | 199-00 |
| 12063 1 x 12 PA cobs | |
| hn, pr..... | 144-95 |
| 12028 Add-on hns..... | 55-00 |
| 12071, HP100..... | 129-95 |
| 12072 PA 100..... | 129-95 |
| 12067 50 amp..... | 109-95 |
| 12011 AP 100 amp..... | 169-95 |
| 12033 2 x 12 PA Col | |
| pr..... | 149-95 |
| 12032 H100 Col pr..... | 359-90 |
| 12016 GE10 amp..... | 175-00 |
| 12055 2 x 12 cab..... | 89-95 |
| 12062 2 x 12 cab hn..... | 119-95 |
| 12066 1 x 16 cab, hn..... | 99-60 |
| 12065 2 x 15 Bs cab..... | 89-00 |
| 12075 60/100 Pro- | |
| combo amp..... | 219-95 |
| 12008 Disco Dex Mk | |
| III..... | 249-95 |
| 12010 Disco Dex Mk | |
| III..... | 169-95 |
| 12009 Disco Dex Pro | |
| 1101 Echo Dek..... | 244-95 |
| 1101 Echo Dek..... | 79-50 |
| 12019 Guatone Rev..... | 29-99 |

SIMON KING MUSIC

| | |
|-----------------------|--------|
| 2 x 12 Inst. cab. 75W | |
| 2 x 12 PA cols pr. | 66-00 |
| 100W..... | 130-00 |
| 4 x 12 PA cols split | |
| prs 200W..... | 245-00 |
| 4 x 12 inst. cab. | |
| 150W..... | 130-00 |

SISGO

| | |
|-----------------------|--------|
| 120 100W PA..... | 389-00 |
| 126 200W PA..... | 528-00 |
| 182 100W speaker..... | 137-00 |
| 182/S+slave amp..... | 319-00 |
| 226 150W speaker..... | 212-00 |
| 226/S+slave amp..... | 395-00 |
| 186 100W monitor..... | 133-00 |
| 186/S+slave amp..... | 317-00 |
| 180 100W guitar amp | |
| 230 200W guitar amp | |
| | 352-00 |
| | 657-00 |

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

| | |
|------------------------|---------|
| 231 200W bass amp..... | 678-00 |
| SM 100 70W Leslie .. | 493-00 |
| SM 300 120W Leslie.. | 777-00 |
| SM 3000 200W | |
| Leslie..... | 1038-00 |

SOUNDRAFT

| | |
|-----------------|---------|
| 16/2 mixer..... | 1000-00 |
| 12/4 mixer..... | 1175-00 |
| 16/4 mixer..... | 1450-00 |

Soundcraft/Court Acoustic PA's prices on application

SOLA SOUND

| | |
|------------------------|-------|
| Reverb mixer..... | 42-00 |
| Doppelcone..... | 42-00 |
| 6-ch mixer..... | 35-00 |
| Graphic equaliser..... | 42-00 |
| Mighty Atom amp..... | 25-00 |
| Compact 10..... | 33-00 |
| Power Pak 15..... | 48-00 |
| Power Pak 30..... | 85-00 |
| Bass 30..... | 75-00 |

SOUNDOUT

| | |
|--------------------------|--------|
| Series IIIa, mono..... | 283-50 |
| Series II, mono 170W | |
| Series IIIa, stereo..... | 349-92 |
| Series III, stereo..... | 366-12 |
| Series II, stereo | |
| 170W..... | 486-00 |
| Series IVa, mono..... | 226-80 |
| Series IV, mono | |
| 170W..... | 291-60 |
| Loudspeakers: | |
| HE1c, 1 x 12, 50W..... | 58-32 |
| HE2c, 2 x 12, 100W..... | 90-72 |
| DL3, 100W F/rng..... | 191-16 |
| DL6, 100W F/rng..... | 110-16 |

SPERRIN ELECTRONICS

| | |
|------------------------|--------|
| Disco MK VI..... | 204-12 |
| Light Unit, 4000L..... | 59-00 |
| Amplifiers: | |
| 100W 4V..... | 79-00 |
| 100W 2-chn..... | 89-00 |
| 100W 2-chn w rvrb..... | 114-00 |

STRAMP ★

| | |
|-------------------------|---------|
| 2100-A, 100W amp | |
| top..... | 213-60 |
| 2120-A, 120W amp. | |
| top..... | 199-30 |
| 3120-A, 120W, 4-chn | |
| amp, top..... | 192-30 |
| SL100, 120W slave | |
| amp..... | 127-90 |
| SL200, 240W slave | |
| amp..... | 177-90 |
| MP10, 10-chn mixer | |
| MP-16, 16-chn, mix..... | 1427-90 |
| EX-2 Cross-over..... | 113-60 |
| K-85 Power Baby | |
| combo..... | 265-45 |
| K-95 Bass Baby | |
| combo..... | 285-00 |
| 2050-BB, 100W cab..... | 163-60 |
| 2100-GB, 200W cab..... | 206-60 |
| 2100-BB, 100W bs | |
| cab..... | 213-60 |

| | |
|---------------------|--------|
| 370-B 70W horn p.a. | |
| cab..... | 142-15 |
| 3140-BH, 140W hn | |
| p.a. cab..... | 186-45 |
| 3140-B, 140W p.a. | |
| cab..... | 156-45 |
| 3200-B, 120W bass | |
| horn cab..... | 427-90 |
| H-50, 70W tweeter | |
| horn..... | 156-45 |
| H-100 120W tweeter | |
| horn..... | 227-15 |

SUMMIT

| | |
|--------------------------|--------|
| 1 x 18" Gauss Driven | |
| 200W Bs Bins..... | 181-40 |
| Twin Driver 100W | |
| Large Flair Hns..... | 109-32 |
| 1 x 15" plus hn Gr | |
| cab (Gauss/Altec) | TBA |
| 4 x 12" Celestion | |
| G12H cabinets..... | 125-57 |
| 4 x 12" Custom 60 | |
| cab..... | 128-33 |
| 4 x 12" Custom 60 | |
| bass cabs..... | 129-85 |
| 2 x 15" Ported cabs..... | TBA |
| 2 x 15" Ported Bass | |
| cabs..... | TBA |
| 4 x 12" Celestion | |
| G12H PA cols pr..... | 237-21 |
| 4 x 12" Custom 60 | |
| PA cols pr..... | 242-74 |
| 2 x 12" Celestion cols | |
| 2 x 12" Custom 60 | |
| cols..... | 74-52 |
| 2 x 12" Celestion | |
| cols with hns..... | 102-20 |
| 2 x 12" Custom 60 | |
| cols with hns..... | 103-58 |
| Boxes of 4 hns—as | |
| add ons to the 4 x | |
| 12" cols pr..... | 162-38 |
| Boxes of 2 hns—as | |
| add ons to the 2 x | |
| 12" cols pr..... | 104-60 |

THEATRE PROJECTS

| | |
|--|--------|
| ALTEC VOICE OF THE THEATRE COLUMNS AND CABS | |
| 1204B 50W..... | 399-60 |
| 1208B 50W..... | 394-20 |
| 121SA, folded L/F hn, | |
| 150W..... | 226-80 |
| 1225A, portable H/F | |
| hn, 100W..... | 432-00 |
| 1207C col spkr 75W .. | 199-80 |
| 1211A col spkr 50W .. | 172-80 |
| 1217A col spkr 75W .. | 270-00 |
| 828D spkr cab..... | 97-00 |
| 815A L/F hn cab..... | 135-00 |
| 816A L/F hn 1 x 15..... | 64-80 |
| STUDIO MONITORS | |
| 9844A 30W..... | 388-80 |
| 9845A 50W..... | 407-60 |
| 9846-A 100W..... | 496-80 |
| 9849A 60W..... | 291-60 |

| | |
|--------------------------------------|--------|
| AMPLIFIERS: | |
| 9477B 130W Mono..... | 275-40 |
| 9440A 2 x 225W..... | 669-60 |
| MUSIC SPEAKERS AND COMPONENTS | |
| 417-8H 12" 100W..... | 71-28 |
| 418-8H 15" 150W..... | 75-60 |
| 421-8H 15" 150W..... | 89-64 |

| | |
|-----------------------|--------|
| 601-8D 12" duplex | |
| 20W..... | 108-00 |
| 504-8G 15" duplex | |
| 65W..... | 194-40 |
| 511B Sectoral hn..... | 55-08 |
| 811B Sectoral hn..... | 39-96 |
| 808-8A 30W H/F | |
| driver..... | 75-60 |
| N809-8A crossover | |
| /attenuator..... | 46-98 |

THOR ★

| | |
|-----------------------|--------|
| 147W, push button | |
| amp..... | 130-20 |
| 147W, L/B/O amp..... | 119-54 |
| 147W, Slave amp..... | 104-65 |
| 85W, Slave..... | 77-50 |
| 300W, Horn folded | |
| bass cab..... | 262-70 |
| 300W, 2 x 15 lead cab | |
| | 187-50 |

TYAS

| | |
|------------------------|-------|
| LIC.60 2-chn amp..... | 75-00 |
| LC.60, 60W slave | |
| amp..... | 60-00 |
| GA 125W gr amp..... | 85-00 |
| PS 125W slave amp..... | 96-00 |
| T125 amp..... | |

| | |
|-----------------------------|---------|
| Cables..... | on app. |
| Cannon Pigs—Stg. Boxes..... | " |
| Gauss Spkrs..... | " |
| J.B.L. Spkrs..... | " |

VITAVOX

| | |
|----------------------------------|--------|
| Bass Bin CN308..... | 433-35 |
| 6200 Bitone Repro..... | 311-70 |
| Major Bitone CN343..... | 383-20 |
| 15 in. Loudspeaker..... | 70-00 |
| S.3 Pressure unit..... | 80-00 |
| H.F. Horn CN157..... | 43-35 |
| 500 Dividing Ntwrk..... | 25-00 |
| 2205/531 Multicell Hn CN129..... | 363-85 |

VOX ★

| | |
|---------------------|--------|
| AC30..... | 201-50 |
| AC50..... | 120-90 |
| Speaker Enclosures: | |
| FBI18..... | 110-05 |
| FB215..... | 116-25 |
| FB212..... | 93-00 |

W.E.M.

| | |
|----------------------------|-------|
| Copicat Echo..... | 76-00 |
| Clubman..... | 52-50 |
| Westminster..... | 58-00 |
| Westminster key-board..... | 58-00 |
| Westminster bass..... | 66-00 |

| | |
|---------------------------------------|--------|
| Dominator 30..... | 125-00 |
| Dominator 30 bass..... | 135-00 |
| Dominator 50 lead..... | 160-00 |
| 50 Keyboard..... | 165-00 |
| 50 Amp Top..... | 100-00 |
| 100 Reverb..... | 215-00 |
| 100 Standard..... | 195-00 |
| GX 40..... | 84-00 |
| GX 100..... | 110-00 |
| AX 40..... | 84-00 |
| AX 100..... | 110-00 |
| Dominator Mk III..... | 85-00 |
| Dominator Bass..... | 95-00 |
| Power Musette..... | 85-00 |
| Halle Cat Echo..... | 250-00 |
| Slave Power Stage..... | 95-00 |
| Bandmixer 100 Mk II Reverbmaster..... | 140-00 |
| 210-00..... | 210-00 |
| Audiomaster Mixer..... | 80-00 |
| Pre-mixer IV..... | 61-00 |
| Super Dual 12..... | 80-00 |
| Super 40..... | 80-00 |
| Starfinder 100 Bass..... | 25-00 |
| Starfinder Twin 15..... | 115-00 |
| Starfinder Super 80..... | 125-00 |
| Super Starfinder 200..... | 160-00 |
| Aggressor..... | 130-00 |
| 1 x 12"..... | 50-50 |
| 1 x 12" w/vol control..... | 62-00 |
| 2 x 12"..... | 52-00 |
| 2 x 10" w Horn..... | 62-00 |
| Club System..... | 80-00 |
| 4 x 10"..... | 65-00 |
| 6 x 10"..... | 100-00 |
| Club 2 x 12"..... | 65-00 |
| Band System..... | 95-00 |
| Band 2 x 12"..... | 82-00 |
| Foot Monitor..... | 105-00 |
| Vendetta Mk II..... | 155-00 |
| 4 x 12" A Super..... | 98-00 |
| Intruder..... | 145-00 |
| X39..... | 285-00 |

WHITE ★

INST AMPLIFIERS

| | |
|-------------------------------|--------|
| LW50 w sustain 70W..... | 139-50 |
| LW100 w sustain 120W..... | 158-55 |
| CM30 Combo w sustain 30W..... | 196-65 |
| CM30 Combo w reverb..... | 213-00 |

P.A. AMPLIFIERS

| | |
|-----------------------------|--------|
| PA100 6 ch PA amp 100W..... | 149-22 |
| PA150 6 ch PA amp 150W..... | 168-99 |
| PA200 6 ch PA amp 200W..... | 189-00 |

POWER SLAVE AMPLIFIERS

| | |
|----------------------|--------|
| PS100 100W..... | 106-92 |
| PS150 150W..... | 119-43 |
| PS250 250W..... | 148-50 |
| PS300 300W (st)..... | 185-22 |

INSTRUMENT ENCLOSURES

| | |
|---------------------------------------|--------|
| A200 4 x 12" 200W..... | 157-68 |
| A150 1 x 15" fidd hn bs enc 150W..... | 216-63 |
| A150H as A150 w mid range hn..... | 269-73 |
| A250 1 x 18" fidd hn bs enc 200W..... | 277-50 |

P.A. ENCLOSURES

| | |
|-----------------------------------|--------|
| S50 1 x 12" 60W..... | 59-85 |
| S100 2 x 12" 120W..... | 84-82 |
| S150 1 x 15" w H.F. hrs 100W..... | 174-21 |
| S200 4 x 12" 240W..... | 157-65 |
| M50 1 x 12" monitor 60W..... | 61-74 |

| | |
|-------------------------------------|-------|
| H50 H.F. two horn 50W (treble)..... | 66-45 |
|-------------------------------------|-------|

CONCERT RANGE PA ENCLOSURES

| | |
|----------------------------------|--------|
| B12 1 x 12" Mid rge hn 200W..... | 196-20 |
| B15 1 x 15" Bs hn 200W..... | 240-12 |
| B30 2 x 15" bs hn 400W..... | 398-58 |
| H100E Radial horn 30W..... | 136-23 |
| H100V Radial horn 70W..... | 187-23 |
| T70 H.F. horn 70W..... | 171-48 |
| L100 36" horn 70W..... | 314-85 |

MONITOR ENCLOSURES

| | |
|---------------------------------------|--------|
| M100/12 1 x 12" Wedge 100W..... | 130-77 |
| M100/15 1 x 15" Multi wedge 100W..... | 127-86 |
| M200/15 1 x 15" Multi wedge 200W..... | 184-98 |
| Mon Horn "A" Mid/H.F..... | 21-78 |
| Mon Horn "B" Ext..... | 58-68 |

MIXING DESKS

| | |
|-----------------------|---------|
| D8 Mono 8 ch..... | 185-79 |
| D8 D-L Mono 8 ch..... | 229-80 |
| D16 St 16 ch..... | 870-00 |
| D24 St 24 ch..... | 1275-00 |

WING

TRAYNOR

Combos:

| | |
|--------------------|--------|
| YGM-3 30W rvb..... | 97-20 |
| YGM-4 40W rvb..... | 119-88 |

| | |
|--------------------------------|--------|
| YGL-3 Twin rvb 90W..... | 213-84 |
| YBA-2B Bs mate 30W..... | 97-20 |
| YBA-450W, 15x spkr Amplifiers: | 152-28 |
| YBA-1 50W, bs..... | 96-12 |
| YRM-1 50W ld w/rvb..... | 119-88 |
| YBA-1A 100W bs..... | 129-60 |
| YGL-3A 100W head-rvb/trem..... | 152-28 |
| Monoblock 325W bs/ld..... | 243-00 |

Speaker Systems:

| | |
|------------------------------------|--------|
| YS-15P 15" ported bs..... | 87-48 |
| YT-15 2 x 15" ld/bs..... | 110-16 |
| YF-10 4 x 10" ld/bs..... | 110-16 |
| YC-810 8 x 10" bs..... | TBA |
| YC-610 6 x 10" ld..... | 139-32 |
| Y-2122 x 12" ld..... | 103-68 |
| YF-12 4 x 12" ld..... | 149-04 |
| YCV-188 1 x 18" Vega cab 300W..... | 272-16 |
| YCV-215 2 x 15" Vega cab 400W..... | 272-16 |
| YCV-212 2 x 12" Vega cab 200W..... | 171-72 |

P.A. Amps:

| | |
|-------------------------|--------|
| YVM-2 P.A. amp 30W..... | 74-52 |
| YVM-3 P.A. rvb 30W..... | 97-20 |
| YVM-4 4-ch w/rvb..... | 136-08 |
| YVM-6 6-ch w/rvb..... | 213-84 |
| YPM-1 100W slave..... | 97-20 |
| MX8 8-ch mixer..... | TBA |
| MX16 16-ch mixer..... | " |

P.A. Speaker Systems:

| | |
|------------------------------|--------|
| YSC-2 4 x 12" cols (pr)..... | 139-32 |
| YSC-3 4 x 8" cols (pr)..... | 100-44 |
| YSC-8 6 x 8" cols (pr)..... | 171-72 |

| | |
|-------------------------------------|--------|
| YSC-9 15" x 12" x hn cabs (pr)..... | 388-80 |
| YM-1 Mtr cabs (ea)..... | 58-32 |
| YSC-7A Cols (pr)..... | 204-12 |
| YSP-1 Sibilance Projector (ea)..... | 51-84 |
| EQ-1 Graphic e/q..... | 51-84 |

W.M.I.

Amplifiers:

| | |
|-----------------------|-------|
| CM-8, 6" speaker..... | 19-95 |
|-----------------------|-------|

ZOOT-HORN

| | |
|-----------------------------------|---------|
| BB.1, 1 x 15", 150W bass bin..... | 198-45 |
| BB.2, 2 x 15", 300W bass bin..... | 340-20 |
| BB.3, 1 x 15", bass bin..... | 198-45 |
| FB.3, 3-way wedge..... | 261-88 |
| FB.4, 2-way wedge..... | 131-56 |
| FB.5, 2-way wedge..... | 237-60 |
| HU.1 H/F horn unit..... | 151-20 |
| IC.1/1 Reflex, 1 x 15..... | 129-60 |
| IC.2 Reflex, 2 x 15..... | 216-60 |
| IC.3 Reflex, 1 x 15, bs..... | 129-60 |
| IC.4 Reflex, 2 x 15, bs..... | 216-60 |
| IMC/1, 1 x 12 cab..... | 116-64 |
| 10-channel Mixer..... | 974-24 |
| 15-channel Mixer..... | 1278-02 |
| 23-channel Mixer..... | 1703-62 |
| 25-channel Mixer..... | 1300-00 |
| SD18 hn-loaded cab..... | 259-20 |
| 3-way crossover..... | 248-40 |

PERCUSSION INSTRUMENTS

D. H. BALDWIN

GRETSCH

Outfits:

| | |
|----------------------------|-----|
| 4027 Rock 'n Roll..... | TBA |
| 4029 Avant Garde..... | " |
| 4028 Black Hawk..... | " |
| 4015 Name Band..... | " |
| 4025 Progressive Jazz..... | " |
| 4002 One Nighter Plus..... | " |
| 4007 One Nighter Plus..... | " |

Snares:

| | |
|--------------------|---|
| 4160G, 14 x 5..... | " |
| 4160, 14 x 5..... | " |
| 4157, 14 x 5..... | " |
| 4153, 14 x 6..... | " |
| 4109, 14 x 5..... | " |
| 4102, 14 x 5..... | " |
| 4105, 14 x 5..... | " |
| 4190, 14 x 6..... | " |
| 4191, 14 x 6..... | " |
| 4192, 15 x 8..... | " |
| 4193, 15 x 8..... | " |
| 4105, 14 x 5..... | " |

Bass Drums:

| | |
|--------------------|---|
| 4259, 26 x 14..... | " |
| 4260, 28 x 14..... | " |
| 4262, 20 x 16..... | " |
| 4263, 32 x 16..... | " |
| 4264, 34 x 16..... | " |
| 4265, 36 x 16..... | " |
| 4271, 26 x 14..... | " |
| 4272, 28 x 14..... | " |
| 4273, 30 x 16..... | " |
| 4274, 32 x 16..... | " |
| 4275, 34 x 16..... | " |
| 4276, 36 x 16..... | " |
| 4110, 22 x 14..... | " |
| 4111, 24 x 14..... | " |
| 4115, 26 x 14..... | " |
| 4117, 28 x 14..... | " |
| 4244, 18 x 14..... | " |
| 4249, 20 x 14..... | " |
| 4247, 22 x 14..... | " |
| 4269, 24 x 14..... | " |
| 4271, 26 x 14..... | " |
| 4272, 28 x 14..... | " |

Tom Toms:

| | |
|--------------------|---|
| 4415, 12 x 8..... | " |
| 4416, 13 x 9..... | " |
| 4420, 14 x 10..... | " |
| 4421, 15 x 12..... | " |
| 4417, 14 x 14..... | " |
| 4418, 16 x 16..... | " |
| 4422, 16 x 18..... | " |
| 4419, 18 x 16..... | " |

| | |
|---|-----|
| 4423, 18 x 18..... | TBA |
| also in walnut | |
| Cymbals: | |
| K. Zildjian and Ajaha price being revised | |

BOOSEY & HAWKES

BEVERLY COMPLETE OUTFITS

| | |
|------------------|--------|
| Panorama 21..... | 330-80 |
| Panorama 21..... | 270-00 |
| Panorama 24..... | 306-60 |
| Galaxy 18..... | 218-00 |
| Galaxy 21..... | 234-00 |
| Galaxy 24..... | 236-00 |

AVEDIS ZILDJIAN CYMBALS

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

| | |
|----------------------|-------|
| 7386 8"..... | 15-58 |
| 7387 10"..... | 18-28 |
| 7389 12"..... | 23-12 |
| 7390 13"..... | 25-79 |
| 7391 14"..... | 31-17 |
| 7392 15"..... | 33-78 |
| 7393 16"..... | 36-00 |
| 7394 17"..... | 38-70 |
| 7395 18"..... | 44-08 |
| 7395S 18" Swish..... | 51-07 |
| 7399 19"..... | 46-79 |
| 7396 20"..... | 51-07 |
| 7396S 20" Swish..... | 59-13 |
| 7396P 20" Pang..... | 59-13 |
| 7400 21"..... | 56-97 |
| 7397 22"..... | 64-50 |
| 7397S 22" Swish..... | 72-20 |

AVEDIS ZILDJIAN 'BRILLIANT' CYMBALS

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

| | |
|-----------------------|-------|
| 7387B 10"..... | 22-58 |
| 7390B 13"..... | 30-10 |
| 7391B 14"..... | 35-47 |
| 7392B 15"..... | 37-63 |
| 7393B 16"..... | 40-31 |
| 7394B 17"..... | 43-00 |
| 7395B 18"..... | 47-83 |
| 7395S 18" Swish..... | 55-91 |
| 7396B 20"..... | 55-91 |
| 7396BS 20" Swish..... | 63-18 |
| 7396BP 20" Pang..... | 63-18 |
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| 7397BS 22" Swish..... | 76-03 |

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| 7391HH 14"..... | 62-34 |
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C.B.S. ARBITER

ROGERS

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| Studio X..... | 947-00 |
| Compact X..... | 789-00 |
| Studio VII..... | 591-00 |
| Londoner V..... | 545-00 |
| London VI..... | 600-00 |
| Ultrapower VII..... | 825-00 |
| Ultrapower IX..... | 980-00 |
| Starlighter IV..... | 490-00 |
| Londoner Super 10..... | 433-00 |
| Starlighter Super 10..... | 385-00 |

Drums:

| | |
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| Dynasonic snare 5 x 14"..... | 110-00 |
| Dynasonic snare 6 1/2 x 14"..... | 115-00 |
| Superten snare 6 1/2 x 14"..... | 56-00 |
| Powertone, 14 x 20 bs..... | 128-00 |
| Powertone, 14 x 22 bs..... | 134-00 |
| Powertone, 14 x 20 bs..... | 142-00 |
| Powertone, 8 x 22 t.t..... | 64-00 |
| Powertone, 9 x 13 t.t..... | 67-00 |
| Powertone, 10 x 14 t.t..... | 80-00 |
| Powertone, 12 x 15 t.t..... | 88-00 |
| Powertone, 16 x 16 t.t..... | 97-00 |
| Powertone, 16 x 18 t.t..... | 115-00 |
| Powertone, 18 x 20 t.t..... | 142-00 |
| Powertone bongos..... | 55-00 |
| Powertone tumblers brass..... | 108-00 |
| Powertone timbales copper..... | 118-00 |
| Accusonic timpani 20 inch..... | 261-00 |
| Accusonic timpani 23 inch..... | 282-00 |
| Accusonic timpani 26 inch..... | 333-00 |
| Accusonic timpani 29 inch..... | 350-00 |

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| 8"..... | 40-00 |
| 10"..... | 40-30 |
| 12"..... | 44-50 |
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| 14"..... | 55-50 |
| 15"..... | 59-00 |

Drum/Cymbal stands:

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| Giant..... | 19-00 |
| Supreme I..... | 19-00 |
| Samson I..... | 20-00 |
| Supreme II..... | 17-00 |
| Supreme II, floor stnd..... | 17-00 |
| Samson I, floor stnd..... | 21-50 |
| Supreme I, floor cymbal stnd..... | 21-50 |
| Swivomatic Dual Tom-Tom stnd..... | 26-00 |

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| Swivomatic Hi-Hat hinged heel..... | 30-00 |
| Swivomatic Hi-Hat adjust. footboard..... | 30-00 |
| Supreme..... | 44-00 |

Pedals/Beaters:

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| Swivomatic, hinged heel..... | 33-00 |
| Dualmatic clutch..... | 8-00 |

Hoop Spacers (set of 6):

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| Hi-Hat Extension rod..... | 1-20 |
| Super Muffler..... | 1-55 |
| Swivomatic, adjust. footboard..... | 2-50 |
| Rocket..... | 33-00 |
| Two-way Pedal Beater..... | 3-60 |
| Felt Pedal Beater..... | 2-40 |
| Wood Pedal Beater..... | 2-00 |

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Gongs:

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| Paiste Cymbals and Gongs: 2002: | |
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| 14" Hi-Hat Sound Edge..... | 75-60 |
| 15" Hi-Hat Sound Edge..... | 80-30 |
| 13" Hi-Hat..... | 48-00 |
| 14" Hi-Hat..... | 49-35 |
| 15" Hi-Hat..... | 55-20 |
| 16" Crash, Med/Ride Stand..... | 31-60 |
| 18" Crash, Med/Ride Stand..... | 38-00 |
| 20" Crash, Med/Ride Stand..... | 47-05 |
| 22" Crash, Med/Ride Stand..... | 60-25 |
| 24" Crash, Med/Ride Stand..... | 72-55 |
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| 15" Hi-Hat Sound Edge..... | 80-30 |
| 13" Hi-Hat..... | 54-20 |
| 14" Hi-Hat..... | 57-80 |
| 15" Hi-Hat..... | 64-70 |
| 16" Thin..... | 36-90 |
| 17" Thin..... | 41-60 |
| 18" Thin..... | 44-50 |
| 19" Thin..... | 50-55 |
| 20" Thin..... | 55-45 |
| 22" Thin..... | 71-00 |
| 24" Thin..... | 85-40 |
| 19" Flat Ride Med..... | 50-20 |
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| 11N 2 x 24 Pearl..... | 986-03 |
| 11N 2 x 24 Chrome..... | 1014-94 |

DAVOLI

UFIP CYMBALS RITMO

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HÖHNER ★

SONOR

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| D111 w 24" BD..... | 255-91 |
| D202 w 22" BD..... | 290-09 |
| D202 w 24" BD..... | 291-17 |
| D202 w 24" BD..... | 299-81 |
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| 303 w 20" BD..... | 335-23 |
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| 1441, 12 x 8"..... | 18-79 |
| 1442, 12 x 8"..... | 23-76 |
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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.

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| 6304/PNP 24" Bs..... | 450-00 | Bs Drm..... | 925 Cowbell..... | 6-25 | Tom Stand..... | Tom..... | 1308 Twin Congas.... | 250-00 |
| 6304/SNP 24" Bs..... | 483-00 | 6403 Studio-503, 20" | 927 Cowbell..... | 5-75 | 6895 Hi-Hat Stand... | 7565 Concert Tom | 1303 Wooden Cga.... | 115-00 |
| 6312/PFW 24" B..... | 412-00 | Bs Drm..... | 926 Cowbell..... | 1-95 | 6890 Snare Drm Std | Tom..... | 6612 Cymbal..... | 7-50 |
| 6312/SFW 22" Bs..... | 437-00 | Snare Drums: | Conga and Bongo Drums: | 129-00 | 6892 Cymbal Stand... | 7566 Concert Tom | 1304 Wooden Cga.... | 118-50 |
| 6312/PF 22" Bs..... | 491-00 | 6410 Snare Drum Kit, | 903/906 Tumbador... | 249-00 | 6893 Cymbal Stand... | Tom..... | 7620 Tuneable Conga | 49-85 |
| 6312/SF 22" Bs..... | 518-00 | 5 x 14", 12" | 904/56 Twin Congas | 249-00 | 6894 Cymbal Stand... | 7569 Concert Tom | 7625 Tuneable Conga | 50-45 |
| 6312/PNP 22" Bs..... | 449-00 | 6411 Metal Snare | on stand..... | 99-95 | 6870 Snare Drm Std | Tom Set..... | 7609 Tble Bongos.... | 14-50 |
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