

BEAT

APR. 1977 35p

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Songwriting & Recording

JACK BRUCE
PETE BROWN
DOUBLE INTERVIEW

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#Songwriting & Recording

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Editorial

One of the most respected names in Rock is back! Jack Bruce has bounced back into the limelight with a new band and album after his disappointments over the recent months. In this month's issue Jack not only says how he feels about this new development but explains the bass-playing technique which has made him a lasting and popular musician. This is supplemented by an interview with Pete Brown, the man who has been writing the lyrics for Jack's songs since the early days of Cream. We also went in search of one group who reckon 1977 could be their year — Gentle Giant. They tell us all about the new album, and their plans for the future — which include making a long overdue impact on British audiences. For them it's the old, old story; big in the States but struggling on the home soil. On the equipment front, we have struggled back from Frankfurt with a bulging file of info as promised on both the new and old products on show there. Our review is in both words and pictures. Talking of bulging files — many thanks to the hundreds of readers who have already sent in their answers to the March competition. Picking winners is going to be difficult!

By the way, readers who object to cutting out coupons from their copy of Beat are assured that advertisers are willing to accept requests for information on normal notepaper.

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JACK BRUCE

*How's tricks?
Gary Cooper finds
they're pretty good . . .*



Viewed from the outside, life as a Rock musician in the late 1970's seems pretty good, particularly if you've had a career littered with accolades and the huge financial rewards of international stardom. Life, however, has a nasty habit of throwing certain little ironies in your way. For example, to be a good musician you need to be pretty sensitive — capable of feeling things and translating that feeling into your playing and then conveying it to millions of people. As far as it goes that's fine except for the unfortunate fact that the business itself is about as sensitive as a bag of razor blades.

By and large it cares little for the true feelings of the musicians and pays scant heed to the problems that stardom brings. The casualty list gets bigger and more frightening every year — and we always lose the best. One musician who knows the pain of trying to make things work is Jack Bruce, not only probably the finest bass player that this country has ever produced but one of its best songwriters and a superb singer. If you're feeling a little damaged sometime, just have a listen to Jack's 'Out of the Storm' album — if you can stand it.

If that sounds a pessimistic way to start an article, just hold on because almost as a testament to the power of the human will to triumph over adversity, Jack has fought his way back from the disasters of the past few years to surface with perhaps his best album yet, 'How's Tricks', with a brilliant young band comprising Tony Hymas on keyboards, Simon Phillips on drums and Hughie Burns on guitar.

After the misadventures of the Mick Taylor/Carla Bley outfit, the new band and the new album are like a breath of fresh air — Bruce is working as well as ever and seemed more optimistic than he's been in many a year when we met in R.S.O.'s relaxed office in London.

With someone as multi-talented as Jack it's difficult to know where to start. Whatever you ask him, there'll always be a hundred questions left unasked so I start with bass playing (predictable but logical) and let the proceedings take their own way from there.

On How's Tricks your bass playing seems far less prominent than we've come to expect from you. Why is that?

The reason is that when I did the solo albums I played the keyboards myself and usually put the bass on more or less last. I think then that it was very important for the



The band: Simon Phillips (drums), Tony Hymas (keyboards), Bruce and Hughie Burns (guitar).

bass to be prominent — melodically out front to make the tracks work because there really wasn't an awful lot else on them.

On this album I wanted it to be a *band* album and I wanted it to be restrained; exciting but restrained.

Have there been any changes in your style would you say since the last band broke up?

Yes it has changed a bit, for example I'm playing a fretless bass now all the time. It's one that Dan Armstrong built for me, a very special one and it's really beautiful, extremely well made with a perspex body and a superb neck.

Doesn't that Perspex body make the guitar very heavy?

Oh yes, that's really the only thing I could fault but I'm really enjoying it. I really don't know why I didn't think of it before. Seeing as I started off as a string bass player it would have been more natural.

How are you finding the change over to fretless?

Obviously it's more difficult to play in tune, in fact it's quite difficult to play in tune and that's something I'm still working on but I'm getting better all the time. I just haven't been playing it long enough to be 100% accurate yet. The main advantage to me is just overcoming that barrier of the frets being the things that produce your sound. Now it's my fingers producing the note. It's just very pleasant to be able to move from note to note when you do it in a fluid way.

Jack, going back into the past for a minute, you used to use another unconventional bass — the Fender six string which you had with Manfred Mann's band. Did you feel that there was more potential in that than you ever fully explored?

Well, I think that six string bass is really more of a guitar player's instrument. It's very interesting playing chords and you can get some very nice sounds from them. The reason I originally used it was because I was playing in Graham Bond's band and there was no guitar in the band so I used to play little guitar licks. I used to put guitar strings on the top two and bass strings on the bottom four.

You did carry it on to the Manfred Mann band though didn't you?

Yes. There wasn't a lot of money about in those days and if you had an instrument you hung onto it until you could afford something better or different! I really liked that guitar, it had a tremendous punch sound to it but we got it painted when I was with Cream in the flower power era and it was never the same after that — the paint used to melt and get very sticky.

After the Fender you went onto the Gibson EB-3 and made it your trademark. The newer ones that I've seen seem pretty bad and I wonder how you feel about them now!

The new ones *are* bad but the one I had was really fine. You see my role in most of the bands I've been in (at least since I got the EB-3) has called for a pretty compact

guitar because of the vocals, so the compactness of the EB-3 was pretty useful.

I think I must have been just lucky with mine, though, because the necks on the new ones are so narrow that you can't use them. I went to the Gibson factory in America once and told them about this old one that I had. The President of Gibson even denied that it existed because of the width of the neck. It was obviously a one-off because it had a very wide neck but one that was thin if you know what I mean.

That got ripped-off didn't it?

Yeah. I'd like to get that one back just for sentimental reasons. In fact I don't have any of my guitars from those days, even the SH string bass. Still, these things happen.

What sort of amps do you use with the new band, are you still on Stramp?

Yes, with a combination of Marshall believe it or not. I find that using the Stramp with two 15" speakers and a Marshall with two 4 x 12's gives me the best of both worlds although I might start using an extra 18" Stramp I've got when we go on tour. It's not that I need the volume, I just want a full sound.

Going back to the fretless for a second, have you tried bowing it?

No, I've thought about it but you'd have to have a special bridge made with a curve and that would mean changing the instrument. It would also be difficult to play so I think I'll probably get back to playing cello which might be very nice.

Talking about producing the note, you



never use a pick do you? Why is that?

I just discovered that using two or three fingers was better for me — more natural. Using a pick might be a handy effect for recording but it's not right for me. That's not to say that I'd put down a bass player who used one though.

Which fingers do you use?

J.B. The first two and sometimes the third. When I get blisters, like now after a lay-off, I tend to use the third a bit more.

Finally, as far as equipment's concerned, someone at Mellotronics told me that you'd had one made with your voice on it. Is that true?

Oh yes. We used it a great deal on the album. I just went into there and sung every note from a G to a high C which I just thought I'd go in and do but which, in fact, proved to be rather difficult. The pitching is very tricky and you have to hold each note for something like nine seconds. They didn't think it could be done but it's worked out fine. We've now got this instrument which enables us to have a choir of me on stage — very handy!

Was your decision to move onto a fretless bass anything to do with the influence of the new wave American bass players?

Well, I enjoy them — Stanley Clarke and Jaco Pastorius; but no, not really influenced. You see I'd already decided to try a fretless bass when the last band was going but the one I had got burned in that fire that destroyed Mick Taylor's house.

A criticism that has been levelled against the newer Jazz/Rock things that have been coming on over the last few years is that they lack feeling despite having good technique, would you agree?

Yes. There's a lot of technically good bands around but I haven't heard anything that emotionally has worked very well. It's really down to the individuals and their ability to focus their energy and make a band lift off. Of the people I've worked with that have really had that gift there's been three, Cyril Davis, Graham Bond and Tony Williams that have really had it, that peculiar kind of energy which has nothing to do with technique. But that's not to say that I don't think technique is important because you have to be able to play as fast as you can think but not to do it just for the sake of it. If you do then I'm sure that audiences find it a bit hard to take.

Did you get sick of that 'fastest gun in the West' trip that you had for a while about being *the* bass player?

Yes I did. People tended to ignore the other things that I did. That all got ignored because of all the Cream fast improvisational stuff. On 'How's Tricks' I deliberately underplayed to get restraint — I felt that was very important.

You were quoted in an interview recently as having said that you felt you were overrated as a bass player. What did you mean by that?

Well, to be honest, I read that too and I don't really remember saying it. What I was probably trying to say was that the bass playing has tended to over shadow everything else that I was doing.

You were the most influential bass player around, weren't you. Were you aware of it?

**"On 'How's Tricks'
I deliberately
underplayed to
get restraint"**

I just so happened that I was around when it was time for the bass to be brought out a bit again. You musn't forget that there were people before me who'd made the bass important, like Charlie Mingus. I'm really glad to see that the process hasn't stopped though. I used to have tremendous arguments with people in the beginning, like with Ginger who thought that I was being too busy. Maybe at times I was but I was growing and learning. I had to play the way that I felt was right.

Bass players still have to fight with drummers and lead guitarists over that point, how hard was it for you?

Well, there were only three of us . . .

No, I meant with Graham Bond.

Well to me it was just the way I played and I never thought that I was particularly good until an American musician came up to me and said, 'man, you're the best I ever heard'. After that there was *no way* that I was going to change my style!

Another time, you were quoted as saying that you disliked being referred to as a bass player who played lead lines. What did that mean?

I feel that it really depends what you mean by lead lines. I feel that whatever I do is functional so that even if I'm playing very fast and high up it will be in conjunction with Simon's bass drum and helping the band along rhythmically. It may be melodic but there's no law that says that a bass line shouldn't be melodic. I think that the bass is a guitar and should be played like a guitar. I'm always conscious of being a bass guitarist and holding the band together as well as sparking things off which is a very important function of being a bass player.

On the songwriting side, you seem to have a . . . complexity about your melodies . . .

I think that unusual cadences would perhaps be the best description of them, that and just going off in odd directions but they're all worked out logically. There's one song we do called 'Pieces of Mind' from the 'Out of The Storm' album that has a phrase recurring a couple of times, from 'Sunshine of Your Love' — that sort of thing. I don't know how to describe it except to say that I try to bring a lot of different feelings into one song. I like to have different things happening, cliff hangers, strange ideas.

How do you and Pete Brown work, which comes first, the words or the music?

Normally I'd write the music first and have some idea of the images associated with the song. Pete writes the words and then we work on the song until we're both happy with it. Again, like the music, the words might take a bit of understanding at times but they're all worked out, they all have a meaning. They aren't just

meaningless words, they really do stand up on their own.

Your music is often painfully emotional. That seems strange when one considers that, even though the words seem to relate directly to you as an individual, they're written by someone else. How much of them are Pete and how much are they of you?

Well we've become almost like one person now after writing together for about ten years. Pete knows what's going on in my life and he's also got a strange ability to be prophetic about me. Somehow he almost seems to know what's going to happen to me before it happens. I think that, because of that, he tries to tell me things at times.

He does sublimate his ego in the songs — yes, that's true. It's a very strange situation really.

Your bands haven't lasted too long

"There's no law that says that a bass line shouldn't be melodic"

over the past few years. Do you intend to stay with this one? Do you need a steady band to grow with?

Yes. Who can say how long a band will last but I do feel the need to stay with this band, it'd be great.

Time was passing and Jack was due to be at Pinewood for a rehearsal (the interview having taken place shortly before the band's British and European tour), so we called a halt to the proceedings there. Not before Jack had reminded me that

there were three other members in the band, all of whom are superb musicians (listen to the album!) and each of whom deserves attention. He stressed that their writing talents would come out soon and predicted great things for their futures.

It was typical of the modesty of Bruce, the man who is regarded by many as the best bass player in the world (I number myself among that fraternity) to suggest that I concentrate on the other people in his group.

With a fine band, a new album and a lot of new hope, Jack Bruce is back on the road after an intensely disturbing period in his career. After nearly two years absence from the scene he seems to be back on the right track. It has taken guts and intense determination after the bitter disappointments of the past few years. I just hope that the public appreciates his new music as much as I do.

PETE BROWN

— Don't say Brown, say funky . . .

The Bruce/Brown writing team began with a single written around the time of Cream's first album. The song was called 'Wrapping Paper', and whilst it didn't exactly smash the charts wide open, it heralded the beginning of a partnership which not only continues to prosper, but is, according to Brown, stronger than ever before. I asked him why he thought the combination worked so well.

"Probably because we didn't get too close too quickly. I suppose we're both very strong individuals, and not a little salty at times, and we realized we could work together very early. Cream realized that I could deliver, as far as lyrics were concerned, and it was a new thing for me, so I got into it. But it developed as a friendship long after it developed as a working partnership. Because we had success early on, I suppose that

helped keep it together. Not that we actually fight, but over the ten years we have grown very close, and it's only been really obvious in about the last three years. Since Cream split up and since he's been involved specially with the solo projects — which I've always been a hundred percent for and involved with — I've always been a lot happier about those than any of his collaborations with West, Bruce and Laing and things like that."

Pete has no particular method of working with Jack. It isn't, for example, a case of sending a poem off through the post and leaving him to set it to music. "I work all ways round. I like to translate the music into words I feel somehow are there anyway. Sometimes Jack has a musical idea and plays me that, and then I get a word idea and do a sketch. And then he gets something from that and so on .

So how would he describe his lyrics? He was, after all, a poet full-time for about five years before he became directly involved with bands. "I don't call it poetry. If some people want to it's up to them. Some of it in fact is very straightforward stuff that's based on a tradition of commercial lyrics. And the stuff I do that I like best probably owes more to films than anything else. I was a teenager once, and I used to go to the films maybe five times a week when I was thirteen, fourteen, fifteen. My head works that way, with images going in and out of each other, and those things don't necessarily come from poetry because I was like that before I started writing it. And I'm still like that. I still try to write visually."

Inevitably there are favourites amongst his collaborations with Bruce: "... Things like 'Things From An Imaginary Western', and 'Smiles and Grins' is one that I like a lot. And I love 'As You Said'. I'm very fond of

things like 'White Room' and 'Deserted Cities of the Heart'. And the stuff on the last album — that's to say on 'Out of the Storm', although I know that's not the easiest album to get into. But in fact it's a very intense album. It's very heavy and it's very introverted, and it's the total opposite of the new one. But nevertheless 'Out of the Storm' really works in what it set out to do, which was to be truthful about what was going on at the time. The new album is very easy to take. There's a lot more bounce and lift to it. It's more accessible than some of the stuff that went before."

Salty

One might have expected Pete to work in a band with Jack Bruce, given that he too is very much a performer in his own right. And yet the combination of two "salty" individuals as writers is not at all the same thing as being together on stage. Brown is of the opinion that it just wouldn't work, and



Pete Brown

Ian Lynne

Some bands are heavier than others.



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PETE BROWN

"I don't call it poetry. If some people want to it's up to them"

he's probably right. For this reason he has always preferred to front his own outfits. The first of these was the Battered Ornaments, followed by various versions of Piblokto over two and a half years, then a spell with Graham Bond. After that he was off the road for a considerable time, only last year re-emerging with the ill-fated Flying Tigers. His new band is called Back to the Front, and Pete co-leads it with Ian Lynne, who writes most of the music. It consists of two keyboard players, two singers, sax, bass and drums. No guitars. Ian Lynne does not get on with guitar players, so rather than risk musical clashes they decided to

dó without one altogether. The musical style is basically funky. Weren't they rather late climbing on that bandwagon?

"Tony Hymas, Jack's piano player, really defined funk for me. He said funk is playing as close to a metronomic beat as possible. You play *around* a beat which is very positively there, but you *feel* exactly where it is and play around that. That's just a way of playing. We don't use funk clichés that much, because what we're into is atmospheric songs . . . otherwise funky lyrics are non-existent. There are no lyrics that mean anything at all in funk."

He is also a defender of the new wave lyricists: "It's a relief to see lyrics like theirs, compared to some of the really florid stuff and old sub-flower-power middle class stuff that's still around — the legacy of the dreaded Moody Blues, which is what some people think of as meaningful lyrics . . ."

Presumably his own band would not soon be wearing bin liners on stage and piercing their cheeks with sharp objects? "Well I don't know. Our stage act is really important to us. We want to become *everybody* on stage if we can." Robert Plant? "No. I won't turn into him. I use the wrong fertilizer."

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YOUR LETTERS

Cheap?

Dear Sir,

I have today taken delivery of February's edition of Beat. On page 35 there is a review of the Yamaha SG2000, which in my opinion is an excellent review. Part of it refers to tone controls on "cheap guitars". I would like to know what you regard as a cheap guitar. My own two instruments are an Antoria Rocketman (cost £120) and an Antoria Red Devel Stereo (cost £240). Would you say that these are cheap guitars?

I play these two excellent instruments through a Carlsbro Stingray combo. When I obtained this amp I did so on the understanding that it was a 100 watt amp, yet I have been told from two different sources that 100 watts is only obtained when the amp is coupled in to another

speaker cabinet. Can you verify either way?

I remain,

Yours sincerely,
Jeff B. Newman,
Shrewsbury.

What is a cheap guitar? To the owner of a Travis Bean Artist, for example, almost anything else is cheap. On the other hand, an Antoria is probably a bit out of reach to the bloke who has just managed to afford a Top 20 guitar. It's all relative, isn't it? Our point about tone controls was that the makers will have had to skimp on tone circuitry in order to keep the price down. Now there are cheap cheap guitars and good cheap guitars. No one really expects a Top 20 to sound like a Fender or a Gibson (or a Yamaha) but for what you actually pay it may not be that bad.

Tony Taylor at Carlsbro

replies to the second question: "The Carlsbro Stingray combo has the same power module as our other high-power solid state amps. Its output at clipping point is 85 watts into 8 ohms and 130 watts into 4 ohms. The Stingray combo is wired to two 60 watt 16 ohm speakers, wired in parallel to give 8 ohms. Although the figure at low distortion is 85 watts, in fact at 5% THD (total harmonic distortion) it will give 105 watts into 8 ohms (using an 8 ohm extension cab, for example), the amp will give 150 watts."

Futurama

Dear Beat,

I've just noticed in your February issue the note from Trevor Hatcher regarding the Futurama guitar, which so few people know anything about. I

was the proud owner of one of these instruments about seven years ago, and I feel I might be able to shed some light on the subject.

The guitar was known as the "Futurama Coronado" (a model name also used by Fender on one point) and was produced in three models: i) a 3 p/u six-string guitar, ii) a 2 p/u four-string bass, and iii) a 2p/u six-string bass. All three versions utilized the same switching arrangement, connected together with individual volume controls for each pick-up. The switching worked roughly as follows.

The four large switches numbered 0-3 were a form of master volume limiter for the guitar, 0 being off and 3 being full output. The eight or so lower switches were pick-up selectors — one switch for each pick-up combination.

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AND QUERIES

was the fact that the neck was extremely shallow and the fingerboard was covered with a plasticky compound which was built up to each fret, thus producing a facsimile of a "fretless wonder" fingerboard.

Production of this model was discontinued around 1965, as far as I can gather, although Hagstrom have produced four- and six-string basses which bear a close resemblance to this model. I am not sure whether these were produced prior to the Futurama, or as a parallel line or as a follow-on.

The six-string guitar sold for somewhere in the region of £65-£70, and the basses for slightly less, which made it a fairly pricey guitar for those days. I must admit, however, that it was one of the nicest instruments I've ever had, apart from my present Gibson 345 and an Epiphone E.S.230 Casino.

Here's hoping that I may have

been of some help.

Bob Pedrick,
Bath,
Avon.

Thanks, Bob. After all that, I don't think there's much more we can add, save to say that you seem to have similar tastes to Bill Nelson, who plays an ancient Gibson 345 and also named his second album "Futurama"!

Alto sax

Dear Sirs,

I have two main questions which I would like answered if possible, so straight to the first one.

I recently acquired an alto saxophone which I intend learning to play. It has been left in an attic and hence has been sadly neglected, seemingly for a number of years. Consequently

it needs relacquering and perhaps re-padding in a couple of places. But apart from this it has kept its tone and is easily playable (even for a novice such as me). The buttons are mother-of-pearl. It was made by the British Band Instruments Co. Ltd of 295 Regent Street, London W1 and is called "The Regent". The only serial number I can find is 30482 and it came in a very well made velvet-lined, leather-bound wooden case. Please can you give me any information regarding approximate age, value, etc. and also the cost of relacquering and repairs.

Secondly, I'm in a band and we have just finished a tape which we intend to use to cut some albums for personal use. What do we do regarding copyright, etc. to ensure that we don't send it off, only to discover later that someone else has used it under an assumed

name (if it's that good)?

The Artful Dodger Band,
Harlow,
Essex.

The manufacturers of your sax were Boosey and Hawkes. It was made during the mid-1930s and would today fetch a price of around £90-£100. The total overhaul costs sound pretty prohibitive — Dick Wheeler at Boosey and Hawkes estimated that relacquering and re-padding would be about £80.

Presumably you will be directing your tape to various A & R men. Now if an A & R man thinks a tape is good enough to use, don't you think it would be in his interest to get in touch with you, rather than pretend someone else recorded it? His job, after all, is to find new talent. So our advice to you is not to worry. If you want proof that you made the tape, get a copy made and keep it yourself.

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GENTLE GIANT—

Puerile, pretentious or perfect . . . ?

"One thing we don't like", Derek Shulman said, leaning back in his chair, "is boring an audience. Padding. I hate padding. Any kind of padding. I'd rather not do something than pad."

So if they don't like padding, what *do* they do? Well, for a start they make albums. Lots of them. The last "Live — Playing the Fool" is a double and it's their tenth. The inside cover is designed to appear like a map of the heavens and in fact is a map of Gentle Giant's travels over the last few years, stretching from Helsinki to San Diego. Now that's not bad going for a band that used to be called Simon Dupree and the Big Sound, whose last British hit was some time back in the misty sixties. This band did at least provide enough money for them to set up what they really wanted to do, which was to behave like serious young rock musicians.

At times perhaps they were



Gary Green.

not only serious but downright big-headed. The sleeve notes both for "Acquiring the Taste" and "Octopus" were pretentious to say the least. Here's a sample: "It is our goal to expand the frontiers of contemporary popular music at the risk of being very unpopular. We have recorded each composition with the one thought — that it should be unique, adventurous and fascinating." And so on. Well, OK, maybe it was. But the casual punter, listlessly fingering through the empty sleeves in his local record shop, is hardly likely to read the above and exclaim — "Why this is unique, adventurous and fascinating!"

Stigma

"It's really hard," Derek sighed. "I don't know — it's partly because of the beginning. I look round and see the bands who are pretty hot here — that have an album out, and two days later it's number one — that kind of thing. Originally when they started out they started by playing the universities and the Southend Kursaal and places like that. We weren't prepared to do that. We weren't *ready* to do that, in fact." But Derek, whyever not?

"Because we originally started out with a conception of being a concert band. In '70, '71 when we started we still had a stigma. Phil, myself and Ray still had a stigma of being a pop-orientated sort of outfit. We're aiming high. Unless you aim high — and that's a criterion for everything — you're never going to do anything, and I believe you are what you think



you are, and I think we're the fuckin' *best band in the world*, and so we're going to make sure that everyone hears that eventually. We all believe that."

And all this without a hint of a smile. This man is serious. Perhaps he's right to be serious, because Gentle Giant are quite brilliant musicians, with an originality and identity which makes most other bands fade into dull shades of grey. If Derek sounds bitter, it should be made clear that he isn't. The success GG are currently finding in America and Europe is quite enough to convince them (if they needed any convincing) that their attitude all along has been the right one.

"England is, er . . . unfortunately it's not the kids. I've got to put it back on you people — the media — like the people at Top of the Pops. They're totally unreflective of what the kids really want. England's also a stubborn little place, and you have to kind of spoon-feed and cajole them. The *audiences* in England have been great: we've played the New Victoria and sold out the place, y'know, fine. But in Europe we didn't have to spoon-feed them, in America we didn't have to. We just did it on our own merits. What we don't want to do is go down on our bended knees. Why should we?"

Impact

Why indeed? On the other hand, they haven't made themselves all that available recently. They now spend only two or three months of the year here these days, and were in fact asked to appear on the BBC's excellent (credit where credit's due) 'Sight and Sound' programme. "We were asked to do the first show, but we were in the States at the time. We

were touring, and we've got three more weeks here, and then we've got to go to Europe and record the album. So we had no time to do it. Which is a drag. You're right. It's something which would have been nice to do right now, because I really would like us to break, for this album to do it. I don't think it's going to have an amazing immediate impact. I don't think it's going to have an amazing immediate impact. I don't think it's going to break the charts *this week*." And in fact, it hasn't.

Getting on to the subject of music at last, Gentle Giant play between them a total of 27 different instruments. As well as the usual ensemble of guitar, bass and drums there are about seven keyboards, then 12-string guitars, saxophone, trumpet, cello, violin, vibes, various items of percussion, and recorders. Take my word for it — it adds up to 27. A new instrument I noticed whilst watching GG rehearse at Pinewood Studios is the Shulbury.

"The three-string plank of wood with a pick-up on? That's just for the effect of that song — "Playing the Game". Originally it was tapped out on a phased three-string violin with the other end of a vibrate stick. To get that sound you couldn't just hammer it out on a violin or you'd probably break one every day. So I got Dave (the roadie) to make up a plank with a pick-up on it. It's very easy to play — you just pick it up and strum it. We're having some other stuff specially made for us at the moment: Ray's getting a bass specially made for him . . . Kerry's getting a keyboard made for him by Yamaha. Some synthesized thing. I think we're all going to become synthesized very soon actually. We'll just have models of ourselves on stage and stay at home!"

Kerry has two Moogs already, a Yamaha of some sort, a Fender Rhodes, a Wurlitzer and a clavinet. I asked whether he had a string machine, since it seemed to be the only thing that was missing. "No he hasn't actually. We don't smoke, and we don't use string machines. I think that's a one-up there in subtlety. If you need strings you ought to get an orchestra. They sound like machines, y'know. It's OK for some bands — cosmic bands who use two chords all night and dry ice. But that's not really us."

So who is "us"? The vast majority of GG fans will know them only by their music, which is thoroughly indescribable. You can only say what's *in* it, this steaming pot-pourri of musical styles. One strong element that emerges is the medieval sound, contributed by Kerry Minnear. Derek seemed a little surprised that this aspect of the music was still so prominent.

"The writers are myself, Ray and Kerry, and I'm very much into rock. Ray is more jazz-orientated, but Kerry has a degree in music and he was really influenced by the early English music stuff; originally I think we used to play bits of music that were purely



Derek Shulman: "We're the best band in the world."

medieval-sounding, but I think now we've got round to combining all our influences into one thing. It's not a conscious effort. We don't say, "Let's all get together and sound like this" — it just happened. After six years together it does, you know?"

The songs played by GG are so radically different from anyone else's (although apparently some bands in Europe and the States are now

modelling themselves on them) that I thought it would be interesting to see how one of their songs came about. The counterpoint between lead line and backing is often so impressive that it is difficult to work out how they were ever written. A good example is a song called "Just the Same".

"That's mine and Ray's composition basically. Ray came back from the States and had

this idea, just that riff with no vocal on top. He put it down on Revox and I put the vocal on top, because I know what I like to sing. I said, 'Wouldn't it be nice if we had this line going through it'. If you listen to it, it's the sax part, which is the straight ahead part, because the other parts are in 7/4 time. But although it sounds straight ahead, it's not. I didn't *think* about that as a 7/4 time. I just thought, 'That's nice — I'd better put it on'. Then we added the hook — "I'm just doin what I want to do —".

Fanatics

I had the idea for the lyrics in Canada — where these real freaks came up to us and started giving us presents and saying, 'Shit, I live my life around what you say on record . . .' and these three people had a house, and all the things in there are just to do with Gentle Giant. So that's what we're saying in the song. We're just the same as anybody else, apart from the fact that we're musicians. All we're trying to say is we're a bit way of real fanatics. I don't like real fanaticism."

Back to the music itself.

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Carlos Santana: "It gives you three volume controls. The first one on the left I crank to 7 and then I put the master volume control on 1/2 and I can play like in a hotel, but it's screaming. But if I want to play . . . at a bigger hall, I just turn the master up to 5 and I can project; and if I want to play some place bigger, I just turn it up to 7. I never use sustain devices at all, I just do it the old-fashioned way — just get close to the amp. I'm going to turn Mahavishnu onto it and it'll just flip him right out — there's nothing like it on the market."

Guitar Player November 1974

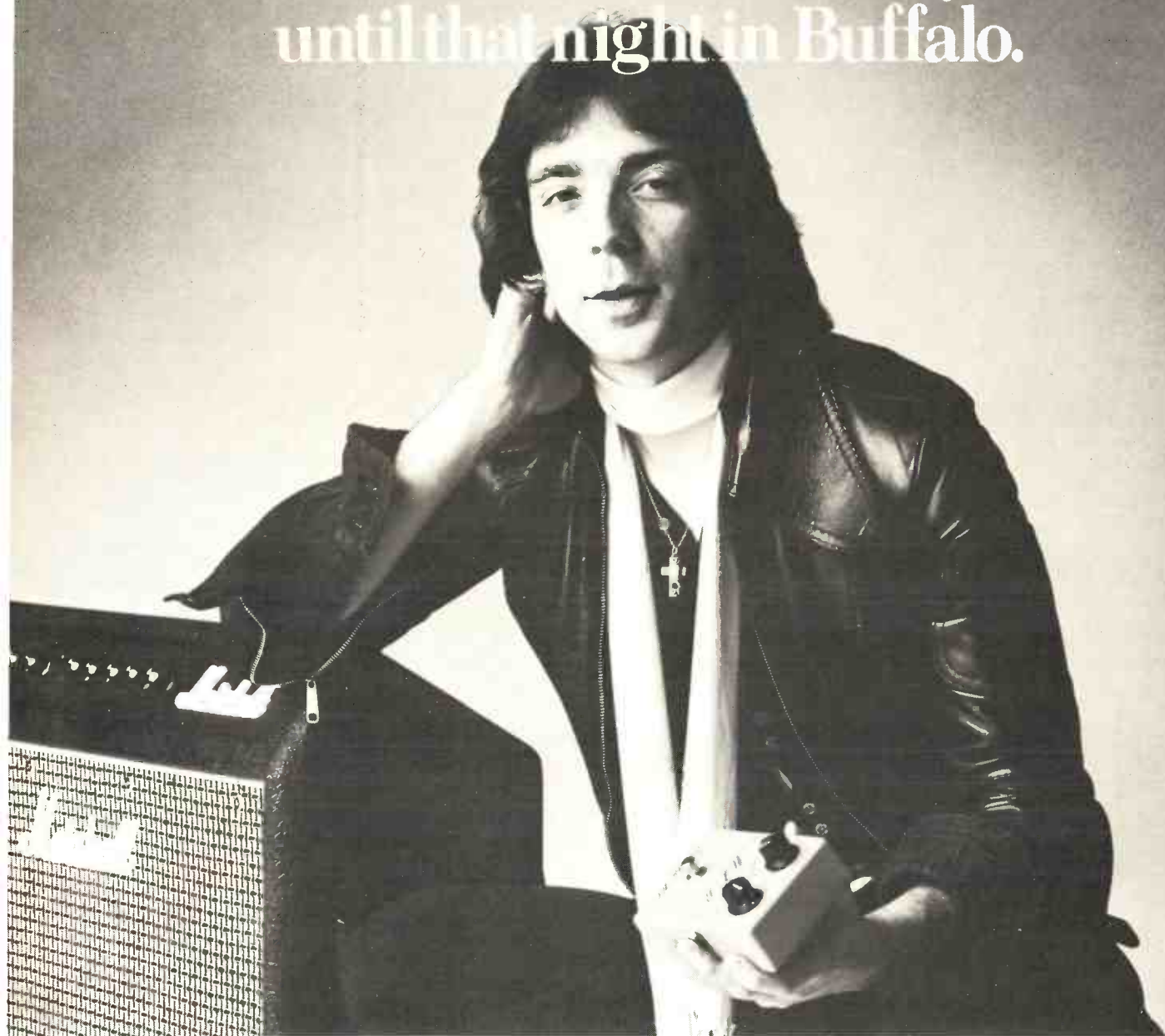
John McLoughlin: "This amp has three volume controls for the pre-amp, the mid-amp and output amp. Each one is very sensitive. The thing that is so beautiful is that I could sit right in a hotel room and have low volume, but still get heavy sustain, just by altering the volumes. I would say it's the best guitar amp in the world and I've tried quite a few."

Guitar Player February 1975

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To tell the truth I'd never really tried it until that night in Buffalo.



Steve Hackett

"It was after the gig and we were relaxing at the back of the stadium.

A guy I'd never met before came up to me and said he had something he wanted me to try.

I was a little dubious, to say the least.

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So, corny though it may sound, the MXR Phase 90 and 100 are about everything I could possibly want in a phaser.

They've changed the way I write, and the way I play. And that's a lot of changes to come from two strange little orange boxes."

Steve Hackett writes, produces, arranges, and plays guitar for Genesis.

He is pictured holding an MXR Phase 100.

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GENTLE GIANT

Derek's initial remark about being a despiser of padding is a real pointer to the band's philosophy. Others may be content to plough through endless chord sequences. They are not. In fact, they are sometimes so concerned to keep the surprises coming that it can work the other way.

"We don't do things *enough* sometimes, unfortunately. We get bored doing a two-phrase thing, because being really into it and knowing what's going to come next, obviously we're going to get bored quicker, whereas a person who's listening for the first time is going to think, Ah shit, I wish I'd heard that again. In the past we've left them feeling, 'let me hear it again'. I know when we're on stage people come away with a much more positive feeling — either bad or good. I think we're coming round a bit more to that way of thinking — to hit them between the eyes straight away on record as well. I think we've come a lot closer in the last two years to see what really hits the audience between the eyes, and what we also like."

This sounded suspiciously like a contradiction. Not long ago he had been telling me about the no-compromise nature of the

'We will be as big as Zeppelin'

music, that if people couldn't accept it, too bad etc. So how did all this stuff about relating to the desires of the plebs in the audience fit in?

"It's not a conscious effort . . . we've only really played a great deal on stage for the last two and a half years, due to a lot of management and record company bullshit (they are now happily settled with Chrysalis). Only over the last two and a half years have we known what goes over and what doesn't. But we've also got to enjoy it, or we'd become a sort of cabaret band. So consequently we're writing stuff subconsciously with the audience in mind, but also *consciously* knowing that we enjoy what we're doing as well."

Aggressive

One member of GG has had a lot to do with this. John Weathers, the drummer, is an unlikely figure: bald and skinny with thickish glasses and an even thicker Swansea accent. He came into Gentle Giant direct from the Grease Band, and despite the drastic change in the style of music he was now called upon to play, he not only

slotted in with ease, but gave GG a massive shot in the arm. To put it in a few words, he injected them with rock'n'roll.

"We went through two drummers from the outset who were good drummers — good technicians. But too many technicians is like too many cooks spoiling the broth. What we wanted was someone to lay down the back-beat, put some ordinary straightforward rock in it. And John did that. From "Octopus" onwards, which was our fourth album, we started getting a direction. He was aggressive. He wasn't scared of playing."

Consequent to John's more extrovert approach, the playing of the entire band has undergone a subtle metamorphosis. For many years they were the typical cult band — the music was intellectual and had funny rhythms and drew on influences that were as far outside the mainstream of "pop" as possible. It was almost as if they were convinced they would never be accepted — and after all, acceptance is what all musicians ultimately want. Now, when Derek Shulman puts down Kiss and Aerosmith, he does so not simply because he believes metal music is



Ray Shulman

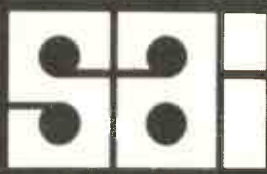
moronically simple, but because he also believes that Gentle Giant are better musicians.

"I believe in us. I believe in me. And I think we all individually think that way as well. I think we're going from strength to strength. The way we're planning things, the way things are going, it looks like we're doing it all right. Although we didn't break huge in the first two or three years, like Zeppelin and people like that did, we're keeping our feet on the ground. We *will* be as big as Zeppelin — this year or next year."

You can decide for yourself who's playing the fool. Me, I'm not placing any bets at all. ■

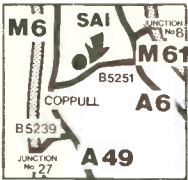


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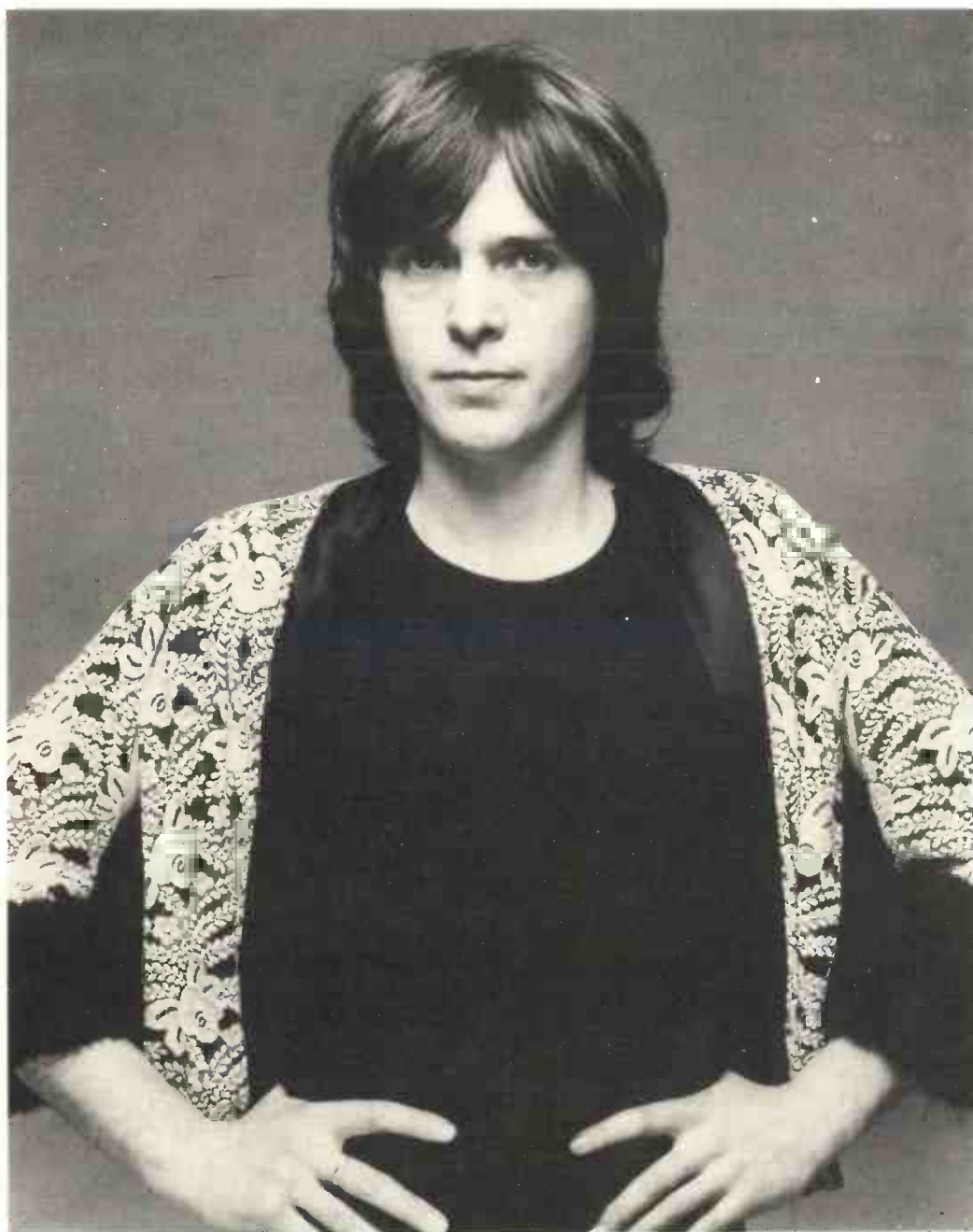
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PETER GABRIEL

Piano lessons, yoga courses, meditation, gardening . . . and a solo album



Peter Gabriel built up such a strange aura around himself during his later years with Genesis that I began to feel extremely nervous about coming face to face with him for the first time. It was a surprise therefore to meet a rather serious, polite young man wearing ordinary clothes and talking about himself in a straightforward, if somewhat reserved manner. You might describe it as a change of image; to a certain extent this is true. Peter is no longer the representative of Genesis — he simply represents himself now. He has a new album which is completely removed from his

work with Genesis, and this in itself is quite a courageous step to have taken. The album is a collection of songs rather than a series of Mellotron-dominated "pieces". There is no feeling of the "concept album" to it.

The musicians he has been working with since his departure are almost entirely American, the exception being Bob Fripp, who introduced Peter to most of them. The guitarist, for example, is Steve Hunter, who used to play with the appalling Alice Cooper. This is quite a contrast to the group of English public schoolboys more usually associated with Peter, whose own image is very much that of the "typical Englishman". One suspects that he is trying to change that.

The change began with "The Lamb Lies Down on Broadway", the last album of Genesis on which he appeared. It was very much his concept, and a major departure for the band; to begin with, the story is set in an American dreamscape, the hero being a Puerto Rican misfit called Rael (not quite Real). The music is less melodic than before — both it and the lyrics containing a sense of menace and fear which the band has since lost. Whether or not that was a bad thing is not the point; it is a measure of how far Peter and Genesis have moved apart, and should make it clear that the chances of a reunion with the band are more rather than less remote.

Implication

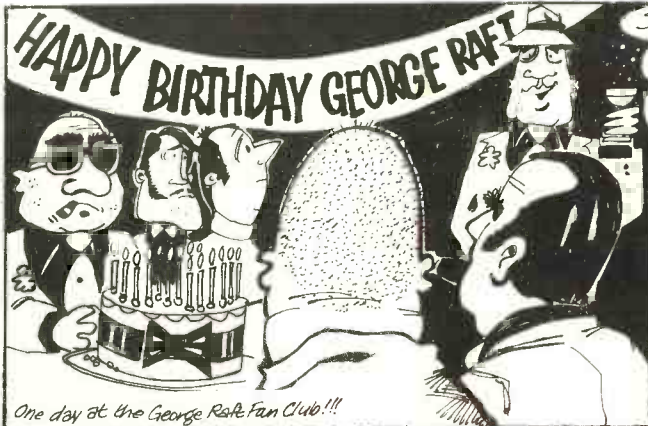
"I didn't like what the band was becoming — I didn't like what I was becoming," he explained, "I just felt the situation had gone too far." The unstated implication was that the difficulties were a product of personalities as well as the usual excuse of "musical differences", though there was some of this too: "It was a very democratic band. A lot of people used to think that I was the leader, because the songs were credited to me. But that was just for convenience more than anything else. Everyone had a hand in the writing. Everyone had roughly divided responsibilities. I mean, I used to write the words; Tony Banks would usually provide the chords and the linking passages; Mike and Steve would usually write the melodies. Phil Collins was interested in the overall sound. But that wasn't anything *defined*, that's just roughly what used to happen. What I said about being a democratic band

Continued on page 19

MUGSY'S BOYS!

PART 4.

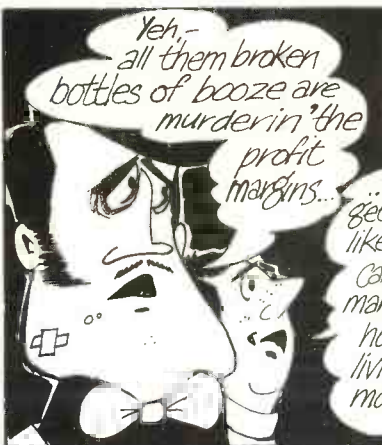
In which Mugsy blows a fuse, loosin' dues on the booze...



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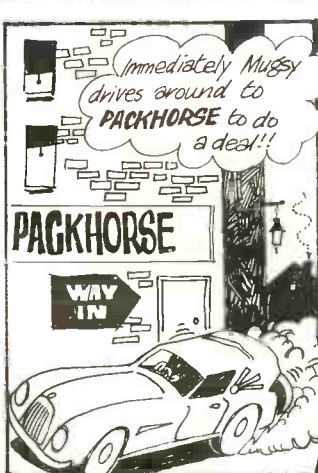


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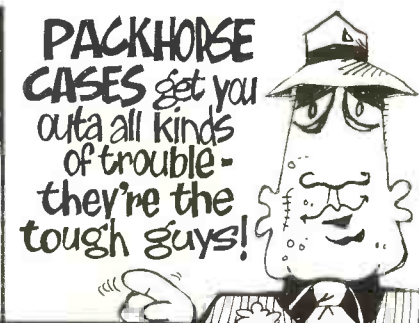
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PETER GABRIEL



How the other half used to live. . .

— we'd actually have a vote sometimes."

We must assume then that Gabriel's ideas got too big for the band, though he is too modest to say so. "The Lamb Lies Down" was perhaps the ultimate point that his imagination was able to reach within a band format. I asked him how the idea for it came. Why New York?

"Well one of the first things you notice when you go there for the first time is the steam rising from out of the manhole covers in the streets. It's really a very strange sight — I think it's something to do with the underground heating system — and it gave me the idea of a vast underground world going on under my feet, which we're not aware of as we walk on the sur-

face. And of course it all ties in with the difference between the conscious and the subconscious minds."

In other words, Rael's journey through the nightmarish underworld, and the bizarre events which befall him, are in fact an elaborate metaphor for what goes on beneath the surface of all of us, and thus explains the dreamlike story — whose emotional force is no less real, whether subconscious or not, since the horrors we experience in dreams are just as frightening as those in waking life.

How much was America responsible for the changes that Peter has been going through in the last few years? He himself seemed unsure. Or perhaps it was a little too near the knuckle for an interview with a total stranger. "There's more to do in the States. Places stay open later. There's more activity just about everywhere you look." Yes, but what effect had this had on *him*? "It's meant that I could find a readier acceptance for my music than I could in England. People seem more prepared to lend their ears to new kinds of music in the States. They don't typecast you so much as a person, they don't expect you always to necessarily do things in the

same way."

Part of his time in the U.S. has been spent looking for a producer, whom he eventually found in Bob Ezrin. He admires Ezrin's perfect grasp of all the technicalities of recording; this may sound a rather dry and uninspiring reason for choosing a producer, but actually it is vital if you are sure of what you want to do musically — the producer's job is to translate this approach on to tape. The one who can do it with the greatest degree of accuracy is the best, period. Gabriel also likes the approach of American musicians, who, he claims, are more relaxed in the studio and can thus project a looser and more creative feel to the music.

But what else has he been up to? "I've been involving myself in things other than music. Looking round museums, doing college courses. . . ." What sort of college courses? "I've taken some piano lessons, courses in yoga, meditation, gardening."

He remains an enigma — friendly and sincere without giving too much away. Perhaps, like so many musicians, he prefers to keep the music in the abstract? "I regard myself, I suppose, more as a songwriter than a musician," he said. Oh well, there goes another theory.

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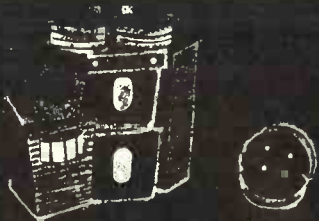
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LEEDS AND ENVIRONS

In the early sixties Sheffield was an important centre for the development of R&B. Clubs like the Esquire and Club 60 are held in as much esteem as Liverpool's Cavern, Manchester's Twisted Wheel or the Crawdaddy Club in Richmond. But on the whole Sheffield tended to be the lesser partner in a close relationship between Manchester and itself. Manchester groups used to travel frequently to play in Sheffield, and musicians from around the Sheffield area would often choose to settle in Manchester. This had the effect of stunting developments in Sheffield's native and initially vigorous music scene.

Nevertheless, Sheffield had a considerable impact on the music of towns and cities roundabout — and through them on the British scene as a whole. In particular, the dedication of one man to blues and R&B greatly influenced the popularity of new forms of music. Dave Berry is remembered as one of the founding fathers of British R&B, despite the fact that he met with greatest success as a ballad singer. In 1962 he formed one of England's earliest R&B groups — the Cruisers — and played round the Sheffield and Manchester clubs. In Sheffield, another future rock star often sat in with them. His name was Joe Cocker and he and members of his Greaseband (including Henry McCullough, Alan Spenner and Neil Hubbard) carried on the R&B tradition into the late sixties and early seventies. (Spenner and Hubbard are with Kokomo, McCullough is now backing Roy Harper after a spell with Wings amongst others.)

The pull of Manchester, on the one hand, and of Leeds on the other helped the decline of Sheffield's music scene — a decline which to a lesser or greater degree Sheffield shared with the rest of Britain. Leeds in the sixties was at the heart of nationwide chains of Mecca and Locarno dance-halls (Jimmy Savile started his deejay career at the Leeds Locarno). Elsewhere in West and South Yorkshire the working men's club and variety club tended to dominate in the mining villages and small mill-towns that dot the area. These venues are still plentiful and, these days offer more varied and 'modern' entertainments (frequently including rock bands). Meanwhile, Leeds and its very close neighbour Bradford have seen a resurgence in the small-scale rock scene. There are plenty of clubs and pubs around offering a wide variety of types of music. As usual in a provincial — industrial area there are a large number of regular and irregular folk venues, but a substantial number of pubs and several colleges all within relatively easy reach of each other offer good opportunities to hear or perform in the area. The opening

Each venue in our gig guide has been classified according to three categories; nature of venue, size, and the type of music booked. In the first category they are classified as hall, pub, college, or club. In the second, they are large, medium and small. In the third, rock, folk, disco, cabaret, jazz or soul are the types of music.

Whilst every effort has been made to ensure the accuracy of the gig guide we can not assume responsibility for any incorrect information, and we strongly recommend that a venue is contacted for further details *before* any playing contract is negotiated.

of the trans-Pennine motorway connecting Leeds to Manchester and Liverpool could rapidly turn what is already a major rock centre (despite the Leeds Corporation's attitude to loud music) into one of the most important in Britain.

There has not yet been any considerable explosion of talent in the area (partly because of the tendency to end up as a pop cabaret act playing the night spots and variety clubs), but recent successes from the area such as Smokie (Bradford) and, more significantly, Be-Bop Deluxe (Wakefield) show that a rock consciousness is at work and can develop within the limitations of the West and South Yorkshire club and pub circuit.

(More Yorkshire will feature in future listings.)

LEEDS

Astoria Centre, Roundhay Road, Leeds 8. 623223. Venue for Leeds Jazz Club. *Club, Medium, Jazz, Rock.*

Belle Isle Hotel, Low Grange Crescent, Leeds 10. 701989. *Pub, Small, Rock.*

Blue Moon Hotel, Summerfield Drive, Bramley, Leeds 13. 576394. Country music venue. *Pub, Small, Rock, Cabaret, Folk.*

Brahms and Liszt, East Parade, Leeds 1. 454655. *Pub, Small, Jazz.*

Brannigans Bars (The Pentagon Nightscene), 174 Briggate, Leeds 1. 451240/446985. *Pub, Small, Jazz, Rock, Disco.*

Broadway, Dewsbury Road, Leeds 11. 700719. *Pub, Small, Cabaret, Rock.*

Cherry Tree Hotel, Cherry Row, Leeds 9. 453383. *Pub, Small, Jazz, Rock.*

Cobourg, Woodhouse Lane, Leeds 2. 457886. *Pub, Small, Jazz.*

Dock Green Hotel, Ashley Road, Leeds 9. 455711. *Pub, Small, Jazz.*

Fforde Grene Hotel, Roundhay Road, Leeds 8. 623470. *Pub, Small, Rock.*

Gipton Hotel, Roundhay Road, Leeds 8. 658492. *Pub, Small, Jazz.*

Grove Inn, Back Row, Leeds 8. 39254. *Pub, Small, Folk.*

Haddon Hall Hotel, Bankfield Road, Leeds 4. 751115. *Pub, Small, Rock, Folk, Cabaret, Disco.*

Meanwood Hotel, Meanwood Road, Leeds 7. 752165. *Pub, Small, Rock.*

Middleton Arms, Middleton Park Road, Leeds 10. 700559. *Pub, Small, Folk.*

Packhorse, Woodhouse Lane, Leeds 2. 453980. *Pub, Small, Folk.*

Playhouse, Calverley Street, Leeds 2. 424111. *Hall, Medium, Jazz, Rock.*

Polytechnic, Calverley Street, Leeds 2. 30171. *College, Medium, Rock, Folk, Disco.*

Regent Hotel, Regent Street, Leeds 2. 455630. *Pub, Small, Folk.*

Roscoe, 29 Chapeltown Road, Leeds 7. 624380. *Pub, Small, Folk.*

Royal Park Hotel, Queens Road, Leeds 6. 785076. *Pub, Small, Jazz.*

Smyth's Arms, 88 Gelderd Road, Leeds 12. Venue for Hand Pump. *Pub, Small, Folk.*

Staging Post, Swarcliffe Avenue, Leeds 14. 645625. *Pub, Small, Rock.*

Town Hall, Municipal Buildings, Leeds 1. 31301. *Hall, Large, Cabaret, Rock.*

University, Leeds LS2 9JT. 31751. *College, Large, Rock, Folk.*

ADDINGHAM

Fleece Inn, Main Street. 830491. *Pub, Small, Folk.*

BARNSELY

Civic Hall. *Hall, Medium, Rock.*

BARWICK IN ELMET

Fox and Grapes Inn, York Road. Leeds 812212. *Pub, Small, Folk.*

BATLEY

Batley Variety Club, Bradford Road. 475228/475151. Certainly the best known and possibly the largest variety-working men's club in England. *Club, Large, Cabaret, Rock.*

BINGLEY

Brown Cow Inn, Ireland Bridge. 69482. *Pub, Small, Jazz.*

BRADFORD

Alhambra Theatre, Victoria Square, Bradford 1. 27007. *Hall, Medium, Cabaret, Rock.*

Beck Hill Working Men's Club, 30 Manorley Lane, Bradford 6. 676313. Venue for the Bradford Country Music Club. *Club, Small, Cabaret, Rock.*

Chequers, 45 Westgate, Bradford 1. 20206. *Club, Small, Rock, Disco.*

College of Education, Queens Hall, Morley Street, Bradford 7. 392712. *College, Medium, Rock, Folk.*

Furness Inn, 674 Halifax Road, Bradford 6. 678231. *Pub, Small, Rock.*

Gatsby's, 18 Fountain Street, Bradford. 28322. *Club, Small, Disco, Rock.*

New Beehive Inn, 171 Westgate, Bradford 1. 21784. *Pub, Small, Rock.*

Princeville Working Men's Club, 102 Princeville Road, Bradford 7. 74044. *Club, Small, Rock.*

St. George's Hall, Hall Buildings, Bradford 1. 32513. *Hall, Large, Rock.*

Royal Standard Hotel, 22 Manningham Lane, Bradford 1. 22461. *Pub, Small, Rock.*

Spotted House Hotel, Manningham Lane, Bradford 8. 52844. *Pub, Small, Jazz.*

Star Hotel, Westgate, Bradford 1. 32119. *Pub, Small, Folk.*

Tyresal Residents' Community Centre, Tyresal Road, Bradford 4. 662109. *Hall, Small, Cabaret, Rock, Folk.*

University, Great Hall, Great Horton Road, Bradford 7, or Communal Building, Longside Lane, Bradford. 33466. *College, Large, Rock, Folk.*

White Hart Hotel, 44 Victoria Road, Eccleshill, Bradford. 639546. *Pub, Small, Jazz.*

BRIGHOUSE

Anchor Inn, Briggate. 4419. *Pub, Small, Folk.*

Stardust Showbar, Bradford Road. 3077. *Club, Small, Cabaret, Disco, Rock.*

DEWSBURY

Caesar's Tavern, South Street. 461293. *Club, Small, Rock, Cabaret, Disco.*

Crown Inn, Chickenley Lane. 463264. *Pub, Small, Rock, Cabaret.*

Pickwick's, Bradford Road. 464749. *Club, Small, Disco, Rock, Cabaret.*

HALIFAX

Bradshaw Tavern, Bradshaw. *Pub, Small, Folk.*

Civic Theatre, Halifax. 51156. *Hall, Large, Rock, Cabaret.*

HARROGATE

West Park Hotel, Harrogate. 63371. *Pub, Small, Folk.*

HAWORTH

Haworth Old Hall, Sun Street, Haworth. 42709/42681. *Hall, Small, Cabaret, Folk, Rock.*

HOLMFIRTH

Bareknuckle Boys, Hinchcliffe Mill. *Pub, Small, Folk.*

HUDDERSFIELD

Commercial Inn, Shurch Street, Paddock. 23979. *Pub, Small, Folk, Rock.*

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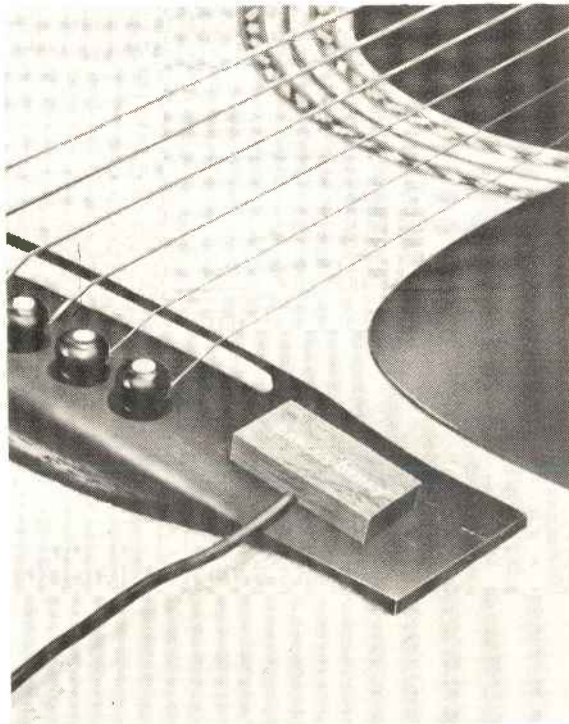
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Peacock Inn, Leeds Road.
27637. Venue for Singing
Jenny Folk Club. *Pub, Small,
Folk.*

Sovereign Inn, Shepley. High
Flatts 305. *Pub, Small, Folk.*

Town Hall, Ramsden Street.
22133. *Hall, Medium,
Cabaret, Folk, Rock.*

ILKLEY

Craiglands, Ilkley. *Club,
Medium, Rock.*

KEIGHLEY

Nickers, Cavendish Street.
602822. *Club, Small, Disco,
Rock, Soul.*

Wellington Hotel (Bacca Pipes
Folk Club), Hanover Street.
2447. *Pub, Small, Folk.*

MEXBOROUGH

Jesters, Mexborough. 3867.
*Club, Small, Rock, Cabaret,
Disco.*

MORLEY

Albion Hotel, Bridge Street.
Leeds 533471. *Pub, Small,
Folk, Rock.*

PONTEFRAC T

Kiko's, Front Street, Pontefract.
74264. *Club, Small, Disco,
Rock.*

PUDSEY

Pudsey Community Centre,
Valley Road. Leeds 453980.
*Hall, Small, Cabaret, Folk,
Rock.*

QUEENSBURY

Junction Inn, West Scholes.
Bradford 880278. *Pub,
Small, Jazz, Rock.*

SHEFFIELD

Black Swan, Snig Hill, Sheffield
3. 20826. A long-standing
venue with a considerable
reputation. *Pub, Medium,
Rock.*

City Hall, Sheffield 1. 26203/
27074. *Hall, Large, Rock,
Cabaret, Soul, Rock.*

Crucible Theatre, Sheffield.
79922. *Hall, Small, Folk,
Rock, Jazz.*

The Grapes, Trippett Lane,
Sheffield. *Pub, Small, Folk,
Rock.*

Hurlfield Campus Students
Union, Hurlfield. 392635.
*College, Small, Rock, Folk,
Jazz.*

Polytechnic, Sheffield. 21290.
*College, Medium, Rock,
Folk.*

Top Rank, Sheffield. 212927.
*Hall, Medium, Rock,
Cabaret, Disco.*

University, Sheffield. 24076.
Hall, Large, Rock, Folk.

Useful addresses:

Musicians' Union: Tom Griffin,
16 Osbourne Walk, Harrogate, Yorks. 0423 62486. G. Cope, 23 Barr
Lane, Garforth, Leeds LS25 2ED. 097-38 80755.

SHIPLEY

Angel Hotel, Northgate,
Baildon. 51415. *Pub, Small,
Folk.*

Boxers, Kirkgate. 594015. *Club,
Small, Rock, Cabaret, Disco.*

Clouds, 6 Charles Street. *Club,
Small, Rock, Disco.*

Shipley College. 54108. *College,
Small, Folk, Rock.*

WAKEFIELD

Chiaroscuro, 182 Batley Road.
78511. *Club, Small, Disco,
Rock.*

Newton House Working Men's
Club, 72 Leeds Road. 71042.
Venue for the Big Wheel
Country Music Club. *Club,
Small, Cabaret, Rock.*

Next month Beat's Gig Guide
spotlights the North East, home of
the Animals and Shadows among
many others.

John Marshall

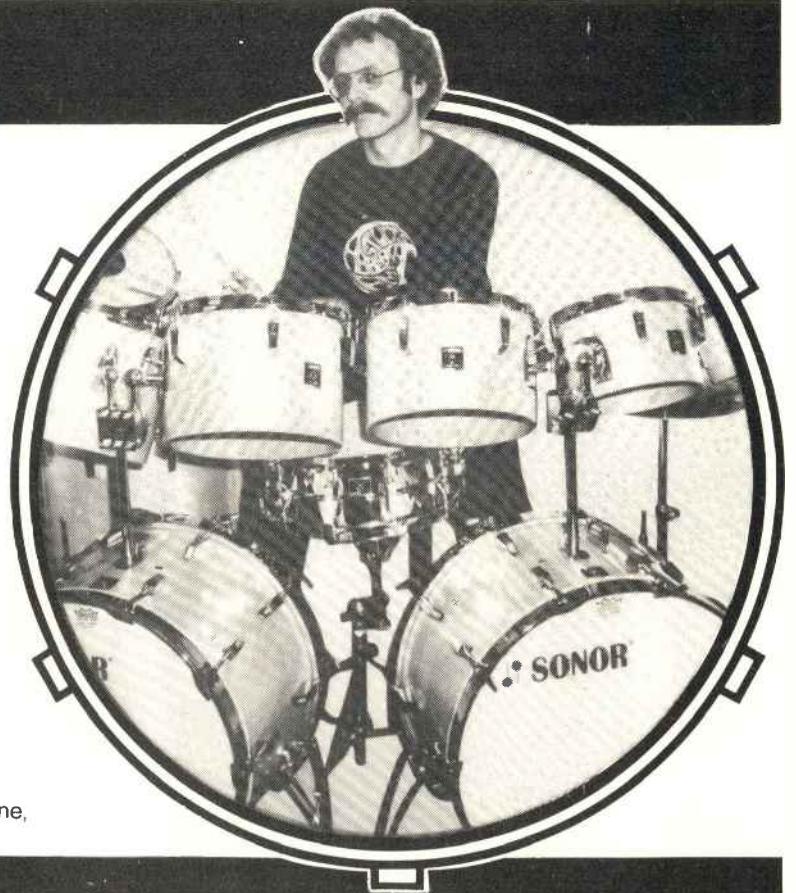
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PROCOL HARUM—

Going beyond the Pale

There are certain things about England (especially in This Jubilee Year Of Ours) that never change, though governments and other ephemeral fashions come and go: Big Ben, Freddie Truman, sporting defeat, rain, the BBC . . . but what could be more stubbornly English than the rounded pipe-smoking frame of Gary Brooker? For he it was who penned the immortal Whiter Shade of Pale ten years ago, along with his lyricist Keith Reid. That song, for some reason, became *the* anthem of British rock. Everyone has heard it, even if no-one has yet quite managed to figure out what the words mean. Not that it matters, since the song itself became a sort of archetype for a

host of others, opening the gate for classically influenced music in the rock world. But this was not the be-all and end-all of Procol Harum. It just so happened that Whiter Shade was their big hit single, and anyone who heard that and no more would be astonished to learn that Robin Trower played in Procol for a long time, until just after the Broken Barricades album.

In fact Procol's musical style is elusive. The set during their recent tour has ended every night with a very loose rock'n'roll thrash, in which all pretensions of being a Serious Band dissolved before your very eyes. Suddenly we were all back in Southend with the Paramounts, hacking through

the top ten like there was no tomorrow.

Young Brooker, whose father played with the legendary (I think) Felix Mendelssohn And His Hawaiian Serenaders, took piano lessons for several years, and occasionally played on stage with dad.

"Then I went through the usual things at school — skiffle and that, and in fact started the Paramounts while we were at school. I think we started in about 1959 or something, and we went on with them until '66. By then I'd already met Keith Reid and had a go at writing songs." It was a little surprising to learn that Gary had spent about seven years in a group before he got around to writing a song. No matter. He's caught

up since then. Was the first incarnation of Procol a conscious attempt to improve the quality of rock? I wondered.

"Not quite in that way. But on the other hand, it was an attempt to play things in the way that I saw them, and to fill some sort of gap that happened to be around. . . . It's just the larger scope you've got with keyboards, I mean you've got more scope with *one* keyboard than with the guitar group, and with two keyboards the combination of sounds you could have seemed practically limitless.

Bands with two keyboards are not exactly a novelty now, but in 1967 they were. One might have thought that the resultant musical style would have been heavily orientated towards the



'Ere — what's he been sayin' about yer, Gary?

keyboard — and yet it never really has been. "We've never had a style of writing particularly. And the songs on our first album were pretty much the first songs I wrote. They were all different things, drawing on a lot of different influences. One would be a bluesy-type number, one would be a classical-type number, one would just be a pretty straight rocker, and so on."

As I had feared, when it came to pinning him down, he became somewhat vague and non-committal, as undramatic as the English climate. Why haven't the band made a bigger impact since their first gigantic hit? "I think it's possibly that we're not as commercial as other groups." Should have had more recognition? "I think it'll come eventually." And that, it seemed, was that.

Another approach. I asked about his method of working with Keith Reid, who seems to be an essential part of Procol Harum — more so than the musicians in the band, apart from Gary. "When he gives me words I set them up on the piano, and whenever I sit down I look at the sheet and start to tinkle around. Very often I'll have a tune already and then fit it to some of his words — find which set it goes with. It's quite easy when you sing as well as play. It's very easy just to manipulate it to fit. . . . Keith looks to me to say, 'Well that's a nice set of words, they'll work.' And then when I play the tune to him he might say, 'yeah, that's right'. Which is what normally happens."

What? No Lynyrd Skynyrd-style hotel room blood baths? No smashing of chairs and Wild Turkey bottles over heads when the band have a difference of opinion? "No, not at all. He never says, 'This could be a slow one, or this could be something else.' He just leaves it to me. And very often he says anyway they do come out a lot like he thought they would." But don't they ever disagree? Doesn't Keith ever dislike what you do with his lyrics? "No. I mean, there is an empathy between us. I don't think that could really happen. I don't think I could misunderstand his words enough to balls 'em up. . . . His words reflect the mood of the group. He travels around with us, busying himself with little things. It's important that, in that way, he's part of the group. I think you'd start to get a bit alienated if somebody else that was nothing to do with us was



writing the words. Every time Keith gives me a set of words I can understand what it means."

His lyrics may be centred around the activities of the band, but many people regard them as more widely important. Several Ph.D theses have been written purely on the subject of Reid's writing. Now how come Bernie Taupin doesn't get that sort of treatment? The answer, of course, is that Keith does not set out with the sole intention of co-penning a hit single. Hence such amazing concepts as "In Held 'Twas In I" and "Whaling Stories", both of which can be heard to best advantage on Procol's "Live with the Edmonton Symphony Orchestra" — my own personal favourite. The centrepiece of the new album ("Something Magic") is a composition that takes up the whole of the second side. Entitled "The Worm and the Tree" it is an allegorical piece which is spoken, rather than sung, all the way through. What determines whether he sings or speaks the words? This is not, after all, the first time he has used speech in the music.

"It's when I can't think of a tune! It's difficult sometimes. In previous songs they were spoken for a particular reason, and on this one the problem with it was that all the words were in the same metre, and it's difficult to get the variety. In the end I was writing a lot of tunes for it, getting themes and working variations, and I got the eye from everybody that it sounded alright talking it, so off it went. But I think that's got a

"I don't think I could misunderstand his words enough to balls 'em up"

long way to go really. We haven't done a lot with it yet."

It was written originally with the intention that it should become a multi-media event, with ballet perhaps, or animated film. On the tour they had to be content with slides. "It just gives it a lot more scope. But I'd like to see some dancers in that one. I think it would be a nice thing to do — just three mime dancers."

One of the main reasons for the continued survival of Procol Harum has been the fluid nature of its membership. Brooker and Reid are Procol Harum, and the other members have come and gone (although drummer B. J. Wilson and bassist Chris Coppinger seem to have made themselves almost permanent fixtures). The newest member is Pete Solley, who plays a variety of keyboards, including synthesizer — and instrument which the band have never used before. He also plays a Farfisa organ instead of a Hammond.

"It's got far more possibilities to it than a Hammond. For instance, 'Strangers in Space' is just the Farfisa organ. He does get some amazing sounds out of

it. And then besides that he uses the brass and strings section of the synthesizer, and then the normal solo synthesizer. He's very good at fitting in the right bit at the right time. I couldn't handle all that. Mind you, I have to sing at the same time, so that would be a bit too much."

Surely this doesn't mean that Procol Harum are about to launch themselves into synthesized music in a big way? "Well it's a bit late in the day to be pioneers in that field, but really I think there is no other way to play music these days. All those sounds enhance and add colour to the numbers we're doing. And to take them away now you'd have to make a very serious change in the whole musical idea."

Something which the band have been more traditionally involved with is orchestral arrangement. Until you've heard 'Live with the Edmonton Symphony Orchestra' you haven't really heard it done properly in a rock context. The orchestration and the sound balance, not to mention the use of a huge choir, are infinitely superior to any

continued over

PROCOL HARUM continued

other attempts I have heard. Gary has plans for future collaborations of this nature, but with a smaller group of musicians to establish more contact and better continuity than is possible with a really large orchestra.

But apart from all that, what else is coming up? "I'm going to work on some new things — a double album with eight songs

on it, two on each side. I haven't written any yet. I'll leave that till the last minute! I dunno . . . I nearly changed my mind the other night. Really it depends what happens with this album, I think. I mean, we try things out always, and they're down, and that's that. But if it doesn't get the acceptance that we believed it should, there'd be no point in doing a similar idea again."

A momentary air of depression seemed to descend, but with typical British stoicism he shrugged it off and made his way resolutely to the bar.



Brian May

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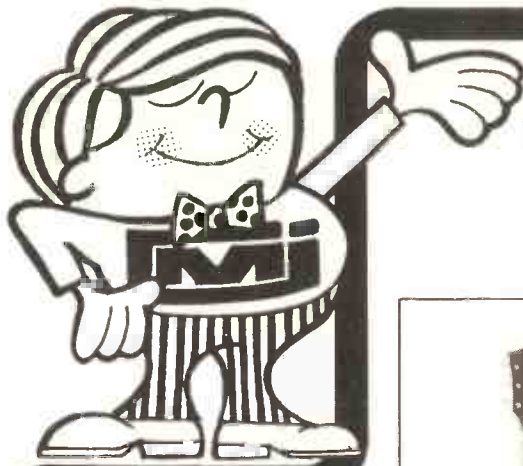
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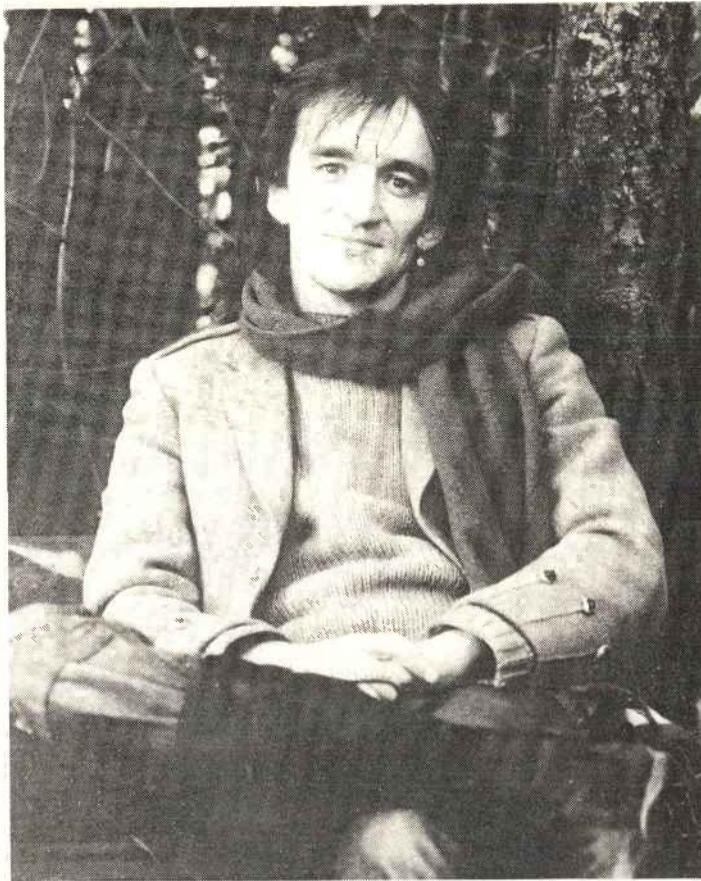
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MARTIN CARTHY—

One of Britain's favourite traditional folk pickers reveals that he has found a new open tuning



One of the things that has emerged as a truly significant trend in the music business over the past couple of years is a phenomenal growth of interest in acoustic guitars. Acoustics are making increasing appearances on record and more and more of the top musicians we interview on *Beat* are talking about their love of the instrument. Music

shops and manufacturers too are reporting booming sales of acoustics, both six and twelve string, and it looks, overall, as if we're in the middle of a new stage in the instrument's history.

The last time it happened was when a young American called Bob Dylan began to emerge. He brought with him the contemporary folk boom, and an in-

creasing number of young players desperately tried to twist their fingers around the finger-picking style that was the next logical move after you'd mastered the basic chords and picking technique of early Dylan-esque.

With a growth of interest in the instrument must come an interest in the players and there are, in fact, many superb acoustic guitarists of whom the majority of rock fans will not have heard. To my mind, one of the finest is the British traditional folk singer/guitarist, Martin Carthy. But that's not just my trip, because regular *Beat* readers will no doubt remember a fairly recent interview with Rory Gallagher, in which he cites Martin as one of his favourites.

Carthy, whether you've heard of him or not, is one of the most influential players in Britain. He is the king of traditional singers, always on tour and always in demand. His albums, on GAMA records, sell extremely well and his guitar playing is little short of phenomenal. If you want to check that out, his latest album is called *Crown of Horn*, on GAMA records, and another superb example of his guitar work can be found on the *Shearwater* album which is available on Mooncrest Records, No. Crest 25. Record shops might tell you that it isn't but, so I'm reliably informed, the album can be got through the usual channels.

Carthy's style relies heavily on the use of open tunings; at the moment he's just about settled on a tuning of DAD²EAE. How did he hit on it?

"A lot of stumbling and tripping over, really. I was looking for something to play a particular song in, a tuning that enabled me to play where I like, which is on the middle four strings, and I found by messing about with that aim in view. This tuning not only worked on the song I had in mind, but worked on another that I wanted to do in a different key, so I thought 'Hallo!, I've hit on something here'. Normally, if you go out of normal tuning, you can only play in one key. In that tuning, though, I can play, without difficulty, in A, D, E minor, G major, B minor and E minor and so it's a fairly flexible open tuning".

The idea of playing in open tunings is something which often crops up in *Beat*'s letters and queries, so readers might like to experiment along the lines that Martin has suggested. Why, however, did he turn to open tunings?

"It was partly because I like drones and I didn't like the idea of putting chords to songs all the time because they frequently seem to break them up. It's quite often really and truly foreign to the sort of songs I play to take that normal approach. I like the linear approach of drones."

Another push came when Martin split from working with Dave Swarbrick. The two had virtually had the run of the folk clubs for several years when they decided to part company. From then on, Martin vowed that he would only play guitar when he had something valid to say with it, he would not just add a few chords and strum away.

Like many of today's top musicians, Carthy started his career in the boom days of skiffle, as he explains;

"I forget when I actually began, but it was around 1956/57, so I'd have been about fifteen or sixteen. It was listening to Lonnie Donegan that really started me.

"Anyway, my father had this old Hawaiian guitar that he'd had fretted but couldn't play, and that had been kicking around the house for years.

"My next move was to buy an old Italian guitar, and the next was a Julve (pronounced Hulve) which was a superb guitar, it only cost me about £12. It was actually a nylon strung guitar, but I used to string the bottom three with nylon and the top three with banjo strings. It was a great guitar; but some bastard went and sat on it at a party. I kept the pieces for years and ended up giving them to somebody for the wood.

Luck

"Then I had a Gibson that I picked up in a shop in Downshire Hill, Hampstead, it was an old junk shop. The bloke thought it was a mandolin and he sold it to me with a case for seven pounds ten — he thought he was doing really well!"

That sort of luck only happens once in a lifetime, particularly when the guitar in question was not only a Gibson but a good one.

"I've still got that guitar, it was really beautiful and I used it for years. In the end, though, I got a Martin and decided to retire the Gibson, so I took it to a 'reputable guitar dealer' and they wrecked it! I could have wept when I saw it, I felt so ashamed. I remember walking home, apologising to it. After all, it had served me really well

for years and it'd ended up ruined.

"I now use a Martin 00018 which I think is around '59 or '60, although I'm not really interested in how old guitars are, it's how they sound that matters. People tell me that the old guitars are better but I don't really believe it. I can't believe that the standards of craftsmanship have gone down that far, although I'll admit I've seen some American guitars lately" (here he mentions a brand name that I won't repeat) "that have been just unplayable, absolute junk."

Martin's other guitar is a Fylde, a relatively new British make, from, obviously enough, Fylde near Blackpool. He's impressed with the Fylde and is currently waiting for it to 'play in'.

On the strings side, Martin is currently experimenting with Vinci, which he's quite impressed with, although his favourites are D'Angelica (now known as D'Merle). As he points out, though, D'Merle are bloody difficult to get out of London.

Talking of influences, Carthy says, "The only guitar player I really listened to was Davy Graham because he was the best." Graham, for those who

don't know it already, is the sod responsible for having written 'Angie'. "The player I really loved, though, was Big Bill Broonzy, he and the Rev. Gary Davis were the two I really listened to." For newcomers to the acoustic guitar, he recommends some strange names;

"You can listen to people like Doc Watson and a lot of the country pickers, who are really very nice. There are a lot of really good women players, too, people like Sister Etta Baker and Elizabeth Cotten. They're mostly Americans, because it's American folk guitar technique that our styles are based on. It really pays to go right back to the roots. Someone like Ry Cooder, for example, he's a fabulous guitarist and he's really listened to his source material before making it his own — that's what it's all about."

Although Carthy might be regarded as a 'traditional folk singer', and that's a term that might automatically put you off, you'll have to go a hell of a long way to hear better acoustic guitar work. His use of opening tunings is both unusual and superb. If you are serious about playing acoustic, then you really should listen to him.

by Gary Cooper

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AFT—

A new band with a new guitar synthesizer

About twelve months ago I had the somewhat dubious privilege of attending the much vaunted Frankfurt Trade Fair, to cover the new products being exhibited.

I didn't hit on the most interesting invention till I was almost due to be winging my way back across the Channel — but it nearly made me miss my plane. The toy in question was the Stramp guitar synthesizer made by the West German genius (and I *do not* use the term loosely) Peter Streuven.

Stramp are, of course, well known as the people who make excellent amplification for many pros like Gallagher, Bruce and Leslie West but a proper guitar synthesizer was something else.

There have, of course, been attempts before. Most of them were glorified effects units with delusions of grandeur, although a couple of people (like EMS) have had a serious bash. But Stramp are the first to have got

it properly together in a reasonably inexpensive and useable form.

Unfortunately for we Britons, Streuven works out of Hamburg and doesn't appear to have his products properly distributed in the U.K. with the result that, if you want to get your mitts on a Stramp, you have to truck on out there to the land of the soaring Deutschmark. To date a few wise men (led by John Entwistle) have done just that but the first non-superstars to do so are the new Charisma band AFT.

Despite having one of the worst albums of last year to their credit (they have enough taste to admit themselves that it was bad) they are now on a musical up and are packing in hordes of guitar freaks all over the country.

You see, guitar freaks is what AFT are all about. They feature hardly any vocals and their idea of a solo lasts right throughout

the whole gig — fine if, like me, lead guitar comes only a close second to nubile young ladies in the 'gets you off something rotten' stakes.

Co-lead guitarist with the band (which just comprises two guitar players, drums and bass is quietly spoken, educated freak, Paul A. McDonnell. The poor sod has been nicknamed Paula by the rest of the band, but we'll let that past.

Sitting hunched over his John Birch custom (this man has *taste!*) Paul explained the workings of the machine which sat menacingly in front of him.

"It's got two oscillators, a pitch to voltage converter to get the voltage to drive everything, a control for the pulse width which is from a crackly treble to a full bass, filters for various functions, a couple of cut offs — just about everything a proper synthesizer would have. You've got two basic envelope shapes and a graphic equaliser as well. I don't think that a graphic makes all that much difference to an ordinary guitar tone but when you're making a very big noise like you are with this synthesizer it can be really invaluable to cut or boost certain frequencies in the overall sound."

"I've only had it for about six weeks so, as you might imagine, there's a lot that I've still got to learn about it but, so far, I have come across some pretty useful

effects like the ability it has to add your straight guitar sound to the oscillator pitch so that you get the two signals going through the filter. You can also use the filters on their own with your straight sound."

As our photograph shows, the Stramp synthesizer is a compact unit which sits atop a small monopod stand. Connection to the guitar is via a standard lead, ditto the amp and no special requirements are called in either department. Despite this, Paul, who has used Marshall for eight years, is just about to take delivery of some Stramp solid state amps which he has found he prefers to the Marshalls.

Sitting in a tatty, gear filled room in their North London squat, Paul ran through a rapid demonstration of the effects obtainable from the unit. Impossible though it is to describe in words, let me just say that I wish Streuven had got these on the market while Jimi was alive. If you can imagine the sounds produced by a straight keyboard synthesizer but pouring out of a guitar powered stack, you've just about got it.

Did the Stramp, I asked, demand any alteration of playing technique?

"Oh yes, very much so. It takes an awful lot of skill to play one of these really properly because once you've set the level on the synthesizer that will trigger it into operation, anything which reaches that level will go through the synthesizer. That means that you have to be really clean with your playing. If you rasp a note or just hit it the wrong way, or clip a string by accident, it will come through. That puts a tremendous demand on your style, a lot of the things that are quite acceptable in Rock guitar playing become out of the question when you're playing through a synthesizer."

For many guitar players, the development of the keyboard operated synthesizer was something of a blow to their prestige. Until then, with the exception of the effects you could get by mistreating a Hammond à la Keith Emerson, if you wanted effects you had to go the Jimi Hendrix way and use effects units and judicious use of physical abuse of an axe. The lead was then stolen away by Bob Moog's little baby. Now the guitar synthesizer has given the power back to guitar — but could it go even further?

"Yes, I think that synthesizers are coming for any instrument. Once you've learned to play an instrument you're limited by the sounds that you can get from



Paul A. McDonnell of AFT with John Birch Custom guitar and Stramp guitar synthesizer.

AFT continued

that instrument. Whatever happens with a guitar, you're still getting the sound of a plectrum hitting a string but with this synthesizer, the sound produced has nothing at all to do with that action. What the Stramp does is give you exactly the same sound with a guitar as you'd get from a keyboard."

Asked whether he feels that the synthesizer as an instrument is actually expanded by being guitar operated, Paul replies that he is doubtful. Because of the need to operate the machine with a pre-filter which takes harmonics and overtones out of the signal, reducing the note to pure root pitch, all the nuances and inflections of a skilled guitar player's style are removed. Paul demonstrates that, with the pre-filter switched out, the Stramp just plays a seemingly random series of sounds as it tries to pick up and translate the tiny inflections of tone that go to make the guitar note as we hear it.

Another problem with the Stramps as they stand is that they are not suitable for bass without the sort of alterations that John Entwistle has had made to his. For the time being they operate over one frequency range and if the guitar player in

the band has one then it's no good the bass player trying to nick it. If he wants one he has to order it specially.

The traditional objection to synthesizers for guitar has been that they require constant re-programming and that is difficult if both your hands are occupied as they inevitably are for a guitarist, unlike a keyboard player who can spend a lot of time just playing with one hand. Paul doesn't feel that this is a limitation for AFT, however.

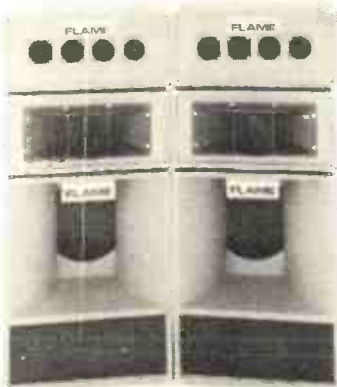
"There really aren't that many controls on it and as you know exactly what you are looking for before you get to play it, you can make any necessary adjustments very quickly. Usually if one of us is due to make some changes, the other will take over the guitar lead for a while, leaving the other the time he needs to make the changes."

I'd be very inclined to lay the bread on the line if I were a capable guitar player looking for an added dimension to my range of sounds. The instrument is compatible with any amp and guitar (you can even run it straight through a power amp like an Amcron or Phase Linear) and, given that you have the technical skill to play cleanly enough to satisfy the Stramp, it must be a good investment.

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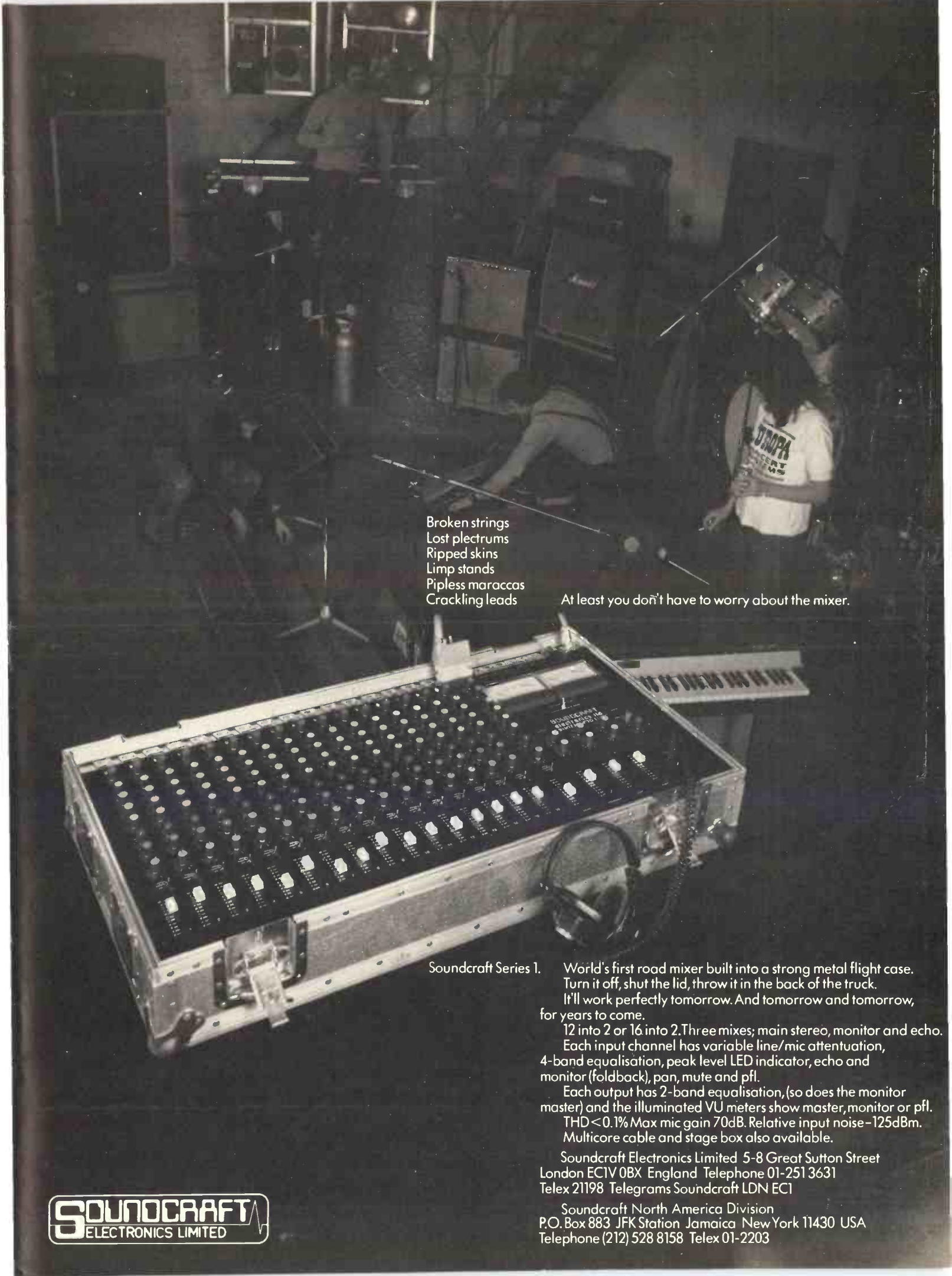
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INSTRUMENT REVIEW 1

FAL KESTREL COMBO

If there's one area of the manufacturers' market that is currently suffering from a glut, it must surely be in the field of combo amps. We at Beat have seen a large number over the last year, some good, some not so good . . . but none that you could really call an out-and-out turkey. Let me say at once that the FAL is no turkey: the observation was made simply to indicate that stiff competition in the amplification field has meant that no-one can afford to turn out a duffer these days. All of which is a good thing for the musician. The FAL Kestrel is, as we shall see later, a remarkably cheap unit for what it offers.

So what does it offer? There are two channels, each having volume, bass and treble controls, reverb on/off and two inputs — normal and bright. The master section consists of volume, presence and reverb depth. On the back you will find a jack socket for connecting an additional speaker, another for slave and another for a foot-switch. The power output is given as 70 watts rms, through a pair of 12" speakers.

The exterior seems robust enough: recessed bar carrying handles, tough plastic corners and castors for easy loading into the van. The control panel is recessed sufficiently to protect the knobs, and the protective speaker grille seems fairly tough (though I didn't kick it with any great force). The next test was

to leave the combo switched on with all the controls up full for three hours; this one really sorts out the men from the boys — inferior amps will start farting and spluttering after a couple of hours, but the Kestrel was unaffected.

The sound of the amp is good. I personally dislike the clean and clinical amp sound, but if you're going to use transistors, that's what you're going to get, and the Kestrel is certainly up there with the competition in terms of cleanliness. In order to dirty it up a little it is necessary simply to turn the channel gain up in relation to the master volume. A criticism here — the grit started to come in when the gain was only up half way. This means that you can only get it totally clean as far as half the amp's potential volume. With the gain on full, the sound was fairly distorted, and it wasn't that pleasant warm buzzy edge either, but a rather cold rattling that grated on the ears. Now the premature overloading may well have been due to the fact that I was using a John Birch guitar, which has exceptionally powerful p/u's; a lower output guitar would doubtless have a less overpowering effect on the amp — and I later discovered this to be true. When the same test was done on the bright channel, clipping didn't begin until about the 2 o'clock position on the gain.

The provision of reverb on



both channels of the Kestrel is great for such an inexpensive piece of equipment. In fact it's yer actual Hammond twin-spring system, and does its job well. I would imagine that if you wanted to use it in a band rehearsal context, it would be necessary to have the depth full up most of the time, since echo units of all kinds always sound deeper when you're playing on your own. There is no discernable reverb up to half way on the depth control; after that the echo enters fairly positively.

The noise level of the Kestrel when just left to itself was remarkably good. As expected,

the noisiest pots were the presence and reverb depth, the latter giving out a deep bass hum, and the former a hiss. But when all the gain and tone controls *apart* from these two were turned full up, there was virtually silence. Nine out of ten for this achievement.

A reviewer always tends to be on the lookout for faults rather than virtues, and the faults on the Kestrel are minimal when you see the ridiculous price of £162, including VAT. Especially recommended for the young or first-time buyer.

Tested P.D. with John Birch Custom and CSL guitars.

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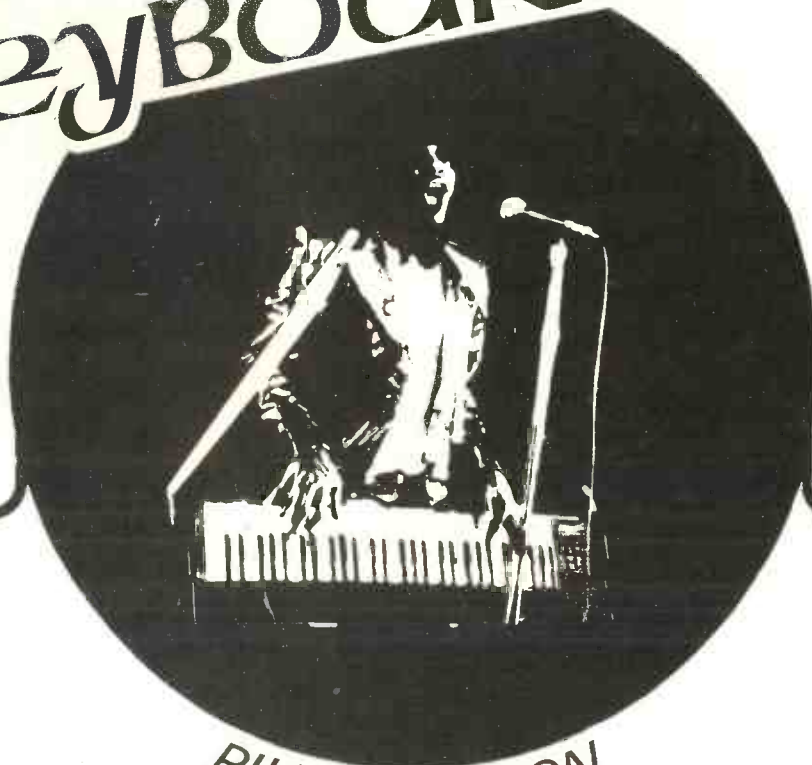
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INSTRUMENT REVIEW 2

HIWATT CUSTOM 100

Hiwatt have consistently made excellent quality valve amps and are one of the few firms who believe in the superior sound they give to the electric guitar. The controls are simple. There are two channels, normal and brilliant, each having two inputs, and the controls are normal volume, brilliant volume, bass, treble, middle, presence and master volume. Mains on/off and standby switches complete the line-up. On the rear panel are two speaker outputs, impedance selector and voltage adjustment. The power output is rated at 100 watts rms, though it is said to peak at an astonishing 250.

As ever the construction is exceptionally tough, the valve being well protected by a rigid back panel, which is removable by means of five heavy duty bolts should valve replacement be necessary. If it is, the standard EL34s are used. The interior is well braced and the centrally located transformer makes for ease of transportation.

Altogether the impression it gives is of chunky reliability, and something which would stand up to somersaulting down several flights of steps.

When switched on, the Hiwatt was extremely quiet — so much so that I had to put an ear to the speakers in order to check that it was actually working. The test of winding everything up, however, full produced some interesting results: as expected the presence made most noise, and this is something that seems to mar just about every presence facility I have seen — always the hiss, which is a bit of a shame since most guitarists will usually want this control right up.

The brilliant gain was also a bit noisy, giving out rather a buzz. On the other hand, all the other controls were as silent as any I have come across.

Valve amps get pretty hot after being left on for a while, so this was no surprise. A nice edge of distortion came in too when the amp had been cooking, and once again we are



reminded that there really is no substitute when it comes to that old-fashioned rock'n'roll sound — true raunch, produced from the very bowels of a powerful amp, can go to a man's head! Master volume/channel gain manipulation can produce some admirable sounds, from a faint hint of harmonic overtones to a hard distorted grit, from which sustain is easily obtained.

In fact, the amp is so excellent all round that I find myself at a loss for words, for the degree of tonal variation is enormous, anything from a dirty little Fender scratch to a deep

Les Paul roar on full bass. Fault finders (like me) will be frustrated in their search. The only thing I couldn't do with this amp was obtain true separation between the channels when using stereo guitar. A small point, as I'm sure you'll agree.

Apart from the few small-minded nit-pickers I have felt obliged to include in this review, the Hiwatt 100 is to be recommended almost unreservedly.

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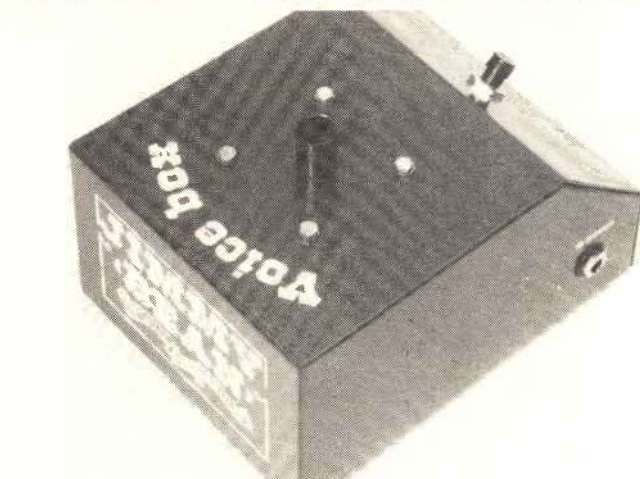
INSTRUMENT REVIEW 3

JIMMY BEAN VOICE BOX

Peter Frampton is probably more responsible than any other musician for the present interest in the sound of a 'voice box', although they had been available in one form or another for some time before Peter voiced his own particular way to several million dollars. Stevie Wonder used one in conjunction with a synthesizer on 'Music of My Mind' and other users of the little box have included Joe Walsh, Jeff Beck, and Alvin Lee.

The Jimmy Bean Voice Box is distributed here by Orange, and they told Beat that recent demand has been 'phenomenal' only to return from the Frankfurt Fair to modify that description to 'incredible'. So, the interest is there, but what does the little blue box actually do? The answer is, 'very little' — but that's the beauty of many of the better inventions. The Voice Box connects between the normal instrument amp and the speakers; when you step on the switch, the sound is cut from the speakers, pushed up the flexible tube, and into your mouth. The next stage is to get it back again: so, open your mouth and get near a microphone. That's basically it!

The Jimmy Bean is well made — it passed the Beat foot pedal test without squeaking — you can really leap on this thing without hurting it at all! It's solid and heavy so it's not going to be moving around on stage asking to be chased all the time. Inside (pause to remove the six, self-



tapping screws) the layout is neat and tidy. There's a 35 watt transducer, a small resistor network and a capacitor to keep the bass frequencies down (ever had a mouthful of bass guitar?). The resistors keep the maximum output travelling up the tube down to 30 watts — no matter what power is coming in to it. This is basically to protect the user; any greater power hurling up the tube could start to chip away at the foundations of your molars until the whole lot start crumbling down.

It's simple enough connecting up the Jimmy Bean — most good combos have their speakers connected by jack-plug to the amp, and it's just a case of unplugging, connecting the speakers to one side of the box, and the amp output to the other. (On a single top you simply insert the box between amp

and speakers). The combo works normally until the switch is depressed. The speakers then cut out, and the sound comes thrashing up the tube which should be taped to the mic stand with the end close to the mic itself. So now you use the PA speakers to get your mouth sound out to the audience, which means you'll either need two combos if you're working small gigs, or the use of a good house (or your own PA).

It'll probably require a bit of practice at first to balance the volume, switching from instrument speakers to alternatives, but the problem isn't that significant. Now, having got this far, don't expect immediately to talk through a deft lead riff with all the aplomb of the experts. The likely result is going to be muffled wah and drawl, making you sound like a

stranded pregnant moose in labour on a cold Sunday morning in up-state Alaska.

It does need practice, but an hour's playing around should get you into the knack. The sound in your mouth alone — without the hassle of pushing it out over the PA — can help you in the practice, as your head picks up sufficient indication of the ultimate effect. The technique of shaping the mouth is similar to a jew's harp, different shapes obviously giving different characteristics to the sound.

The Jimmy Bean is a very simple unit which can produce a very wide range of different effects, and obviously you're not restricted to the guitar: if it plugs into an amp, then it goes in your mouth could be one way of putting it! The box particularly likes a clipped organ lead line. It can be overdriven to produce some interesting overload effects, but Orange do recommend that you should not drive such an efficient transducer into overload for extended periods.

An interesting unit then, which at £42.93 plus VAT seems excellent value for money but, like all effects units, it shouldn't be over-used. Used sparingly it's great, over-used, it's monotonous. But then, that's up to you.

Tested TVS with AKG mic, Pearl and Carlsbro amps, Marshall 6 × 10" speaker cabs, Welson organ, CMI guitar, and various effects pedals.

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ALBUM TRACKING

THE AWARE GUIDE TO CURRENT MUSIC

RUSS BALLARD

Refusing to be pinned down to a style

Russ Ballard's career has involved him in virtually every aspect of the music business. From early days playing with Adam Faith and the Roulettes and Unit 4+2, to his enormous success with Argent, through his producing days with Roger

Daltrey and Leo Sayer, writing excursions for Hello and Colin Blunstone (among many others), to last year's successful solo tour of the States, Russ has always been deeply involved in and concerned with music — in whatever capacity he can. He refuses to be trapped by public

identification with any one particular aspect of his talents.

"If you sit down at the piano, or pick up a guitar and start writing things in a vein that you've never ever come across before — then it's valid, and you've got to go with it. You mustn't fight against it and think, 'No, I don't write this sort of song, I write rock and roll songs' — then things become contrived. You've got to try and break new ground."

Framework

"It's simply that I'm interested in every aspect of music. Somehow I just can't believe that there are so many writers, musicians and singers who only want to record within such a small framework — know? It's got to be **this** sort of a style, it's got to be **this**, or **that** — I've never been able to get into that. The same can be said of those who **listen** to music — who say it can only be rock and roll, or blues, or a ballad.

"I'm certain there are good aspects to every sort of music — whether it's classical, country, rock, blues — you name it. I would never say 'I don't like country' because there are some things I like about it."

Having said that, Russ is very aware that he is in a fortunate position, having established reputations in performing, writing and producing which can stand independently of one another, and appreciates the difficulty many current bands with recognised directions would have in changing tack. But, as he points out, the Beatles were masters at never being pinned down to a style.

"How the Beatles survived I don't know — they would probably find it impossible now. If you listen to, say, Maxwell's Silver Hammer, then When I'm 64, then Yesterday and then I'm Down — well, it's pointless pointing out the differences, they stand out so far."

Symbol

Style, of course, is an art often attributed to the producer, as well as the artist. How does Russ view his role as a producer? "Producing an album is a great responsibility — it's much worse than making an album for yourself. It's your duty to come up with a hit single, or a hit album . . . and, quite frankly, it's terrible. I don't sleep at nights, I worry a lot. I mean, you can take it when it's an artist like Daltrey or Sayer — I

“You've got to try and break new ground”

mean you can take the sleepless nights because you like working with them — apart from being very lucrative. But when it comes to working with less well known artists, I can hardly stand the trials and tribulations. I start thinking I ought to stick to writing songs, and working on the road — you know what I mean? It's much worse doing something for someone else than for yourself."

Over the last five years or so, it has become accepted that the musicians also take the credit for production, although originally it may well have been a simple fashionable status symbol. Do artists really need a producer?

"I think most artists need a producer — I don't really like to call him a producer — but they need someone they can respect — call him a producer if you like, for want of a better word — but you need someone who can sit at a desk, and when you're in the studio putting down a track you need him to say 'That's not right' — because as an artist you can wear yourself out just walking in and out of the control room! You just need a guy you can respect because you get so close to your own writing, singing, and playing that you can't see the wood from the trees. Also, you find artists who see themselves in a certain way, and they don't realise they simply cannot project themselves along the lines they themselves want. You need a guy who you can respect: who can say, 'Look, you don't sing like that, **this** is your kind of song,' or, 'This is your key — take it down or up a key.'"

Not surprisingly then, Russ

Continued over



“You shouldn't bug the artist — that could be the most important aspect of the producer's job”

Russ Ballard contd

does not produce his own albums. He co-produced his first album with Dan Loggins, and he's worked with Phil Wainman and Muff Winwood amongst others on later projects. What actually is the producer's role?

“You shouldn't bug the artist — that could be the most important aspect of the producer's job. The producer shouldn't try and change the performance, he should try and bring out the best in the performance which has been given. If I say to a singer 'I don't hear you pushing as hard as that, try it a little softer,' and he replies that he doesn't see the song like that, then we have to reach a compromise.”

Deflating

I wondered if it is a help or a hindrance being both producer and artist. Is Russ able to separate these two sides of his abilities when producing for someone else? “I try to. I think it's an advantage being an artist as well, actually knowing what it's like on the other side of the glass, and I know how horrible and deflating it can be when you're singing into that microphone with all your heart and the producer comes out with one single wrong word. A producer's job is to get the best out of the artist — by encouraging him all the time. If it's good, say it's very good; if it's very good, say it's fantastic, and so on.”

The compromises made in the studio also extend to Russ's song writing. A number of his songs have been covered by a great many artists, many of whom have achieved major success with them around the

world, but again, Russ has had to be objective about them.

“In the past I've 'given' some of my best songs away — like 'I don't believe in miracles.' I love that song, but I never thought that it would suit Argent — I was with the band at the time, and I never even bothered to play it to them. But Colin Blunstone rang me up and asked if I had a song and so I gave that away. Now, of course, I've learned from experience and before I give songs away I ask first if they could suit me, personally, in some way.”

Despite a lot of talk about compromise, I asked if he has one particular favourite occupation — writing, performing, or producing. Which does he enjoy most?

Happy

“Writing I think, and then performing. I do write for myself — even though many of the songs have been poles apart they have, in fact, been written for myself. Unfortunately, the songs on my last album perhaps were too personal to be commercial — but even “I don't believe in miracles” was a very personal song indeed: I remember being very depressed when I wrote that — and then I wrote 'God gave Rock and Roll to You' — which was a happy number, and I was out of the depression — and yet people seem to think I write for other people.”

Misconceptions, as we all know, are as integral a part of rock music as the music itself, and I am probably as guilty of them as anyone else. Preconceived notions of trendy shaded glasses and flash leather coats are all too easy to convert into definite assumptions: Russ wears his shades because of a childhood accident which weakened his eyesight.

the music laboratory

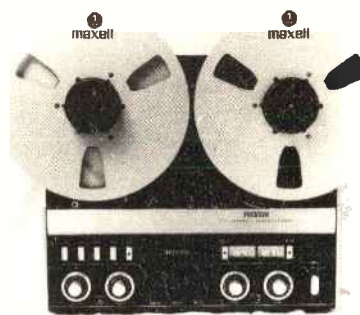
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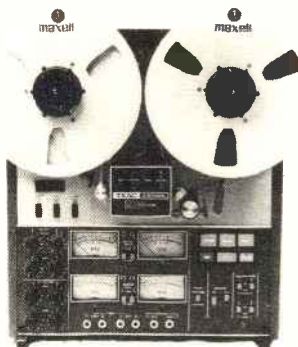
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THE STORY OF LENNON & McCARTNEY-

Part 10

It is with a sigh that we enter the next phase of the Beatles' existence, for it was a phase in which the seeds of disintegration were sown. But first a few odds and ends from last month. In late autumn, 1967, Ringo appeared with Marlon Brando and Richard Burton in the classy tit'n'bum frolic "Candy". On Christmas Day the engagement of Paul to long-time girlfriend Jane Asher was announced; earlier that month, the whole complicated business of Apple first saw the light with the opening of the Apple shop at 94, Baker Street. This was an optimistic enterprise, an intended antidote to all the "bread hassles" of the recent

past, in which the lads hoped they could put ideals before money. Some hope.

January saw George back in India, playing with some Bombay musicians — part of this later appearing on the "Wonderwall Music" album. The following month, the other three joined him at the Maharishi's place in Rishikesh, and there they stayed until April. During this time "Lady Madonna" was released (March 15th). What was it about? Nobody was really sure, but everyone agreed that the words were very profound. It was a period in which people started theorizing about "significance" in rock lyrics — particularly those of the

Fab Four. This was eventually to reach the height of absurdity in all the 'Paul is dead' talk after the release of "Abbey Road".

Actually he was very much alive, and making his presence felt in many ways. Paul had always been the pretty boy of the group, but attention became even more heavily focused on him as he assumed the mantle of leadership, following the death of Epstein.

In April Apple Corps was launched, based at No. 3 Savile Row. It soon became the hang-out for parasites and the sort of people who are today known as liggers. But then that was the spirit of the times. The word bandied around was "freedom" — a nebulous concept that basically involved pretending to love everyone except policemen and men in suits. This universal love, which all hippies carried around inside them, curiously provided them with a moral excuse for doing almost anything they liked.

July 1968 was the month in which the film "Yellow Submarine" came out, to the acclaim of all who saw it. Ironically, the lads themselves had very little to do with it, writing only four new songs — "Only a Northern

Song", "All together Now", "Hey Bulldog" and "It's All Too Much". An unofficial source informs us that Her Majesty the Queen owns a videotape copy of the film, and good on her if she does, because it was excellent. The voices dubbed on to the soundtrack, by the way, were those of actors.

During the next month Paul and Jane provided a bit of copy for the gossip writers by splitting up. It was also the month for the first release on the Apple label — "Hey Jude" c/w "Revolution". A sing-along-with-the-chorus epic, it came as a marked improvement on "All You Need Is Love".

In November, the inevitable divorce of John and his wife Cynthia went through the courts and the first Apple L.P. was released. It was George's "Wonderwall Music", and is perhaps best forgotten. Another solo Beatle venture released that month was John-and-Yoko's "Unfinished Music No. 1 — Two Virgins", and though not so forgettable as "Wonderwall", this was simply because the peace-loving duo were featured stark nude on the front cover. The "music" has been characterised by one commentator as "a disjointed series of bird-calls, gastric accidents (in stereo), Yoko Ono squalling . . ." and so on.

The most important event in November, Beatles-wise, was the appearance of the White Album — officially entitled "The Beatles". Some feel it to be their most drug-influenced album; that's as may be. What is clear is that the individual songwriting of John, Paul and George was more identifiable than ever before: Lennon's "Revolution 1", "Happiness is a Warm Gun", "Sexy Sadie", "Yer Blues" and the best of the crop, "I'm So Tired" and "Dear Prudence". Paul's included, as ever, the most lyrically trivial and musically accomplished tracks — "Martha My Dear", "Ob-La-Di, Ob-La-Da", "Blackbird" and "Honey Pie", as well as "Rocky Raccoon", a



Paul and John: happier days before the Apple fiasco.



John, resting between takes in the studio.

comic western story. George's most celebrated contribution was undoubtedly "While My Guitar Gently Weeps". Because it was a double album, Ringo was allowed to sing on two tracks — "Don't Pass Me By" and "Goodnight". It was a great album, patchy, but with flashes of their very best moments on vinyl. The year ended with the release of "Yellow submarine" as an L.P.

Pipedream

And so into 1969. In January they began work at Twickenham Studios on "Let It Be", and this was the same month in which they did their famous last performance, on the roof of the Apple building at lunchtime on the 30th. A crowd of 500 people immediately gathered in the street below, blocking the traffic and annoying the constabulary, who made half-hearted attempts to stop the music. A few days later Allen Klein began nibbling into Apple, eventually to take up an unassailable position at the core. A month

after that, Eastman & Eastman (lawyers) were appointed as consultants to the Apple company, and the non-materialistic, artist-orientated firm began to look like the pipedream it had been all along. A little later, NEMS was acquired by Triumph Investment.

Musically, the first half of the year was pretty barren. Lennon's "Give Peace a Chance" surfaced in April, in the midst of the lie-in-bed-for-peace phase that he and Yoko were going through. It was quite definitely a period song, the slogan providing a handy peg for peace-lovers and anti-Vietnam campaigners everywhere to hang their kaftans on. Far superior was "Get Back" — an all-time great Beatles rocker, featuring Billy Preston on keyboards. Even the B-side ("Don't Let Me Down") was excellent in its way. What "Get Back" proved conclusively was that the boys could still get out there and stomp with the best of them.

Next month: Abbey Road and other stories.

ABC OF TECHNICAL TERMS

EQUALISATION

"Equalisation" controls are so called because they were originally developed to make up for deficiencies in early recording techniques — to equalise the sound recorded so that it was as close as possible to the original! Equalisation controls — Eq for short — still work in much the same basic fashion today, but the purpose for which they are used and the electronics that do the job have changed quite considerably. Basically what happens is that a segment of the audio frequency spectrum is filtered into an electrical circuit where it can either be amplified or attenuated by the turn of a control. Modern tone control circuitry uses active components to boost or cut the signals that passed into them — this being usually described by manufacturers as so-many-dB's of lift or cut.

The term 'Q' refers to breadth of the bandwidth that the control has an effect upon. A broad or wide 'Q' tone control, when turned full up or full down, would apply lift or cut over a bandwidth of at least one octave. A narrow or sharp 'Q' control might have effect over less than 1/3 of an octave.

The terms 'Bell response' and 'Shelving' refer to the shape of the lift or cut curve when mapped on a graph: Bell shape rises and falls around a centre frequency, Shelf type makes a dog leg curve up to maximum boost or cut at extreme bass or treble ends of the frequency spectrum.

'Equalisation' also refers to the calibration of tape recorders: their frequency response is shaped by semi-fixed tone controls in order to suit a particular reference standard or a particular type of tape. The adjustment of tape recorder Eq controls is very critical and should not be attempted unless you've been trained how to do it!

EXPOTENTIAL

As in Exponential Flare Horn. Technically, the exponential is the rate of flare expansion in between that of the conical and hyperbolic. The conical expands fastest, the hyperbolic expands slowest, and the exponential flare lies between the two. Given a set throat area and mouth area, the horn flare with the fastest expansion rate will exhibit the lowest relative rise in acoustic radiation resistance when compared to the cutoff frequency determined by the horn's mouth area (the lowest audio frequency that the horn is capable of amplifying). What this all means is that, in terms of a low frequency horn (like in P.A. system), the hyperbolic type of flare will be working at maximum efficiency almost as soon as it is able to reproduce sound, because it exhibits a high radiation resistance. Unfortunately for P.A. bass bin designers, the

smaller the internal diameter of the horn at or near the throat area, the more distortion in sound that is introduced by the horn itself; thus, whilst being highly efficient in the bass region, the hyperbolic flare is hardly suited for high-powered audio use. As the conical flare is extremely inefficient at or near its cut-off frequency, this type is of no practical use to the designer either! The exponential, which combines a useful degree of radiation resistance with an acceptable amount of distortion at the horn throat, has thus become the standard flare for use in low frequency horns.

N.B. The above is primarily of academic interest: always judge with your ears first when buying any loudspeaker enclosure!

EXPANDER

A term that variously used and abused in describing studio equipment. Basically an Expander increases the useful dynamic range of recorded sound: this means that the range between quietest and loudest sounds that may effectively be used for recording (e.g. without tape hiss and background noise masking the quietest passages) is enlarged.

Expander gates are modifications of the above, the 'Gate' suffix meaning that quiet sounds below a preset level are progressively attenuated; the 'Gate' setting will be adjusted to shut off at the residual noise level of the tape machines and ancillary equipment that it is intended to work in conjunction with.

ERGONOMIC

The layout of controls (on a mixer, for example) that is organised so that the most frequently used controls are closest to the operator's hands and/or easiest to find. Good Ergonomic Design should, within reason, be capable of reducing an 'unmanageable' control complement to one that is functional for day to day use.

ELECTROSTATIC (LOUDSPEAKER)

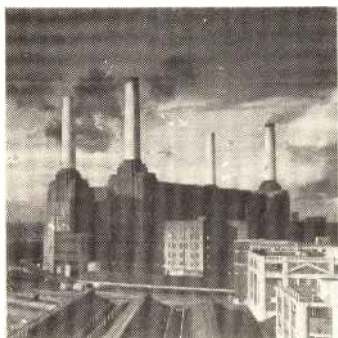
The electrostatic loudspeaker works on the following principle: a moveable electrode is held very close to a fixed electrode, but is insulated from direct contact with it. A unidirectional polarising voltage which is fixed in strength is applied to the two electrode plates, and the signal from the amplifier (which is also a voltage), is superimposed upon the polarising voltage. The polarising voltage is necessary to prevent the loudspeaker doubling the frequency that is to be reproduced (making it an octave higher). The polarising voltage required is fairly high, so most electrostatic speakers like the Quad ESL's are provided with their own power supply for this purpose.

COMING NEXT MONTH

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album reviews

ALBUM OF THE MONTH



PINK FLOYD ANIMALS HARVEST SHVL 815

'Animals' came into our offices on the very last day before we closed for press on the March issue, and we believed it would be unfair — on you, us, and the Floyd — to publish a review of such an important album based on only a few cursory listenings. I apologise, therefore, for its absence from the pages of March's issue, but feel sure you will appreciate the reasons for the delay.

All the more amazing, then, is the fact that I can recommend this as Album of the Month — as well as of last month. Many of you will have bought it already, having placed orders some eighteen months ago, but I don't feel that is significant. 'Animals' is such a landmark in rock music that it would qualify for serious comment had it been given to the entire population as part of the Silver Jubilee celebrations entirely free of charge.

'Animals' proves unconditionally that it is possible to make an album better than the best. If 'Dark Side of the Moon' has been the yardstick by which to measure Floyd's musical enterprises — thereby causing the downfall of 'Wish You Were Here', (which incidentally is a far better album than it has ever been given credit for) — then 'Animals' reaches out far beyond, breaking a lot of new ground, and surpassing all established precedents.

No band, artist, dancer, com-

poser, politician, tactician, explorer or philosopher has ever escaped being credited with a finest hour; the Floyd have had several and 'Animals' is 1977's pinnacle. Alexander the Great said 'One must live as if it would be for ever, and as if one might die each moment. Always both at once.' The Floyd are begging to be judged by the same criterion.

Perhaps you may feel this has nothing to do with the music. In many ways, what the Floyd have done has little to do with music. That they have chosen to speak through the structure of chord sequences and the restrictions of electronic technology — and you can be sure that, despite the awesome array of equipment explained in last month's Beat, they themselves must feel gagged and tied by the lack of physical help that prevails, as Leonardo was frustrated by the lack of metallurgical information, or Michaelangelo by the absence of paint technology — is one important lesson to be learnt from living with the album for more than a month. Because we don't happen to speak their language now means that they are forced to perfect the only medium we both have knowledge of — sounds themselves. But possibly that's another story.

The mechanical parts then — the music. 'Animals' overall is basically the perfection of ideas, themes, and feelings of which



Gilmour . . . vicious.

all the Pink Floyd's previous albums have given us a preview. In simple terms, the forms are the same, and recognisable. The uncomplicated acoustic guitar and voice, recorded perfectly, combine to provide a soft melody, the memory of which lasts through the whole album, to sound familiar during the reprise at the very end of Side 2 and yet you'd only have heard it once before. 'Animals' displays all the viciousness and untidiness of lyrical content that Waters has become associated with over the past ten years. He has gathered together all the word games which previously he only played at, to create a statement sustaining right through the 40 minute period. "Bus stop, rat bag, ha ha charade you are. You fucked up old hag, ha ha charade you are." The charade itself is all so obvious.

The vocals are friendly, yet spit out some of Waters' most vicious and attacking lyrics with consummate ease. The vocals are, perhaps for the first time in Floyd's career, demandingly important. The drums and bass are running alongside all the way through — displaying an affinity for each other and for the music in hand which just doesn't exist in any other band. It just doesn't matter any more that there are better drummers, and more adept bass players. You could notate every beat and every bar, and get Stanley Clarke and Ginger Baker, or Bruce and Mike Shrieve to repeat it, and it would be a feelingless void. While the classic composer wrote for musicians, the Floyd have written for themselves: and realised it, which is where the difference might lie.

The keyboards float along, and the player is more important — no flashing from sound to sound in search of the available technical extremes — here Rick Wright is the keyboards, his instruments the servants, in contradiction of the now more usual instruments themselves controlling their hypnotised slaves. The right keyboard sound is there at the right time: piano, electric piano, synth, string machine and organ — all there, instinctively.

The guitar is magnificent, majestic and mauling. If there is to be a particular area of worship, Gilmour stands in the limelight. Nobody, least of all Gilmour, has ever played like this before, so involved with the statement, and so disinterested in his instrument.

Gilmour is not the fastest,

funkiest, flashiest or fantastic guitar player in the world — many stand on the ladder above him; none of them could even plug the jack in with his band, on this album. During my initial listening periods I concentrated heavily on Gilmour's contribution, and I now feel most strongly that it must be seen *in* context. Out of context he plays manically, viciously, leaping on his chords, almost demented, breaking for sharp, treble runs, or for mighty harmonics sliding down from the 20th fret. In context, he is saying just what needs to be said.

So, to the album as it is, the piece of black plastic with a hole in the middle. 'Animals' opens with 'Pigs on the Wing (Part One)', which is a short, one acoustic guitar, one voice song: the guitar is immaculately transferred to ferrite, you can almost feel the wood resonate. Dogs occupies the rest of the side, a long multi-versed piece, with long instrumental breaks, heavy guitar breaks leading back to the voice, relentlessly, before diving into a final set of rhetorical questions — 'Who was only a stranger at home? Who was ground down in the end? Who was found dead on the phone?'

'Pigs (Three different ones)' opens side two, Gilmour again majestic and leading before the immaculately lazy yet tight harmonies move in spitting out the words; again long instrumental breaks create gorges which are bridged as the next pig is lashed. 'Sheep' is the most demanding number; from ba-bas and electric piano it plunges into a repeating bass octave — several Floyds old — with Mason rocking on fast and tight, doubling the bar incessantly, till Gilmour leaps onto the fretboard, barre chords smashed, heavy and unforgiving. The lyrics lash 'A look of terminal shock in your eyes', and the



Waters . . . attacking.

movement slows, the keyboards play, the guitar attacks again; then Vocoded voices start the 23rd Psalm, turned brilliantly into a sheep's funeral statement. The voices, synthesizers and guitar all return before the final track, 'Pigs on the Wing (Part 2)' tells you you have heard it before, but where — on side one? or in your head somewhere?

So, that's a small introduction to 'Animals'. It is undoubtedly Floyd's best album to date — but I've got to refrain from labelling it. I feel confident this one has 'Been lived as if for ever, and as if it might die each moment'. To compare it with 'Dark Side of the Moon' is doing an injustice to both. 'Animals' doesn't make 'Dark Side' a worse album, any more than 'Animals' is made better by surpassing 'Dark Side'. 'Animals' is as new to listen to as Arnold Layne was to our then ill informed ears. It is important simply because it's incredible music, and therefore, should be heard. Floyd fans should be as amazed as any newcomer to their music.

Floyd are now in the untouchable league in their own field — but I just happen to feel the field is much bigger than most would admit to. 'Animals' covers the entire spectrum. One hell of an album from one hell of a band — keep a second copy for your future. T.V.S.

**DAVID BOWIE
LOW
RCA PL13020**

By a rather disturbing coincidence I came across these lines in a book whilst listening to "Low" for the first time: "Because his consciousness has evolved too fast, man has lost contact with his real identity. When his inner pressure is low



— when he is in a state of boredom or aimlessness — he is aware only of the most superficial level of his identity." The italics are mine, but this snippet says a lot about David's obsessions. He is a frightening figure because he regards the exteriors of people as

meaningless. His joke is constantly to change his appearance and to watch the resultant confusion of others, and the way that his admirers change with him. Having decided that the exterior is an illusion — that we have innumerable facets to ourselves which we normally never show, even to ourselves — he reaches no further conclusion. It is merely depressing. His feeling seems to be that we are no more than a miserable stew — a combination of heredity and experience; this is the feeling of his admirers too (though presumably not the ones who just like his fashions).

The film "The Man Who Fell To Earth" hinted at something else, but was ultimately a pessimistic comment; it hinted that we might once have had a greater purpose, but have been corrupted and forgotten it. Hence the barrenness and sterility of our existence. David can see no way out.

It is necessary to set the stage in this way before talking about the music of "Low". Bowie is the only rock musician currently involved in philosophizing about the present age; everyone else is encouraging us to git up, git down, uh uh, shake a tail feather, etc. Do anything but think, which was something we almost began to do in the 'sixties. On the other hand, perhaps I'm just playing for time. The music evokes impressions and memories — the sort of music to be used in film soundtracks. But it's hard to talk about. It rivets the attention — it almost demands that you think. But what can you say when your mind is full of images of despair and desolation?

Curiously enough, the desolation is beautiful without being melancholy. It is something less sentimental than that. Part of this effect is achieved by means of synthesizers, which are used more skilfully on "Low" than on any other album I can remember. Brian Eno, of course, plays on all but four of the tracks. The other musicians are Carlos Alomar (guitar), Dennis Davis (percussion), George Murray (bass) and Roy Young (piano), plus guest appearances by various people, including Iggy.

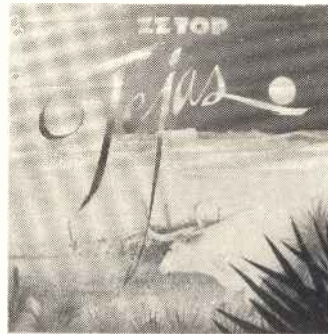
Side one is basically the "song" side. It centres around the futility of our activities: e.g. lust ("What in the World"), marriage ("Be My Wife") and work ("A New Career in a New Town" — which appropriately has no words). The atmosphere is subtly de-humanized with

electronic effects, but the songs drive on relentlessly. "Sometimes you get so lonely, sometimes you get nowhere . . ." he sings on "Be My Wife" in a stupid flat cockney voice. "A New Career", the instrumental which closes the first side, paves the way for the really important part of "Low", the four masterpieces of emptiness on the other side.

"Warszawa" is a truly miserable affair. Music to commit suicide by, the ultimate in negativity. David sings, but the words are those of a foreign language. Is he trying to tell us something? "Art Decade" is a little faster in rhythm, and "Weeping Wall" a little faster still. But it all culminates in "Subterraneans" with its slow ghostly voices, no longer human. P.D.

**ZZ TOP
TEJAS
DECCA — LONDON LDU1**

Waa-aal, if it ain't that ornery shitkickin' lil' ol' band from Texas with a hot new cookin' pot cowl'd Tejas. For anybody over here not yet up with the Top there's three of 'em — Billy Gibbons, vocals and guitar (plus occasional harmonica and fiddle), Dusty Hill, vocals and bass, and Frank Beard, drums and



despite rocking very hard are not as well known as they should be. Past efforts like "Fandango" have kept it coming at breakneck speed, and incredible as it may seem to fans of the group, Tejas couples this with a more laid-back rendition of a little blues and R'n'B.

The first track, "It's Only Love", is derivative and proud of it, with the opening lick coming straight from the Stones circa "Sticky Fingers" and "Exile on Main Street". In other words, no messing about with fancy frills. This cuts right into "Arrested For Driving While Blind", a nifty 4/4 . . . "When you're driving down the highway at night and you're feelin' that wild turkey's bite, don't give Johnny Walker a ride . . . you could say we was out of our mind, and let me tell you we

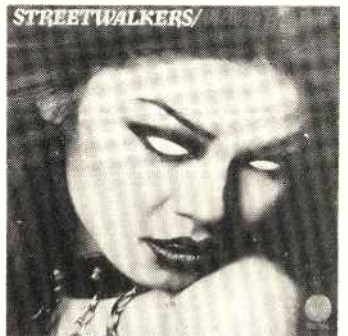
were flying while blind . . ."

These two, with "Enjoy and Get It On", are the best tracks on the side, no doubt something to do with the fact that the verses are given a bit of instrumental air between them; a track like "Snappy Kakkie", on the other hand, needs a bit more elbow room with Gibbons' vocals starting out a bit cramped and restricted. Side Two keeps remembering the country roots — "Ten Dollar Man", "Pan Am Highway Blues", "Avalon Hideaway", "Asleep in the Desert", all so as you don't forget in that neck of the woods they sleep with their spurs on.

Yeah, sure plenty of it is clichéd, and a fair few sections remind you of other music — Fleetwood Mac riff here, Johnny Winter scream here, Ian Paice drum line here, Ten Years After boogie lick there, but it emerges triumphant from the melting pot as ZZ Top. Top are back in the saddle, and soundin' the way a mean three-piece should. C.S.

**STREETWALKERS
VICIOUS BUT FAIR
VERTIGO 9102 013**

"Vicious But Fair" is the first waxing from the revamped Streetwalkers, and easily takes its place alongside last year's "Red Card". Several critics have been hesitant about it, however, and this is quite understandable; the songs of Chapman-Whitney do not always get your foot tapping straight away. It's the kind of music that you don't even begin to recognize properly until the sixth listen; and this is invariably a good sign. We all have albums at home that we thought were brilliant the first ten times through. After the tenth hearing, the novelty often



proves itself to be no more than novelty, and it begins to gather dust.

"Vicious But Fair" is definitely a more relaxed affair than "Red Card" — the latter seemed to me a little forced, perhaps even tense. The new boys were chosen largely for their temperament (so we are

album reviews

told) and it has clearly paid off here. The music swings a bit more, the guitars are not quite as gritty, Roger Chapman's voice does not strain quite so fiercely at the notes. It is also pleasant to hear Brian Johnstone's contributions on "Dice Man" and "Cross-Time Woman"; his keyboards have certainly filled out and mellowed the sound. Bobby Tench is a lot more at home, and David Dowle (drums) and Mickey Feat (bass) do exactly what is required of them.

All this may give the impression that the Streetwalkers have quietened down somewhat. Not so. They cook pretty damn hot on "Mama Was Mad" and "Can't Come In". Their live act still includes "Burlesque" (or did at their very fine Roundhouse gig before Christmas) and many other stompers; Roger still smashes seven tambourines in an evening. No. The difference now is that they are not afraid to relax. The evidence for this appears on "But You're Beautiful", "Belle Star"—a par-

ticularly nice Charlie Whitney song — and "Cross-Time Woman". Again, Johnstone has been allowed "to enrich the sound and to give the guitar players more creative room", as the record company's handout is at pains to tell us.

If there is any adverse criticism to make, it would be that, in songwriting with gigs rather than albums in mind, they sometimes shy away from taking risks (two verses, chorus, verse, lead break, chorus, etc). And I think we could have done without boring old Mel Collins, who is beginning to sound like he should be in Wings.

But these are not fundamental weaknesses. "Vicious But Fair" is a firm foundation on which the Streetwalkers may begin to build the reputation they deserve. P.D.

STATUS QUO LIVE VERTIGO 6641 580

So what is there left to say about Quo that hasn't been said in abundance. Long established as our leading band in the



'boogie for the people' class, Live comes from three nights, as hectic as always, from Glasgow's famous Apollo Theatre, recorded at the end of October with the Stones mobile. Jackie Lynton, in a state of near hysteria, introduces the band and they go straight into the 'Evenin', everybody orl right?' routine, and right on with "Junior's Wailing".

Live highlights one of several remarkable facts about Quo; in a double album containing fifteen tracks, a mere three are non-group compositions. They are the opening "Junior's Wailing" (White-Pugh), "Bye Bye Johnny" (Berry) and the final "Roadhouse Blues" (Doors).

The first two are steamrolled into the Quo sound, the last strangely enough meets the Doors somewhere in the middle, with Quo's ever ready road manager and sometime fifth band member Bob Young stepping in to fill the harmonica breach. Besides this are such numbers as "Rain" and "Roll Over Lay Down", all pretty faithful to their previous existences and spiked up from time to time with the slicing guitar break as much a part of the Quo sound as the mighty rhythm of boogie.

So it's all happening. Live is going to shift; the partisan Quo fans will snaffle it up as the new embossed reprint of their bible, while the remainder will grab it as a concise and energetic anthology of the band's rockin' days 'n' nights. Four sides of Quo is a lot of music, so go easy there. C.S.

GONG GAZEUSE! VIRGIN V2074

The days of woolly hats and being silly on stage seem much longer ago than they actually are. Gong have evolved into their current "bag" with great credit, having successfully changed their image without losing their identity. The new "bag" is 95% jazz, with the occasional nod to rock in Allan Holdsworth's guitar playing and the drumming of Pierre Moerlen; in fact these two are

the musicians who stand out particularly on "Gazeuse", since between them they not only wrote all the tracks but one, but also take the honours for pure musicianship.

If one has to find an adjective to describe the album as a whole, I think it would be "refreshing". Gong always avoid clichés: examples of this are Moerlen's drum solo at the end of "Percolations" and Didier Malherbe's flute excursions on "Shadows Of". Rock musicians tend to structure what they play by use of the slow-build-up technique, followed by the Ginger-Baker-in-a-china-shop ending. Understatement, by and large, is non-existent. Taking their cue from jazz, however, and knowing that the music is good enough to stand up by itself, Gong have come up with what is, for me, their best album to date.



Holdsworth makes his presence felt at once on "Expresso", a tune that swings easily in 5/4 and also allows the excellent Mireille Bauer to display her talents on vibes and marimba. "Night Illusion" is a short piece by Holdsworth with a heavy riff as its basis, this diffusing into a slower melody. "Percolations" is the most percussively based tune, beginning with some tasteful slow pedal steel guitar chords, continuing with a duet of riffing marimbas, and ending with Moerlen's drum solo. Credit is due here to the recording engineers, who have got an amazingly clear sound on the kit, also making dextrous use of echo — adding a little, taking away a little to emphasize the variations of the solo. It ends quietly with the drums alone — as it should, since only corny bands polish off the end of a drum solo with a quick restatement of theme and a crashing final chord.

"Shadow Of" begins the second side; beginning in a similar fashion to "Night Illusions" it gives Malherbe a chance to stretch out on flute. Again, his solo is thoughtful and relaxed. Holdsworth plays some



Quo . . . boogie, boogie and more boogie.

inspired lead guitar, using the tremolo arm to good effect. He is no slouch on acoustic either, as we discover towards the end of the track, which for some reason ends and then restarts. "Esnuria" is a more vigorous piece, whilst "Mireille", the final track, allows Francis Moze to step out of the shadows and play piano.

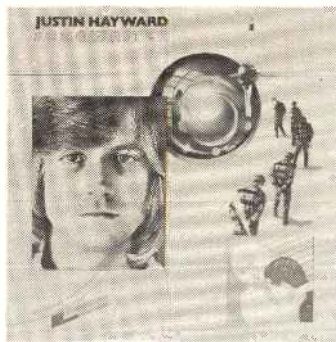
Little Bob Story are considered by many to be France's best rock band, but my vote for the bands-in-general award goes to Gong. P.D.

JUSTIN HAYWARD SONGWRITER DERAM SDL 15

Another album which arrived just too late to halt the presses which were beginning to spew the March issue into neat bundles ready for delivery, so by the time you get to read this, it'll probably be entering the charts — the album, fools, not the reviews! Still, that doesn't mean it shouldn't get a look in. After last month's undisguised ravings over John Lodge's 'Natural Avenue' there are some (in the office too) who are wondering how I will wriggle out of the praise dilemma — well, folks, no problem! 'Songwriter' is yet another solo piece in the Moodies' jigsaw, offering another chance to dissect the overall feel, while standing in its own right.

Justin Hayward, by writing and recording this album, has put himself free of any ties that remained with the Moodies, and is asking to be judged in that light — perhaps, fortunately, that is an impossible request. His voice, his style of writing, the very distinct sound of his Gibson, still coupled with the unmistakable hallmarks of Tony Clarke's production, make it impossible for anyone to listen to this collection of songs as if they had come from an unknown artist without the pedigree undeniably associated with the Moodies.

'Songwriter' opens with 'Tightrope', which appears to be a song about the Moodies, the touring days and the problems that they created. It's rather like dipping into the pool on the first day of summer — refreshing and familiar, even though many months have passed since the water last swirled around your body. Justin's guitar is predominant, lying alongside the voice — but perhaps it really is the voice which stamps Moodies through the speakers — remembering this is the first occasion on which it's been possible to assess his contribution to one of the most suc-



cessful sounds of our lifetimes. In comparison with John Lodge — which may be unfair — suffice to say that Justin is a singer and a songwriter — John more a songwriter who sings.

The first side has a number of really excellent examples of this combination of being able not only to write the songs, but also to deliver them faultlessly. 'Country Girl', with some excellent support signing from Aj Webber, is reminiscent of some very early sixties singles given the benefit of the production and recording techniques available today, and the final track on Side 1 — 'Lonely Room', the single — is just a revived Moodies' hit. That's not meant to sound derogatory. It has a soulful verse, followed by a catchy, powerful chorus, some fine harmonies, and the ever-present, slightly distorted, full, rich guitar sound which has become his trademark as a musician.

Flip the item over, and side 2 continues with 'Lay it on me' — "I get a yearning when the sun goes down to hold your body close to mine", which is followed by 'Stage Door' a song story about the debut on stage — reminds me of Beatles in places, and that can't be bad! 'Raised on Love' has received some pretty lousy press — well, it's not going to get lousy press here. The adverse comments can only have come from reviewers looking at the song out of the context of its ancestry. The Moodies have always been into what could be called outmoded and simplistic subjects — all 'Raised on Love' has to say is said in the beautifully uncomplicated melody, tight recording and natural children's voices — love to have written it myself! 'Doin' Time' carries some mean guitar, as close to rock as Justin is likely to get, and 'Nostradamus', the closing track, takes some time to get into, but worth it if you can spare it. It features the full-blown Moodies' orchestration behind the acoustic guitar stroke, reminiscent of very early period — Threshold stuff this.

Well, that's the album. I personally think it's great, but that's too subjective unless examined more closely. Criticisms of the sound have centred around whether it's musically 'valid' — is it 'progressive'. Of course it isn't — not in the sense that it's saying anything musically that hasn't been said in one form or another before. That can hardly be the point. The Moodies, every member of them, and Justin Hayward in particular, were, and are about *songs*; about putting words to melodies; about finding feelings in established thinking on orchestration which has previously been cold and clinical; about creating illusions of depth, and realities of grandeur. If it's not 'progressive' and that is a criticism, then the critics are blind, not the musicians. Change, for the sake of change, is as retrogressive as no change at all.

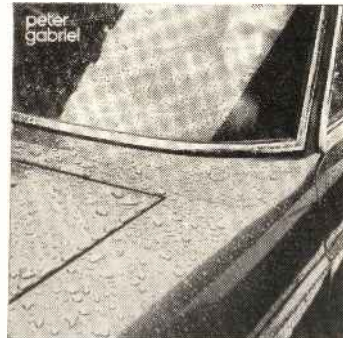
If I were to make some observations on what this album teaches us about the Moodies, I would be forced to say the Moody Blues should be thinking about getting it back together again. Justin needs some of John's ideas; John needs Justin's vocals and guitar; and the band needs to think about it. But that's a different matter. For a first solo album it's a killer. If you dug the band, you'll dig its singer and guitarist. If you didn't, it's skin off your own nose. I would add, in passing, that the Press Release we received with this album stank. Please Decca, remember the Moodies not only filled the coffers, but also managed to establish a collective identity.

T.V.S.

PETER GABRIEL PETER GABRIEL CHARISMA CDS 4006

When I first heard this album, sitting in the office of Peter's publicist, the songs struck me as pleasant without being particularly striking or unusual. That impression was dispelled by subsequent hearings. In fact, the more I hear "Peter Gabriel", the more strange and puzzling it becomes. The diversity of the material means that it is less accessible than it might have been if Gabriel still fronted a band. As it is, this is very much a solo effort, the other musicians acting purely as session players. Bob Ezrin's production lives up to expectation in all respects except one: the vocals are consistently indistinct. Of course, this wouldn't normally matter, but Gabriel's lyrics are always worth hearing, and it is very frustrating

to find yourself straining your ears to discover what the songs are about. True to the rule that the best lyrics are never printed on the sleeve, we are denied even this consolation. Worst offenders for inaudible words are most of the songs on the second side — "Slowburn", "Down the Dolce Vita" and "Waiting for the Big One", the latter hampered even further by Peter's impression of a stupid American with a lisp.



"Moribund the Burgermeister" is, as far as I can make out, about a medieval plague, and contains a sinister promise, grunted after the line "no one will tell what all this is about, but I — WILL — FIND — OUT!". The following track is "Solsbury Hill" — the best composition on the album, along with the final "Humdrum". "Excuse Me" includes a barber-shop chorus, whilst the rest of the song is accompanied by banjo (courtesy of Bob Fripp) and rinky-dink piano. Gabriel is certainly not scared of using styles he could never have tried with Genesis — on "Waiting for the Big One" there is a slow-blues sequence, which gives Steve Hunter the opportunity to let rip with some searing lead guitar.

This is a mixed effort, but a brave one considering the strong identification most people still have of Peter with Genesis. I look forward to hearing more when he has settled down with the musicians and put some work into touring.

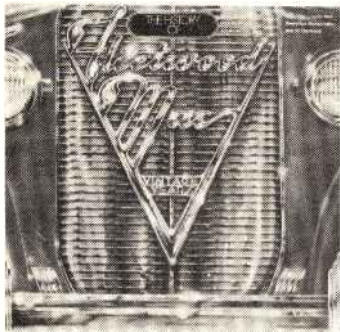
P.D.

THE HISTORY OF FLEETWOOD MAC VINTAGE YEARS CBS 88227

The previous Fleetwood Mac album to emerge from the CBS files was the Original/English Rose set in their series of Twofers (two for the price of one, a mutually satisfactory way of unloading and collecting older material). As those were the very years during which the 'classic' material was recorded it is not surprising that there is a fair deal of overlap on the tracks — eight to be precise.

album reviews

Thus people who have already pounced on English Rose may already be sated; others, however, should welcome the opportunity to pick up on what is more or less the key to the Sixties' blues movement in Britain. Indeed, unlike so many Dad's Army tracks masquerading as Best Of's, the Vintage Years proves to be exactly that, stopping just short of the Green Manalishi



era, the recognised pivot between the then and the now. (The now, incidentally, is Rumours and will no doubt play a large part in the band's new push on the home market — over to the review somewhere in this area).

The set breaks down into three or four musical compartments — the hard swinging performances originally tailor made for the club scene — Messin' Round, Lazy Poker Blues, Shake Your Moneymaker and Evening Boogie. All the tracks fire off from the same base, glorious remakes of each other, and constitute the first facet of the Fleetwood Mac Sound.

The second comprises the more classically orientated slow blues pieces, and these — If You Be My Baby, Something Inside of Me, Just the Blues, The Big Boat — all feature the lazy laments of the backing instruments while Peter Green alternates his plaintive vocals with the answering guitar. These solos remain distinctive to this day, and proud of their family tree. Eric Clapton's guitar on Sitting On Top Of the World is an obvious counterpart in terms of the crisp archetypal lead break in blues and boogie.

Jeremy Spencer's slide guitar, heavily influenced by Elmore James, takes a few tracks to have a go in the saddle — there's James' own Dust My Broom, Need Your Love Tonight, Coming Home, I've Lost My Baby — and they're all pertinent reminders that the band housed a fair old helping of music. Some icing on some cake.

Honking sax bows out to more refined string backing, and we find Peter Green wearing yet another very visible cap, this time producing his own version of the B. B. King delivery. Both vocals and guitar are sparse (Need Your Love, Love That Burns) and when they cut in on the quiet backing they stand out in sharp profile. If it seems grossly unfair to stuff Peter Green into 'bags' like that, it is merely a convenience as the bags were made to his own design in the first place.

The Vintage Years is rounded off by the more well known tracks; Black Magic Woman, Albatross, Jigsaw Puzzle Blues and the more modern styled Man of the World. It is faintly ironic that these tracks played the greater part in the fame of the group outside the loyal circle of devoted followers when most of them (Albatross especially) were well off the beaten track of the up-and-at-'em 4/4 killers.

Well then, that's the vintage years, and it's a mandatory acquisition on any one of several counts; good music, classic blues, a vital history lesson, Peter Green and Fleetwood Mac. . . . C.S.

NILS LOFGREN I CAME TO DANCE A&M AMLH 64628

Nils may well have come to dance, but as yet he's not sure of his own footwork and he certainly hasn't found a satisfactory partner to move with. Nils' two earlier solo efforts both showed promise — promise of a real scorcher of a record, but 'I came to Dance' isn't the one. It's still promising, but it so nearly delivers that the next one will still be bought. If *that* doesn't deliver then he's going to be in trouble.

'I came to Dance' rocks and

gets it on in places, but it's too sparse and thin, sticking to the basic five piece line up of guitar, rhythm, bass, drums and piano, and Nils doesn't really let himself go. He puts in some nifty riffs, but never holds them together for long enough, never puts the foot right down, always



sounds as if the next corner is tighter than it turns out to be.

The melodies are fine throughout, but Nils doesn't seem to get right behind the lyrics at times, and the spoken break in the title cut really should have been the subject of a couple more takes in the studio. He has the knack of throwing away a good line as if he didn't believe it in himself. 'To be a Dreamer' is probably the most satisfying track on the album, getting you swaying with a real rocking beat, with a laid back guitar line trebling along at the back of the mix over the piano and some tight harmonies, before breaking into some singing picked sustain lines as the drums pick up speed. Great rocky stuff.

Still, I came away with the impression that he's still not sure of the Nils Lofgren that looks like a too-old to punk — too young to rock guitarist who must wish he could get himself back behind the piano sometimes.

Just think back to the opening bars of the Neil Young classic, Southern Man, and remember Nils is a fine keyboard player as well. A double talent in fact, that doesn't quite make it on this showing. Again, perhaps next time. T.V.S.

FLEETWOOD MAC RUMOURS WARNER BROS. K56344

It's unfortunate that we in England will not be able to savour this album as fully as they can in California. The ideal surroundings are as follows: a car that cruises at a smooth 80, a long coastal highway, a beautiful warm day in deepest summer and a cigarette whose contents are not altogether legal. This is a scene you must be able to conjure up if you wish

to understand the circumstances that are necessary to produce an album like this — a product of the young, the rich and the beautiful. "Rumours" is so Californian it almost gives you a suntan.

The concept of car-driving music is one that has not quite hit this country yet, but we are all familiar with certain songs that take on greater power and singalongability when coupled with the rhythms of a car engine. In America, where they have radio that you can listen to without feeling ill, it is possible to drive for long distances and hear good music all the way. Hence an album like "Rumours" will be air-played so heavily (as their last was) that its gently insidious rhythms and melodies will worm themselves into your consciousness until you are forced to buy it.

If possible, the new album is even catchier than their last. Those steady Mick Fleetwood off-beats, so reminiscent of "Madge" on the old band's "Then Play On" album, drive the fast tracks relentlessly and act as the engine, powering songs that could so easily slip into Eagles-style limpness. In fact it is the power of the Fleetwood/McVie rhythm section and the essential bluesiness of Christine McVie that make the band exciting instead of simply another golden bowlful of California sunshine. Guitarist Lindsey Buckingham is forced to muscle up in the face of this



determined British onslaught, whilst the voice of Stevie Nicks acquires a slightly harder edge than it had on the original Buckingham-Nicks album (now, by the way, re-released on Polydor).

Most instantly appealing of the compositions on "Rumours" are "Go Your Own Way" and "The Chain". The former is their current single, and the latter ought to be their next. Every track without exception would be — and probably is — a wow on stage; the whole album has a far more live feel to it than the previous effort, and this is hardly sur-

prising, since "Fleetwood Mac" was recorded only about two weeks after the formation of the band, and before they had played a single gig together. One can imagine the effect of these newer songs on an audience of devotees: each is calculated to build from quiet menace into a pounding climax, each has a naggingly insistent hook-line. Each, in fact, is the perfectly tailored song — restrained in the right places and allowed to flow out at the ends. Here there are eleven songs of various moods, from the slow pain of "Oh Daddy" (which goes nicely with the Sugar Daddy of the last album — also by Christine) to the energetic stomping of "Second Hand News", which is the opener for side one. "Dreams" is a Nicks composition and sounds a little Eagle-ish, but with more drama and sincerity than those lads seem able to manage. With music as ultimately satisfying as this, the words to the songs don't really matter. We can therefore forgive lyrics which say "Sweet wonderful you/You make me happy with the things you do . . ." or "You say you love me but you don't know/You got me rocking and a-reeling . . ."

Mac are the ultimate in soft rock. "Rumours" only underlines the fact. There are no orchestras here, no choirs, no guest musicians. They can do it on their own. P.D.

**PROCUL HARUM
SOMETHING MAGIC
CHRYSALIS CHR1130**

The tenth album from these grand old men of rock in as many years cannot be described in superlatives, but it would be wrong to regard this as a symptom of musical decline. You have to look at these things in perspective: if "Something Magic" was a debut album from a group of previous unknowns,



how differently we would listen to it. This is always the problem with well established bands: the more established they are, the more they become easy targets for the shafts of "music critics".

That said, the album has a very definite atmosphere to it, well captured by the gothic, surreal illustration on the sleeve. An underlying menace has always been a feature of Procul's tunes, but never more so than here. And this is one of the indications of a mature band. With a large cannon of material behind them the way is open for greater subtlety, since we are already familiar with the various obsessions, affectations and sense of humour the band carry along with them.

The title track is what you might call an "instant classic" — typically gloomy Reid lyrics and a vocal line meshing in consummate taste with the orchestra. Yes, this flourishes all the band's trademarks in your face. Typical without being in the least corny. That takes style. "Skating on Thin Ice" is the best track on the side, with some truly admirable sound effects on synth and phased snare drum. It is also the best orchestrated of all the songs — congratulations to bassist Chris Copping here. The rest of the side is also well up to scratch, though not remarkable. "Wizard Man", for example, is their single and includes some thin Dylan-style organ from Pete Solley.

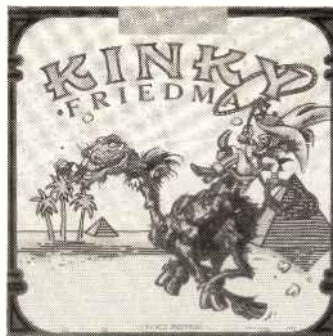
The entire second side is taken up with the epic "Worm and the Tree", and it is here that things begin to go wrong. Gary Brooker does not sing the words but speaks them in a solemn, strident, almost schoolmasterly tone. But is there a moral or a meaning? the press handout asks. I don't know. Whether there is or not doesn't really matter though, because let's face it, the words are pure doggerel. How about this for a sample: "Now years may have passed since this tale I have told/Yet the truth of this story does still seem to hold . . ." Oh, come on, Keith — you can do better than that. And often Brooker's inspiration too seems to fail him, viz the corny descending chord sequence in the second part of the story. In the last bit, however, there is much pulling up of socks as the orchestra comes striding to the rescue, and things generally finish on a positive note, though the ominous little opening phrase on the high notes of the piano creep in at the end. But what does it all mean? O.K. It's a fable, but it's still doggerel. There's no getting away from it.

On the other hand we may all snap our fingers one day, about three years after buying the album, as the mystery suddenly becomes clear in a flash of in-

spiration. Until that time, "Something Magic" doesn't quite live up to its name but will at least keep your foot tapping for 40 minutes. P.D.

**KINKY FRIEDMAN
LASSO FROM EL PASO
EPC 81640**

Usually I find musical comedy (or comic music) as successful as running a bicycle at Indianapolis, but I must confess to more than a whisper-snigger at this latest offering from the extraordinary Kinky Friedman. Anyone who can write songs with titles like 'They Ain't Making Jews Like Jesus Anymore' and 'Something's Wrong With The Beaver' (both from earlier albums) certainly has something going for him — deciding what, though, is the crucial question. Still, I'm not going to answer it — merely tell you if you need a shot-in-the-



arm, a small slice of humour gushing from the speakers, or simply relief from the altogether over-seriousness of the whole damn scene, shuffle out and add this one to your collection. Kinky's music is refreshing, his delivery subtle, his lyrics outrageous, his enjoyment undeniable, and the whole shooting match a revelry of V-signs aimed directly at us.

Kinky was a special guest on Dylan's Rolling Thunder Review which splashed around the States some time back, and the album opens with a live version of 'Sold American' which includes as 'backing musicians' Mick Ronson and Ron Wood, and elsewhere on the record Roger McGuinn, Eric Clapton and Bob Dylan appear, with the starring role of 'The Voice of Jesus' (on a track entitled 'Men's Room in L.A.') delivered by Ringo Starr.

Yeah, sure is a bizarre collection of people, on a bizarre collection of songs, but then Kinky's not an ordinary person. The first side gets you wound up nicely and then slaps you in the face with a really sad beautifully sung ballad — but that's just part of Kinky's refreshing approach to music. Really, this will

never be an album to remember as a masterpiece of contemporary statement, but next time the girlfriend walks off with the local policeman, or the cat's sick all over the priceless Afghan carpet, or someone rips off the Fender — ignore the blues, and slip this platter on to the deck. Works wonders, and lasts longer than Guinness.

T.V.S.

**DUNCAN MACKAY
SCORE
WHITE LABEL
ADVANCE COPY
EMI EMC 3168**

On with the platter, little bit of intro fiddling, and suddenly I'm singing 'love in a peaceful world'. Horrors! Have I inadvertently slipped Free's Heart-breaker onto the machine in the middle of 'Wishing Well'? Ah no, it's only momentary plagiarism . . .

Well, I hated the album when I first heard it, but now it's growing on me but I can't say yet whether I'll have to prune it back. Duncan Mackay — Cockney Rebel's ivory stroker — has entered the solo album market with a puzzler. Even more puzzling is the distinct drop in standard between side one, which is pushing for a 'superb' sticker, and side two which isn't, so I wonder why some re-shuffling of the running order wasn't attempted.

Andrew McCulloch (Green-slade's ex-drummer) and Clive Chaman (who some of you must know from the excellent Hummingbird) are basic support on the album, with John Wetton and Steve Harley sharing the four vocal tracks equally (the remaining five being instrumental). Members of the London Symphony Orchestra play on two tracks, and there's a brief appearance by Mel Collins adding a flute on one cut.

So, what's it like? At times, it's unbelievably pretentious and MoR, but then it sounds familiar, and later, interesting. It does grow on you. Spaghetti Smooch could be a million seller single, sexy Italian lady voice intro, slow, soft, masses of string machine backing, a sweet high pitched synthesized melody line, rush cymbals, slow, rolling beat — quite honestly one of the most pleasant — albeit slushy — instrumentals I've heard in a long time.

Steve Harley's performance is, um, well, its incidental, and occasionally lazy and off-key, and John Wetton's more important contribution is that he co-produced the album. It feels like it should have an out and out rocker on it, and it can

album reviews

founds me that there are no blazing lead riffs nor, indeed, any noticeably adventurous sounds from the synths — Duncan uses five different ARP's, a Roland Sequencer, and the normal electric and acoustic pianos and the good old Hammond B3.

In some ways it's less classical, a less complex Wakeman effort, but with more melodic and soft approach and content. The last track on Side 1, 'Fugitive', does vividly conjure a picture of a man on the run, the Hammond and Yamaha grand fighting and chasing to great effect — but it doesn't actually go anywhere.

Still, like I said, it's growing on me. Another twenty listenings would force me into a decision. Try giving it the same chance yourself. T.V.S.

SHORT CUTS

RICK DERRINGER SWEET EVIL BLUE SKY 81847

Sweet Evil follows Derringer and Spring Fever in a line of usually good rock albums from Johnny Winter's ex-sideman. Rick's talents are considerable both as a guitarist and a producer, and he has combined them tastefully in a steady solo career. Sweet Evil is, if anything a little more hard nosed than its predecessors — Derringer is not in the habit of cutting loose on the axe as a matter of course — with Keep On Makin' Love, for instance, a particularly vicious piece of riffing. Overall it has the Edgar/Johnny Winter sound that seems to pervade all Blue Sky products, and could surprise metal fans after a fix from an unexpected source.

LEO KOTTKE THE BEST OF LEO KOTTKE 1971-1976 CAPITOL CAPS 1003

The trouble with Leo is that he's so good it gives you a feeling of embarrassment and shame every time you pick up a guitar yourself, and hear that dismal wailing that is a million miles removed from the relaxed

brilliance of his own 12-string style. EMI have here done the usual thing, now Kottke has signed with Chrysalis, and generally have made an excellent selection of tracks from the recordings he made during the five years he was with them. Two personal favourites are here — "Standing on the Outside" and "Power Failure". Several of the cuts have been remixed especially for this compilation, according to the way he currently plays them, so there's a little bit of history being re-written. It's also interesting to note the list of no less than 13 different guitars used in the recordings. Yes, a very welcome release which everyone should purchase straight away, without fail.

COLIN BLUNSTONE PLANES EPC 81592

Distinguished helpers — Pete Wingfield, Dave Mattacks, Rod Argent, Russ Ballard, and producer Gus Dudgeon — can't heave this collection of mainly nondescript songs above the pseudo-classy pop market. Can't fault the production, musicianship or vocals — other than Blunstone's own indistinctive approach — but the overall impression is one of soulless workmanship without any real involvement. High points are the title track written by Elton John and Bernie Taupin and the Beach Boys' 'Only With You', but the remainder — Blunstone, Sedaka and Kiki Dee among the writers — fail to take off. Pleasant listen, but not inspiring nor relaxing.

CALDERA CALDERA E-ST 11571

Said to carry on from Santana, Weather Report and Mahavishnu, but someone's got to be joking in the Press Office. Really unbelievably pretentious and meaningless combination of jazz, funk, rock, soul and hell knows what else. Excellent incidental music for MoR American TV series, but can hardly be treated seriously. Has no direction nor purpose, jazz solos are taken and abused, drums and bass just manage to

cut it occasionally, but should be put down and forgotten. Track entitled 'Synesthesia' sounds like it's a kind of musical euthanasia for chronically sick musicians. Certainly doesn't help the listener either!

PETER BAUMANN ROMANCE '76 VIRGIN V2069

Must be honest — the trend for "nothing rock" or whatever this stuff is called has entirely passed me by. Baumann is of course one third of Tangerine Dream, and this is his solo album. It seems orientated more towards theme and rhythm than the usual T. Dream stuff, but it will take keener ears than mine to tell too much difference.

TEN YEARS AFTER CLASSIC PERFORMANCES CHRYSLIS CHR 1134

It doesn't seem all that long ago that "Goin' Home", their last compilation album, was released, so "Classic Performances" surely constitutes the final milking of a long defunct band. That said, however, "Classic Performances" is near enough to be just that and definitely overshadows "Goin' Home". "Live Like A Man" (the riff everybody knows) is the only obvious omission, and that appeared on "Goin' Home". The track "I'm Going Home" features on both albums, in the case of the previous record in full Woodstock form, here in the musically more satisfactory truncated version, in which, among other things, Chick Churchill's organ is audible.

The emphasis is on the more hard-nosed rock 'n' roll period preceding Alvin Lee's boredom with the flash playing. So we have "Baby Won't You Let Me Rock 'N' Roll You", "Rock and Roll Music to the World", "Choo Choo Mama" etc. A satisfactory compilation as these things go, and shows TYA at their peak.

GENE VINCENT GREATEST CAPITOL CAPS 1001

The greatest doesn't make it plain whether it's Vincent or the hits. Anyway, it's "Be Bop A Lula", the all time classic, "Blue Jean-Bop", not quite an all-time classic, plus fourteen 'poor man's versions'. I think the nostalgia wagon has been run right into the ground, but if not I suppose the slickers will settle for a copy.

LONNIE LISTON SMITH AND THE COSMIC ECHOES RENAISSANCE RCA PL11822

A big market is opening up for this kind of music. Herbie Hancock began it, but because it's so new it doesn't actually have a name yet. Essentially it is jazz, but with a bit of this and a bit of that thrown in — rock, funk, soul, Afro and straight pop. The result can vary: it can be superb, as on Hancock's "Thrust", or boring, as on Herbie Mann's "Memphis Underground". In this case, it works pretty well. Nothing remotely adventurous is attempted, but that seems to be an essential ingredient of the genre. You need a nice funky rhythm section, a phased electric piano, a few saxes, and you're away. The main pitfall is that of blandness — the curse of 1970's music, it seems. "Mardi Gras" on side one is rain-stopped-play music and so is "Mongotee" on the other side. Nevertheless it is all very smooth and relaxing and may prove an invaluable aid to the seduction of young women.

BLACK OAK ARKANSAS — 10 YR OVERNIGHT SUCCESS —MCA MCF 2784

As "metal" music, this album wouldn't be quite so bad were it not for the voice of Jim Dandy, which sounds unpleasantly bestial — rather like that of a stuck pig. And one is always



Ten Years After ten years later.

reminded of Jim on stage in white tights à la Freddie Mercury, his long blond hair and his lascivious smirk. Otherwise this album will appeal to Nugent, Skynyrd, Pat Travers, etc. fans. Be warned, though: side two is a mere 14 minutes long.

**JOHNNY CASH — THE
LAST GUNFIGHTER BALLAD
— CBS 81566**

A personal regret is that Johnny's music has been permanently ruined for me by the satire of Neil Innes, whose "Stuck in Mrs Fletcher's" (sung to the tune of "Folsom Prison Blues") so accurately parodies the ol' boy and his quavering bass voice. As ever, "Gunfighter Ballad" is relaxed and easy-paced, with plenty of heart-felt romance and songs about the family. The sleeve notes are a hoot: "... when I got a whiff of that black powder smoke up my nostrils, I was like a wild burro. It does strange things to a man..." And on goes the great love affair between a man and his gun. But you can't knock it — it's living mythology

**BRYAN FERRY — IN YOUR
MIND — POLYDOR DE LUXE
2302055**

Bryan has gathered some fine musicians to help him here — John Wetton, Chris Spedding, Neil Hubbard, Mel Collins, Chris Mercer and Phil Manzanera among them. The initial impression is that "In Your Mind" is better than one might have expected; he has got a lot of stick recently from critics who are dissatisfied with his lack of image. Possibly he does not want to project one. His singing style is mannered and irritating but he is unlikely to change it. And in fact, the standard of musicianship on "In Your Mind" is good enough to carry it. The songs aren't great (although "Rock of Ages" comes well up to scratch) but they are eminently listenable. Yes, a worthwhile album.

**URIAH HEEP — FIREFLY —
BRONZE ILPS 9483**

Should be a long review because Heep are a big band, but it's going to be a short one because my rib cage is throbbing. It's not that I find Heep a bit noisy, just that my chest is a little weak. Firefly features the two new boys, and is a little better than previous albums like Return To Fantasy — one or two recognisable guitar breaks (like a rhino being screwed by a Sherman tank). Now Heep fans are a touchy lot, so I won't go further than to say Firefly will help you go deaf nicely and you are bound to love it. I just wish I could stop my jaw rattling.

**GABRIEL — SWEET
RELEASE — ABCD 972**

Well written, performed and recorded West Coast rock with all the tell-tale signs of climbing on the wagon without having a ticket-to-ride. Similar in style to any one of the hundreds of American bands pushing out this type of sound without the spark that has got bands like the Eagles, Poco etc. out of the morass. Lots of high-pitched harmonies and low slung wah guitar leads, and masses of breaks mid-verse etc. Better than a lot of their rivals, but the markets full up anyway; they're gonna have to pitch their tent stronger than this if they want a stall all to themselves.

**MARY MACGREGOR —
TORN BETWEEN TWO
LOVERS — ARIOLA SMAS
50015**

I'm almost embarrassed to admit I like this because really it's awful, uninspired and sickly. Still Mary's having monumental success in the States and the title track is just coming up the charts here too. Peter, of Peter Paul and Mary, has a lot to do with this, and the result is a sort of prim and proper Melanie in virgin disguise only admitting her naughtiness when it's hidden in the music (when I'm making love to you I won't close my eyes). Ah well, perhaps I've always wanted to be torn between two lovers and only succeeded in getting dismembered.

**KANSAS — LEFTOVERTURE
— EPIC EPC 81728**

This, the third album from Kansas, does not seem to be any great advance on their first, released about two years ago. Then again, "progression" is something that doesn't seem to matter as much as it used to, and the band are no slouch when it comes to turning in a few tight singing harmonies and a number of niftier-than-average riffs. It may seem churlish to describe them as the thinking man's heavy band, but it does give some indication of the sort of music to expect. Appropriately, they have affinities both with west coast bands like Ambrosia and with east coast metal merchants like Boston. There are some interesting musical experiments on "Magnum Opus" and "Miracles Out of Nowhere", and "Questions of My Childhood" ends up with some fine fiddling from Robbie Steinhardt. The music is melodic and well-arranged, veering occasionally into "classical" realms, especially on "Magnum Opus", which some publicist will one day describe as a mini-rock-opera in six parts.

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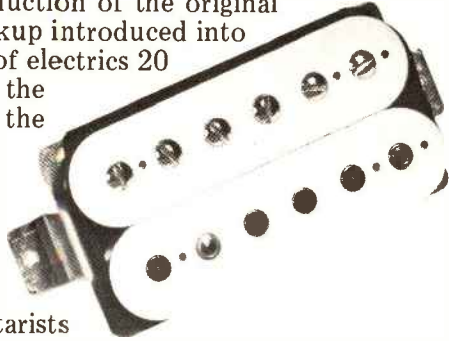
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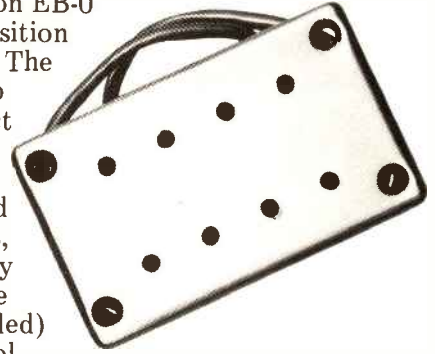


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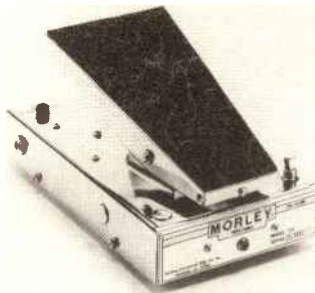
INSTRUMENTAL NEWS

MORE FROM MORLEY

The moment we closed our effects survey pages for press Morley announced two new units! The EDL is a new Electrostatic Delay Line offering a continuously variable delay with an infinite range of settings from 150 ms down to 10 ms — incidentally, the shortest time of any delay unit currently on the market. The EDL can be used to extend or 'thicken' a note without audible slapback which can make one instrument sound like two.

Morley's second introduction

is the new SPV Power Panner, for which Morley claim an industry first. The dual function pedal allows the musician to pan between two speakers using only one amp. A second innovation offered by the SPV is its ability to be used as a volume pedal connected between an amp and speaker. With the pedal in the OFF position all sound is totally eliminated from the speaker as this zero audibility is the ideal condition — particularly during recording sessions.



REVERB

The world's first electronic reverberator unit for sound studio work has been introduced to the UK by F. W. O. Bauch. The EMT 250 gives the recording engineer complete fingertip control over a range of special effects such as reverberation and delay and, because of its solid-state construction, is totally immune to external noise and vibration problems which means it can be located beside the console instead of the more usual remote and inaccessible sound-proof enclosure.

The EMT boasts a wide range of facilities: reverberation times from 0.4 to 4.5 seconds selectable in 16 steps with both bass and treble reverb times variable to the main setting. Delays from 0 to 315 ms available in 16 coarse steps with further fine adjustments in 5 ms intervals! Chorus effects using up to four random delays to simulate a large musical ensemble, variable echo from 3 to 200Hz, 'space effects' using 10 seconds reverberation times, and stereo phasing can also be selected.

More good news from F. W. O. Bauch is the announcement of an average 10% reduction in the price of the entire range of Revox tape recorders attributed to the improved strength of sterling and more stable exchange rates.

CYMBALS

Avedis Zildjian cymbals which have been marketed in the UK jointly by Rose-Morris and Boosey & Hawkes have now also been made available to the Premier Drum Co. This addition to the UK distribution network took effect on March 1st.

CHIPS FOR POLY POLYMOOG



When a company calls for advice from musicians like Herbie Hancock, Pat Moraz, Keith Emerson, Garth Hudson, Chick Corea and Rick Wakeman, one can be sure the end product's going to be a couple of streets ahead of the rest. And the new Polymoog is currently sitting in the next town! The Polymoog is fully polyphonic, which means that all 71 keys can be played simultaneously. Programmable like other synthesizers, the Polymoog offers eight pre-set sounds — strings, organ, harpsichord, Funk, clavinet, vibes and brass, all of which can be modified by four sliders giving 32 instant sounds.

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FERROGRAPH DISPLAY

A permanent exhibition of Ferrograph professional and semi-professional tape recorders, test equipment, monitor loudspeakers and marine depth sounders (!) has been established at Wilmot Breeden's new showroom at

442 Bath Road, Slough. Also on display is a comprehensive selection of Wayne Kerr bridges, automatic test equipment and electronic gauging systems.

The showroom is open, by appointment, to all engineers

engaged in design, development or manufacture, and to the technical staff of broadcasting and recording organisations. If you're thinking of setting up a small studio, there's plenty of advice and information down there at Slough.

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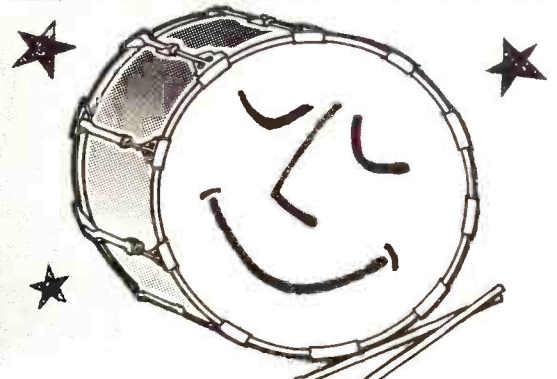
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Texan	28.50	24.25	N/A	WEM Dominator Bass - 15 watts	108.00	91.85
EKO Navajo	47.30	39.00	4.00	WEM Dominator 30 watts Reverb	165.00	139.95
Derado Dreadnought by Gretsch	68.30	58.00	5.80	Top 50 Combo	138.08	115.95
ACOUSTIC GUITAR - 12 String				Yamaha G25112 - 30 watts Reverb	159.00	129.00
K12 String Jumbo	39.69	33.73	3.37	Yamaha G50112 - 50 watts Reverb	229.00	195.00
EKO Navajo 12	54.90	46.66	4.66	Yamaha B50115 Bass 50 watts	275.00	235.00
Derado 12 by Gretsch	68.30	54.50	5.45	Yamaha G100B212 - 100 watts Reverb	299.00	255.00
EKO Ranger 12	64.90	55.20	5.52	Yamaha B100115 Bass - 100 watts	365.00	310.00
EKO Ranger 12 Electric	81.20	69.00	6.90	Hiwatt 50 watt Lead Combo	202.55	172.00
ELECTRIC 6 String Guitars				Orange 50 watt Reverb Twin	321.66	269.00
KE100 Single pick up (Sunburst)	27.50	23.25	2.32	Hiwatt 100 watt Lead Reverb	267.84	227.00
Montana 'S.G.copy'	37.50	31.95	3.19	Marshall 2040 50W Artist Reverb	249.85	212.50
Avon 'S.G.copy'	69.50	59.00	5.90	Marshall 2200 100W Super Transis. Lead	263.65	224.00
CMI Gibson 'Melody Maker copy'	70.06	59.55	5.95	Marshall 2077 100W 4X12 Transis. Bass	287.95	244.75
CMI 'Telecaster copy' with Maple Neck	84.69	71.98	7.20	Fender Twin Reverb	416.59	354.00
Avon 'Les Paul copy'	86.95	73.90	7.39	AMPLIFIER TOPS		
Shergold Masquerador Custom	150.40	127.95	12.80	Top 50	95.58	81.25
Fender Telecaster Standard, any finish	281.15	239.00	23.90	Top 100	127.98	108.79
Fender Telecaster Custom, any finish	337.50	289.00	28.90	Marshall 50W Valve Master Vol. Lead	175.00	148.75
Fender Stratocaster, Rosewood neck	317.50	269.00	26.90	Marshall 50W Valve Artist Reverb	167.65	142.50
Fender Stratocaster, Maple Neck	345.00	293.00	29.30	Marshall 1986 50W Valve Bass	175.00	148.75
Fender Strat. Rosewood neck & tremelo	352.00	299.00	29.90	Marshall 2098 100W Transistor Lead	175.00	148.75
Fender Strat. Maple neck & tremelo	380.50	323.50	32.35	Marshall 100W Valve Master Vol. Lead	214.95	182.95
Gibson SG Special, from	321.00	269.00	26.90	Marshall 1993 100W Valve Bass	214.95	182.95
Gibson SG Standard, from	402.00	339.00	33.90	Hiwatt 100W All purpose (valve)	177.44	149.00
Gibson SG Custom, from	589.00	499.00	49.90	Hiwatt 200W All purpose (valve)	231.00	196.75
Gibson Les Paul De Luxe, from	505.00	429.00	42.90	Orange 80W Graphic Valve Amp	189.00	159.95
Gibson Les Paul Custom, from	622.00	529.00	52.90	Orange 120W Graphic Valve Amp	199.71	169.75
ELECTRIC BASS GUITARS				Orange 120W Overdrive (Lead) Valve Amp	202.33	171.95
Zenta EB511	39.00	33.15	3.30	SPEAKER CABINETS		
Top Twenty	58.95	49.00	4.90	Top 50 Cabinet	97.20	82.62
Avon 3405 short scale 'S.G.style'	65.50	55.67	5.56	Simon 4 x 12 (150watt) Cab. (Goodmans)	155.00	130.00
Avon 3407 'Jazz Bass copy'	76.95	65.40	6.54	Hiwatt 4 x 12 (150watt) Cab.	187.48	159.35
Shergold Marathon Bass	176.03	149.95	14.99	Hiwatt 2 x 15 Bass Reflex Cab.	194.18	165.05
Shaftesbury Stereo Ricky copy & case	199.95	169.95	16.99	Orange 4 x 12 Cab.	171.39	145.95
Fender Precision Bass, rosewood neck	294.00	249.00	24.90	Orange 2 x 15 Bass Reflex Cab.	235.62	199.00
Fender Precision Bass, maple neck	321.00	272.95	27.29	P.A. AMPS & SPEAKERS		
Fender Jazz Bass, rosewood neck	353.75	299.00	29.90	Marshall 1985 50W (4 input) Valve	175.00	148.75
Fender Jazz Bass, maple neck	381.00	323.95	32.39	Marshall 2047 100W 1x12 & 1x10 Cols	197.80	168.50
Gibson Grabber, from	319.00	269.00	26.90	Marshall 2003 100W (6 input) Valve Master	235.95	199.75
Gibson Ripper, from	394.00	334.00	33.40	Marshall 2043 2x12 & 2x10 Cols. 200W	299.95	254.95
Gibson EB3, from	394.00	334.00	33.40	Marshall 2125 8 Ch.Reverb Mixer, 100W	244.35	207.50
Rickenbacker 4000 Mono Bass	397.00	337.00	33.70	Marshall 2120 Superbins with horns	172.75	146.85
Rickenbacker 4001 Stereo Bass	450.00	385.00	38.50	Simon 2x12 Cols., pair (Goodmans)	166.00	140.50
COMBO AMPS				Yamaha YES700 6 Ch.Stereo Mixer		
Zenta 3 watt Practice Amp	21.99	18.99	N/A	15W per channel plus pr.Stage Monitors	195.00	159.00
Zenta 6 watt Practice Amp	31.36	26.66	N/A	Hiwatt PA100 Amp (Valve)	194.18	165.00
CMI 10 watt Practice Amp	38.00	32.30	N/A	Hiwatt PA200 Amp (Valve)	257.79	219.00
VOX 10 watt Battery/Mains Practice Amp	47.75	39.99	3.99	Orange 130watt 6 channel Mixer/Amp	271.41	229.00
Laney 20 watt	54.05	45.94	4.59	Orange Minibins 1x15 plus twin horn	175.47	154.00
Laney 40 watt	118.05	99.00	10.00			

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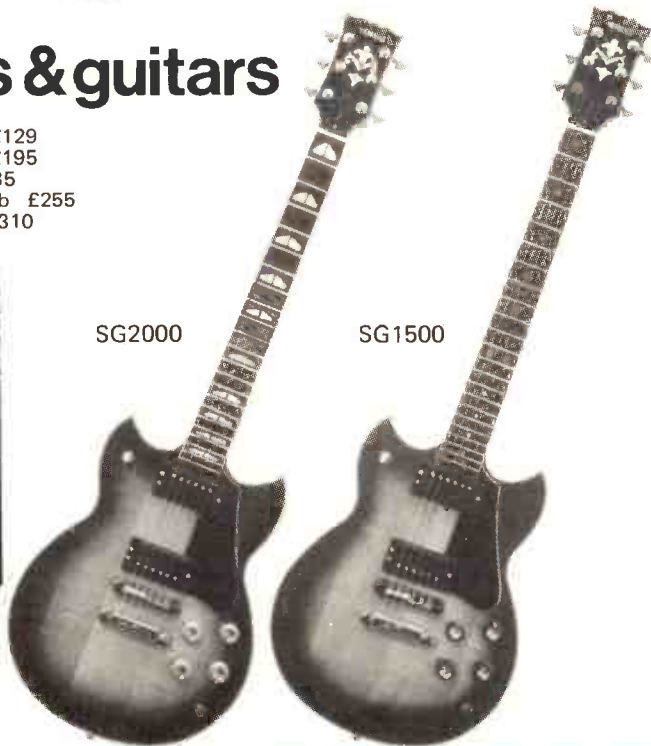
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Frankfurt Fair Review

Despite the annual excitement and interest that the Frankfurt Fair invariably creates, the last stragglers shuffling wearily through the Customs Hall on their way home looked decidedly unhappy. There was an unprecedented orgy of thefts from the stands at this year's Fair, with guitars, effects units, projectors, strings, cases and a valuable flute all finding their return journey unexpectedly cancelled. But that aside, the Fair was another monstrous success, with many companies exhibiting new developments of existing hardware, and some showing new instruments for the very first time.

Starting with possibly the most revolutionary innovation — and, at the same time, the most ridiculous — was a guitar from a German company called *Hoyer*. Named the 'Foldaxe' it's basically a folding guitar! Hoyer claim it is the only 'guitar in the world which fits under an airplane seat' and the designers, Roger Field and Thomas Stenger, have devised a method of folding the neck without the owner needing to de-tune the strings. We await further announcements with, shall we say, interest?

AKG had their new range of mixers on show, including the smart SM2000 6-channel job, as well as a new mic, the D170, and German manufacturers *Stramp* (see this month's feature on A.F.T.) created a lot of interest in their new large stage mixers and guitar amps. And speaking of amps, we came across one of the smallest 100 watt combos we've ever seen nestling on the *Pearl* stand. Although not yet available in the UK, *Nexus*, *Pearl's* distributors, told us they hope to take delivery very soon.

Also available in the UK soon is an interesting album made by the



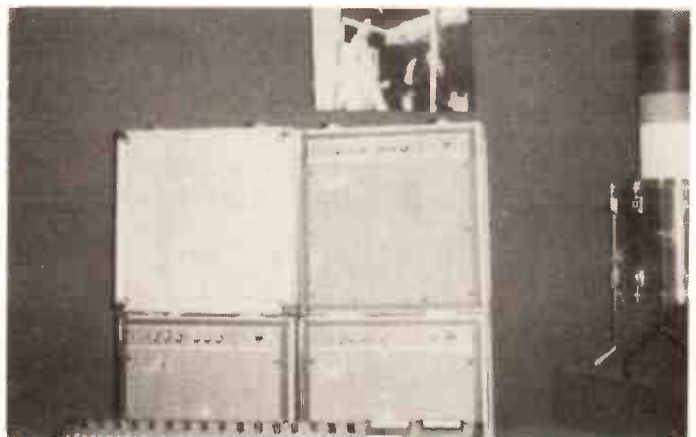
One of Sonor's latest kits on a very popular stand.



A brand new organ from Elka Orla; model X705.



Dudley Moore's bassist Pete Morgan trying Gibson bass.



A new range of 100 watt amps from Pearl.

American company *Electro-Harmonix*, which is designed to demonstrate their various effects pedals.

Also in the 'new' category was the magnificent Polymoog synthesizer from *Norlin* — you have surely seen their announcement ads in *Beat* — which, despite its retail price of approximately £4,800 is selling amazingly well. Other new keyboards on display came from *Crumar* and *Yamaha*, who exhibited a new electric piano.

Pace Electronics, manufacturers of the established MM mixers, had a stand to themselves for the first time, where they had their full range of PA mixers, power amps and speakers on show, including a brand new range of guitar amps which will be marketed under the brand name of *Redmere*. These new amps appear to be very well equipped, featuring such futuristic facilities as built-in fuzz and phaser units and touch sensitive controls. *Tony Reeves*, former bass player with *Curved Air* and *Greenslade*, had a busy few days demonstrating them. Another new guitar amp on show was sitting on the *CBS* stand under the *Fender* brand name, and we hope to be able to review this new box sometime during the coming months.

What about the British? you may be asking. Well, there were several new



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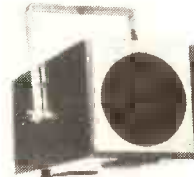
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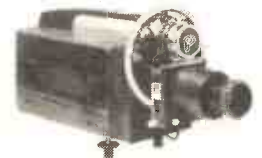
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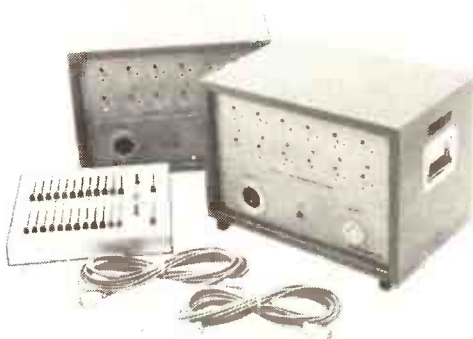
Powerdrive Telescopic Stands



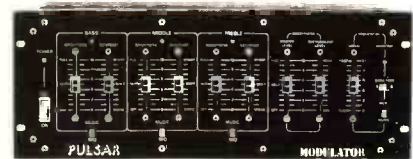
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products on view in the UK section of the giant Hall 5, including the Vocoder from E.M.S. KHE Vovoder, which can be heard to great effect on the new Pink Floyd album, enables the player to speak into a normal microphone and synthesize his voice through any instrument! Ho, Hum, we thought, and we'll be reviewing one in next month's Beat.

Burns displayed a brand new guitar, and there was a new series of guitar amps from Zoot Horn. A new exhibitor at the show were C.P. Cases of Chiswick who reported record interest in their specialist flight cases — a market that appears to be on the up-and-up. And speaking of record business, Orange told us they had sold everything — including the kitchen sink! Buyers had snapped up all the goods on display — including their digital amps — and gone ahead to pick up the display racks themselves!

Allen and Heath, incorporated with Brennel, created a lot of interest in the new Brennel professional 8 track, and across the way HH showed their new 12 channel professional road desk which snapped up a large number of buyers at the show.

Marshall's 8 channel 100 watt mixer, at £250, complete with reverb, presence, fold-back controls on each channel and master reverb, presence, fold-back and volume controls, appeared to be an inexpensive boon for many new bands, and created a substantial amount of interest. Perhaps the only disappointing aspect of the show from a British standpoint was the obvious lack of British: without doubt, the strength of the dollar and the DM, contributed to their decision to stay at home while the manufacturers themselves played a winning away game.

On the bright side it was refreshing to see such a large number of musicians putting in an appearance at the Fair, indicative of the increasing technical interest that many bands are currently harbouring.

On the whole, the Fair was a great



HH unveiled their first twelve channel mixer.



Premier, 1st in percussion; a lot of viewers thought so!

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success, and interest was of a sufficient level and quality to enable us to predict a genuine up-turn in the industry over the coming year. Hopefully, by next year, the pressure groups which are currently working on obtaining a significant increase in the floor space available will have gained some measure of success.

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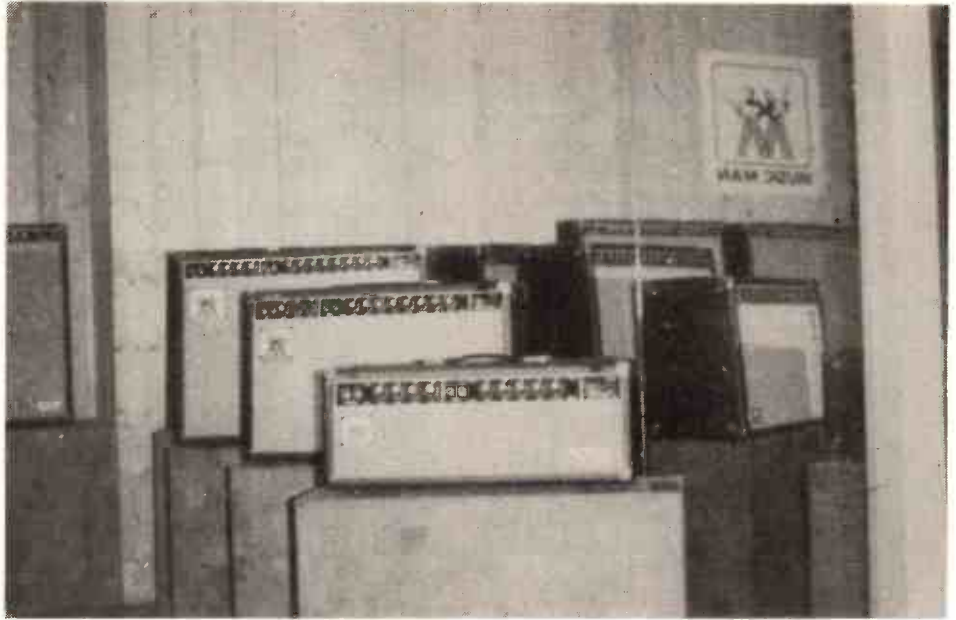
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Just one section of the large Music Man display.



Some of the latest PA equipment from Brodr. Jorgensen.



Zoot Horn for the first time showed guitar amps.



Nice to see Hiwatt in the limelight again.



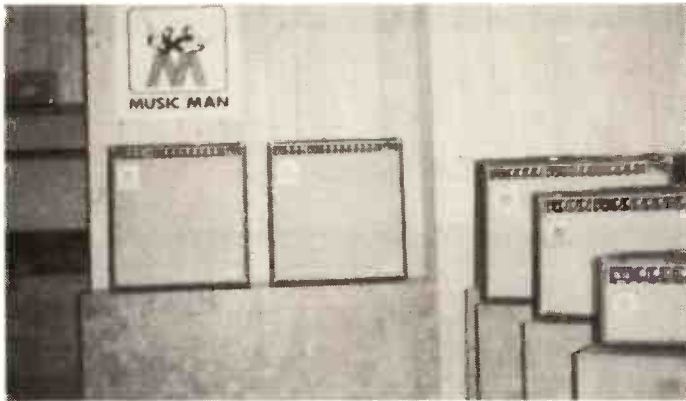
Donald Manny, marketing director of Gretsch, guarding his drums.



A smart Beverley kit on the Boosey and Hawkes stand.



L-R William Davis, Marcelle Dadi and Maurice Andrean on Ovation stand.



More from Music Man.



The ring of confidence from Paul Taylor and Cliff Cooper.



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Part of the very large Cleartone display.

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AMP SURVEY

Coming just a few weeks after the Frankfurt Fair, it was not entirely surprising that this our bi-annual amp survey should uncover several new and upgraded models, a reminder, were it needed, that competition between manufacturers is fierce. These are, as ever, supplemented by the more established models which never seem to go out of fashion; our survey examines both new and old and we trust that it will not only be of some use to those considering a purchase but also be of interest to those with an academic concern.

ACOUSTIC

Distributed here by Kingfisher music, Acoustic amps from California have largely retained their image as a prestige brand over here. The 370 series of bass amplification is very well known, consisting of a 301 cabinet with a 370 amp. The 301 is a single 18" Vega loaded by a folded horn enclosure for better projection, whilst the amp gives out a fierce 375 watts RMS. It has the usual array of treble, bass, volume, mid and bright switch controls and, a little less common, a five-band graphic equalizer. The 270 series in the counterpart for guitar, largely sharing the same features and specifications.

The 201 cabinet which matches it has all-Altec speakers — 2 x 15 plus horn — and is especially recommended for electric piano. Acoustic offer an alternative arrangement with 4 x 12" cabinets; this is credited with producing a more mellow sound. Other series include the 470, 450, 150 and 130, decreasing in output.

BOOSEY & HAWKES — AMPEG

The range of Ampeg amps. are distributed in the UK by Boosey and Hawkes, and cover virtually every aspect of the amplification field. Criticisms concerning expense are far outweighed by the excellence of performance and reliability. There are six high-powered tops, with outputs from 55 to 300 watts, a couple of 'piggyback' bass tops both having two channels, and a very wide selection of guitar combos, in addition to the rackable A-120 power slave.

In the combo range we'd like to pick out the B410 solid state bass, which is a mighty 120RMS minimum peaking to 300 watts through four hefty 10" speakers. Featuring 2 channels, 4 inputs (hi and lo gain) volume, treble, midrange and bass controls, selective midrange switch, ultra hi switch and a removable power module, the B410 is an attractive heavy bass player's mate. Also for the bassman are a selection of valve tops. Your lead man can

pick and choose at will, from the VT-40 60 watt combo, to the nice V-6B stack which includes a 240 watt RMS minimum top and an enclosure incorporating two 15" speakers.

BRODR. JORGENSEN

You must all know by now that the Roland range of amps., effects pedals and keyboards are distributed in the UK by Brodr. Jorgensen.

Roland Jazz Chorus amps created a bit of a stir when they first arrived in this country not that many months ago, with many purists veering away from them. Beat has noticed, however, many of these early decriers are now sneaking a couple on stage with them! The Jazz Chorus range covers 4 amps between 60 and 120 watts (all combos) which feature a 'chorus effect' switch which controls the vibrato system modulating the actual frequency of the guitar sound which becomes softer in tone and wider in image.

Roland also manufacture a number of PA amps including the pa-120s, an 8 channel desk type combining a 120 watt amp in the mixing unit.

CARLSBRO

Carlsbro produce an astonishingly comprehensive range of amplifiers, not a few of which Beat has been lucky enough to try out. At the lower end are the excellent Hornet and Wasp which without doubt sound twice as loud as their 25 and 10 watt ratings respectively suggest. A new 130 watt bass amp new to the scene is claimed to produce all the 'standard' bass sounds by simply pressing the index digit against the button. Carlsbro have put a lot of work into by-pass filters, and we'll be looking for the chance to give one an outing before too long.

CLEARTONE

Although CMI Cleartone are better known for their supply of guitar copies, they also push a number of amps onto the market which are well worth a look at.

The CMI100 has controls for volume, bass, treble, middle and presence. Removal of the link channel has made it possible to obtain overload sound by simply getting your mitts around the master volume control — all, is then revealed! CMI also manufacture a number of speaker cabinets which are worthy of a look — albeit not in an amp survey — but we thought we'd mention it as an added incentive to search out the old 'Value for money' maxim.

CUSTOM SOUND

Since its introduction at last year's BMITF the Trucker combo has proved so successful that Custom Sound have developed two new versions — both seen at last month's Frankfurt Fair. The Trucker Bass is a very compact bass combo at a very low price suitable for studio and small venue use — in addition to the more obvious practice applications. The Trucker bass pushes its 45 watts through a 15" speaker unit. The second newcomer is the Trucker Duo. Although having a 45 watt rating, the Duo uses a 2 x 12" set-up which tends to make it sound twice as loud — at half the price of a 90-100 watt combo.

Custom Sound also produce a selection of P.A. amps including the CS700A which throws out 150 watts and has five channels each with gain, bass, treble and fully variable reverb, and there are a number of power slave amps as well. Custom Sound also handle their own excellent PA cabinets which are worth a serious look.

DARBURN

Darburn have recently announced an addition to their range of combos, the SRV-50, designed especially for the session musician. The amp has all the attributes of its big brother, the SRV-100, plus a master volume control. Its output of 50 watts through a powerful 12" metal domed loudspeaker may be in-

creased to 80 watts by either adding a further 16ohm extension speaker or by disconnecting the internal speaker and connecting an 8 ohm cabinet. The tone circuits are connected in series and give very little output when all are in the full antilock position, with the advantage that you may add on what you want.

This, claim Darburn, offers a particularly wide range of sounds including a very good depth of bass not normally associated with transistor amps. The bass response is further enhanced by their design of the output stage, giving an output impedance of 8 ohms which does not over damp the speakers. However, Darburn consider the most important feature to be their provision for sustain at any volume, even low. A separate volume control operates for sustain, and this cuts out the problem of increasing volume when using sustain as sometimes experienced on other amps. Darburn also claim to have done away with any feedback.

Their Reverb unit is a very useful accessory to any PA or instrument amp providing that extra depth of sound quality; it may be used as a four channel microphone or instrument mixer with separate volume and reverb on each channel, or directly connected across the amp's 'in' and 'out' reverb sockets. The solid state, spring driven unit is by Hammond and may be switched in or out by a supplied remote foot-switch stored with the mains cable in a special compartment to the right hand side of the amp. Darburn have given the Reverb a facelift and it is now available in the 'colours' of the SRV's — black and white with yellow capped control knobs.

FAL

The Frankfurt Fair saw the introduction of two new combo amps from FAL — the Kestrel Bass, a bass version of the successful Kestrel lead, and the Merlin Combo. The Kestrel Bass is a twin channel (normal and bright) 100 watt combo for bass guitars, incorporating two Fane Crescendo 15" bass speakers in an enlarged cabinet.

The Merlin Combo is a versatile and well equipped 50 watt combo featuring normal and bright inputs with associated tone circuits, Hammond reverberation and Tremolo effects. FAL also market the Phase 50-



Custom Sound Trucker Bass combo, 45 watt 1 x 15".

AMP SURVEY

Continued

4 and 100-4 solid state tops and a nice 6 channel PA amp pushing out a hard 120 watts. On this model the 6 independent pre-amps are mixed with a summing amplifier to give infinite separation — i.e. no cross talk or interaction between channels.

FENDER

Fender . . . probably the one musical instrument manufacturers' name known even to those not remotely interested in rock music. From Strats, Rhodes pianos, picks and guitar polish, and taking in an ever popular and exhaustive selection of amps along the way, the latest in a long line of excellent models is the new Fender Super Twin 180 watt amp. Although Fender were waiting for the Frankfurt Fair to pass before releasing full details, preliminary reports filtering back from the Fair already suggest that they are onto a winner.

In time it will no doubt become as well known as such stalwarts as the Twin Reverb. The Twin Reverb, of course, now has something of a reputation as the archetypally designed combo — 2 × 12" speakers, reverb and vibrato with the full array of volume, treble, bass etc. controls. The Twin Reverb lines up with models like the Pro, Super, Quad, Super Six and Bandmaster — all in the Reverb family. Fender offer an equally impressive selection of

amps to the bass player; the Bassman 50 operates via two 15" Fender speakers, while the Bassmen Ten uses 4 × 10" speakers.

Even provincial dwellers shouldn't have much trouble tracking down a Fender dealer, although their reputation is such that any preliminary test workouts will often not be deemed necessary at all.

FLAME

Flame have several models in the 100 watt power denomination, including some PA amps of 2 and 4 channels. Among them is a 100 watt amp with built-in phase and two channels, one for microphone and one "normal". The mic channel has volume, treble, bass and presence with two inputs; the other has the same but further includes phase speed and sustain level. These operate via the two footswitches supplied with the amp.

One headphone socket located in the back panel allows practice without the noise, and the most recent development from Flame, a combo version of the amp using two Powercell 12" speakers, emphasises the image Flame feel they serve best — cabaret and small gigs — by supplying a lock feature for safety.

H.H.

Beat's office file on HH is a few wads thick, so it's a bit of a hassle pulling out a couple of nifty numbers for special mention, but Frankfurt has seen a number of brand new releases from HH.

The VS Musician range — we reviewed one in last month's Beat —

continues, but there's a new 50 watt combo, and a killer of a power amp snorting 500 watts per channel into 2.5 ohms (if they can take it . . . Ed.)

In the Musician range (all HH gear is solid state) — the VS stands for Valve Sound which is achieved by simply switching on the button. It's a matter of taste as to whether the simulated valve sound is as good as the real thing, but one can't complain about the opportunity on one single box.

The VS bass has four way EQ and a bass boost control along with the valve switch, plus two inputs and a socket for a footswitch. HH also manufacture a couple of effects units (see this month's issue) which can only be used with their own amps — and the later amp models now feature a front din-socket for this purpose.

HIWATT

Hiwatt is one of those names that continues to stick in the mind long after the sound has died away — superb equipment that still represents excellent value for money. Hiwatt make it a policy not to change for change's sake, and it's a policy we applaud.

One of the more recent additions to their comprehensive range is the NCA 108 guitar amp — a solid state number from which you can pull a genuine 200 watts into 4 ohms which ought to make the back row wake up. Found amongst the normal features is a switch which brings a 5 band graphic equaliser into operation which by-passes the usual controls.

Hiwatt also produce PA amps, including the DR203 which is a 200 watt amp with six channels, each with independent volume, bass and treble controls, plus master presence and volume.

Hohner

Hohner have a longstanding reputation for producing reliable amplifiers, and this is reflected in their current range. The Hohner Champion, leading their selection, features reverb and six band equalisation. Linked with its powerful amplifier it may be used for instrument or public address especially when paired to Hohner UB3 cabinets. These multi-speaker units are excellent for most applications. Hohner also distribute Marlboro amps, constituting several small practice-type combos, running from a couple of 3 watt models to a 30 watt model. The 3 watt combos have an 8" Marlboro speaker, three inputs, volume and tone controls, while the GA3 has a tremolo unit.

Their amp tops come in three types: the 1200 is a four channel mixer/amp with separate volume and reverb, plus bass, treble, two speaker outputs and one slave output. It provides 60 watts RMS, as does the single channel version, with three inputs, volume, bass, treble and bass/treble boost controls.

HORNBY SKEWES

John Hornby Skewes handle the Miles Platting range of quality units, which have established a good reputation for value for money. The

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V1000 is a 100 watt valve amp with four high impedance inputs and an impedance selector switch for 4, 8 and 16 ohms. The C50 combo incorporates a 50 watt valve amp with two 12" Celestion speakers.

Hornby Skewes also look after an often neglected end of the market — the bottom end — at least in price. But the Zenta range — shortly to be changed in style and to have their name changed to the JHS label — has long been a favourite amongst musicians who really need a practice amp — as opposed to big ones with the wick turned down. The CD6SD at £39.50 retail is a good one to cast your peepers at.

KNELLER

Washburn and the American-made Road amps are retailed in this country by Ted Kneller. The Washburn range currently consists of six amps, among them the powerful PA475, with four channels and eight inputs plus a built-in Hammond reverb unit. Other facilities include in and out echo, record output, reverb foot-switch and two speaker outputs. The PA475 is partnered by such models as the GT275 guitar amp (available with or without reverb) and the CB275 combo. The latter features a 12" speaker in a ported enclosure. A slave, also giving 75 watts, is available from Washburn.

The Road range is currently making some inroads into the competitive British market, with various bass and lead modules. Two combos, the 212 lead and the 115 bass, feature five band EQ on one chan-

nel, with effects and level controls. The other channel has normal bass, treble, mid and volume. The user switch from one channel to the other via the switchable input and foot control.

KUSTOM

Spelled with a 'K' and not a 'C', Kustom are manufactured across the Atlantic, and distributed throughout the UK by D.B. Wholesale. Amongst the more recent additions to the range are the V-Lead and V-Bass which are similar in every respect other than the design of the speaker and a couple of extras in the tonal circuits. Both very compact and light, making them suitable for a wide range of applications, they deliver 35 watts into the box, and feature dual tone controls and reverb, with a line output as well — useful for studio work.

Chick Corea is one of the guys that use a Kustom set-up, and in his case there's an SRS x; bi-amp slave which powers his Kustom horns and cabs as well.

MACARIS (SOLA SOUND)

Based in two well known shops in Charing Cross Road, Larry Macari (although handling pretty well every musical instrument) has a primary reputation as specialising in effects and keyboards. Our effects survey elsewhere in this issue will be looking at the effects (sic) that he handles; here we are concerned with his ampt. These constitute a couple of practice models — the Buckeroo, a rugged practice or tuning amp

operating from the mains. The solidly constructed cabinet includes a kick proof speaker grille; the output is 7 watts. The Mighty Atom produces 5 watts, and is battery operated.

MacDONALD

Doug MacDonald specialises in PA equipment, and for the purposes of this survey his most relevant item is the 100 watt amp, offering six channels with reverb, volume, treble and bass on each. The spring is a 16" Hammond type. There is a slave output on the back panel, and the amp is AC transformer-coupled, and protected against open and short circuit. MacDonald also supply a slave amp for use in conjunction with this amp.

MAINE

It's all so easy to say in a brochure that a particular amp is designed with 'The Professional Musician in Mind' but it's a whole heap more difficult to design one which meets the requirements. The Marine Artist, about which we have written before, has a 100 watt output which, accompanied by the range of Maine Tone Controls, means that with a little experimentation you can get your own sound together — this is not an amp for plugging into and winding up: it requires a little time, but the time is well rewarded by the versatility of the available sounds.

All Maine amps feature a built-in protection against short circuit, open circuit and mismatching of loudspeakers — the last of an oft-forgotten point.

MATAMP

Matamp equipment is manufactured by Radio Craft of Huddersfield in the old fashioned way — by hand. Involved in design and production of over 30 years, Radio Craft keep a performance record which makes sure that equipment returned after years of service can be brought back to its own very original spec.

The range includes valve and solid state amps, including the 120 watt valve, solid constructed and simple in design. Standard controls include two inputs, bass boost, drive controls (low: position; for studio quality with normal tone; 2 for studio quality with super bright tone; and High: position 3, full power with normal tone, and 4, full power super bright tone), bass control, treble, presence, echo send, echo return, and slave output — a very comprehensive spec. indeed.

MM ELECTRONICS

MM's PA equipment is well known throughout the industry, particularly their fine range of mixers. To supplement this side of their operations, they make three basic slave amps. The AP360 is dual channel amp designed to fit into MM's standard 19" rack mounting; it provides approximately 220 watts into 4 ohms.

MM also make a 150 watt slave, the PA 150, plus another model for open-chassis mounting in larger PA's. The firm is currently in the process of preparing a new selection of itmes, and these will no doubt be announced in Beat at greater length at the appropriate time.



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AMP SURVEY

Continued

MUSIC MAN

Made in America and headed by a guy with the name of Leo Fender (strike any chords with you?) Music Man are valve amps aimed at the British market with a vengeance. Combining solid-state pre-amps with valve power amps is a nifty one — eradicating some of the problems while still providing the sound that must still be the most desirable valve, with capital letters. The basic model, the 65, is a two channel top, each channel having two inputs, bright switch, volume, and 3-way EQ. You can aim for long sustain and dirty distortion on this number without effort — the design spec called for extremely high sensitivity.

Further up the range come the combos including the 410HD-130 which features two channels, each again with two inputs, volume, treble and bass — and a dual foot-switch comes along for remote control of the reverb and tremolo functions.

NOLAN

A recent contribution from Nolan Amplification is their 50 watt Sessionmaster, a two-channel amp with volume, treble, bass and middle on one channel, and the same, plus reverb and tremolo, on the other. The same amp is available without the extra tremolo and reverb on the second channel. Nolan also produce a 100 watt model, and a Mini-50 combo with a single 12" G12H Celestion speaker in it; the cabinet is ported, and may be beefed up with an additional horn if required.

NORLIN

Selmer amps, manufactured and marketed by Norlin Music, can har-

dy need any introduction from Beat, being amongst the best known and most-used in the world. The range has been improved over the last twelve months, including the introduction of a number of solid state items and the facelifting of the well-established valve amps. In the combo market there's a Selmer for every need — from the miniscule Futurama 3 — an ideal quality practice amp, to the Super Rever 30, while on the top side, Selmer are near it!

The Lead 100 features two separate channels both with high and low inputs, and controls for volume, treble, bass and presence, and pushes out 100 watts into 4 ohms. There's also the P.A. 100 PA amp, featuring 5 channels with volume, treble and bass controls, overall volume, presence and reverb controls, with connections for Echo, Slave Amp (the Slave 100 is the ideal companion to boost the 100 watts already available), Reverb muting footswitch, and 2 speaker connection with variable impedance selector.

NOVANEX

The Novanex catalogue runs through mixers and echo units as well as various combo amps. The amps begin with five inexpensive practise models, among them the Automatic 6 and the Pop 15. The U30 is a useful small amp, and has a socket for direct injection to a mixer. This U range continues upwards, all models sharing a "sound" control which overloads the pre-amp section and provides distortion and sustain. A bright switch and tremolo are incorporated as standard.

The U's are partnered by the RG series of reverb combos. These feature a new quiet spring system, plus tremolo and bright controls; here the models are of 30, 50, 80 and

100 watts. The S100 is a foot pedal which has been introduced to bring the sound of an otherwise very 'clean' amp back towards the dirtier tone of the U's. It is DC driven from the amp.

Novanex also turn out some very good bass amps, the 35, 70 and 100. Like all their 100 watt units, the latter incorporates three 12" speakers in an upright cabinet. The rear of the combo has a 2-wheel trolley built into it, and, this aside, the bass models have facilities in common with the U and RG series.

ORANGE

Despite a long and impressive list of amplification products in their stable, attention throughout the music industry will now be firmly focused on their new OMEC digital amp. This revolutionary model enables a vast range of effects and sounds, including reverb, sustain and distortion to be selected by means of a calculator-type push button illuminated keyboard. It has been announced and reviewed in Beat recently; briefly, the computerised memory bank stores somewhere near a million tonal variations as selected by the musician, and, such jiggerypokery notwithstanding, it works.

For many years, the Orange 120 watt Graphic has been a popular amp, a fact reflected by Orange's recent introduction of the similar 120 watt Overdrive model — for those 'preferring that pleasant overloading sustain'. It retains all the features and sound of the standard Graphic but contains an additional pre-amp control, together with the master volume control; the Overdrive is also available as a combo. The company have also announced the arrival of their "compact bouncer cabinet", a three-way full-range enclosure designed with the small group in mind.

B. PAGE

Sunn amplification is distributed here by Ben Page, the products dividing themselves into the Coliseum and Concert ranges. The former deliver 320 watts, and the latter 200; these power denominations and Sunn's long reputation have continued to ensure a lasting popularity in the medium to large-sized gig brackets. Another amp of some note is the Model T "tube" amp, which incorporates two channels, bright and normal, provision for combining the two at the input stage, a slave output and a mid-range frequency select switch.

These are in addition to the usual bass, middle, treble, presence,

volume and master volume. The amp delivers 150 watts RMS. Besides taking very good care of lead and bass guitars, Sunn also make a good keyboard amp — incorporating the usual complement of controls.

PEARL/NEXUS

Nexus Music are the sole distributors of Pearl equipment in this country. Their 1200 combo is an excellent twin channel reverb amplifier with volume/treble/middle/bass shift with master control for both channels. The 1200 has two 12" heavy duty drivers with power handling more than adequate to handle the 100 watts RMS output.

Pearl also embraces the Vorg series of models; the leader here is the 102, offering 100 watts through two heavy duty wide range 12" speakers without distortion. Pearl round off their selection with the 30 watt Mighty Midget.

PEAVEY

Peavey are one of the biggest manufacturers of amplification equipment around, and there can't be any of you out there who don't know something about their gear — if there are, then their ads aren't getting read!

One of the most popular sections of their equipment is the Vintage range featuring controls for volume, middle, bass and treble on all three models, as well as a control which provides both a 'clean' and a fuzzy distorted sound.

A more recent introduction to the available products is a high-powered mixer amp, the CS-800, rated at 280 watts into 8 ohms.

RANDALL

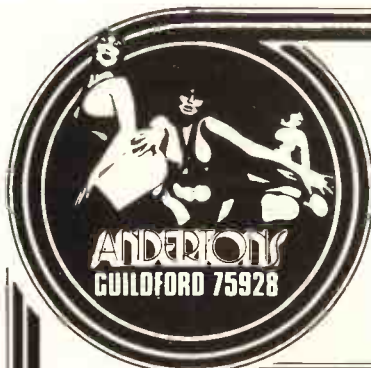
Randall, hailing from Santa Ana, California, produce a lot of good gear which is becoming a more and more familiar sight on the British music scene. The Commander series of guitar amps covers the requirements of both lead and bass men over most wattages, and there should be something in the range which is worthy of your attention.

The Randall Mini PA System, the RPA 2, is a small, compact, but highly versatile system providing four separate input channels (each with input jack for high gain output, volume, bass-treble equaliser, reverb controls) coming complete with speakers capable of taking the power in comfort.

In the high power range there's the RRM 2-200 which gushes a hefty 625 watts per channel (albeit into 1 ohm) which relates to 256 watts per channel into 4.



▲ Darburn's SRV-50 and (right) Reverb.



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Maine Standard 100	134	119
Maine 100 Combo	259	229
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Mace "power pak"

212 Mace Single Unit

AMP SURVEY

Continued

ROOST

Roost range of Session Master combos have been around for long enough to have been proven on the road, and we've not heard of any failures. Towards the end of last year a lot of work revised and modernised the tonal section to give increased ranges which are said to improve the clarity at the top and bottom ends of the frequency scale — this has been achieved with the help of new high power speakers.

Roost have more recently introduced a transistor slave amp — interesting because their combos and tops are valve — which throws out 150 watts with a minimum of distortion.

ROSE MORRIS

What can you say about amps which are used by Trower, McCarty, Tulls etc. that isn't made obvious by the pedigree of their employers? Well, not a lot, is the answer. Marshall have made amps a household name, and deservedly so. There's hardly any need to introduce you to the range, but perhaps a couple of the more recent additions would be of more immediate and particular interest.

There's a new 2199 30 watt combo for the budding Jimi amongst you which is priced right — and you get the name included in the bill, rather than as an added extra.

Another newcomer is the 2125 8 channel PA mixer amp which offers all the facilities that Marshall have become famous for. Introduced in the last few months of '76 and already sitting up there amongst the winners is the 2199 is an ideal combo unit for small gigs — the pubs and clubs — and studio work as it has a newly developed horizontal cabinet.

SAI

Sound Advice Installations are best known for their work in the PA field, and specifically in their excellent speaker designs. They do, however, manufacture three amps besides, among them the FC150 power amplifier, incorporating protection for its driver transistors and boasting particularly good HF response.

The amps can be mounted in racks also made by SAI, and with suitable extraction fans will operate into several types of load. Two other models — a 50 watt twin channel and a 50 watt slave — complete their current line-up, although SAI are the kind of firm to come up with new models at high speed.

STRAMP

Stramp have a reputation for tough, well made gear; their range is extensive and much of it very specialised — running through both mixers (superb on the road) and various amps. The 4120 combination is one of many Stramp configurations, featuring a pre-amp in the lid of the aluminium case and an 80 watt power amp in the transducer enclosure. The pre-amp can operate either mono or stereo, and offers a



Roland's Jazz Chorus 160 is gaining in popularity.

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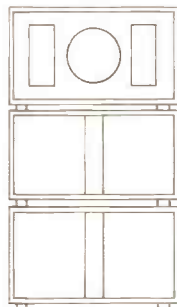
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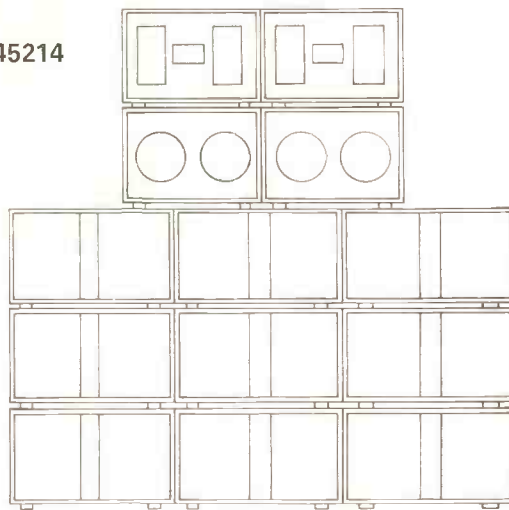
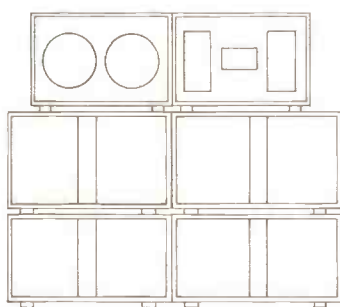
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810



830



810 Bass Bin — below 300hz. Contains one 15" speaker. Impedance 8 ohms. Retail price £160.

820 Mid and HF unit — above 300hz. Contains one 12" driver, two horns and two supertweeters and built in crossover for use with 810. Retail price £180.

830 Bass Bin — below 300hz. Contains one 15" Powercel speaker. Impedance 16 ohms. Retail price £175.

840 Wide dispersion Mid and HF cabinet — above 300hz. Contains one 12" 100 watt Powercel, four horns and four supertweeters. Suitable for use with either two way or three way Electronic

Crossover. Impedance 8 ohms. Retail price £240.

850 Wide dispersion HF unit — above 3khz. Employs six horns and four supertweeters. Handles 150 watts. Impedance 5 ohms. Retail price £225.

860 High power Midcab — 300hz — 3khz. Contains two 12" Powercel 100 watt drivers. Impedance 4 ohms. Retail price £165.

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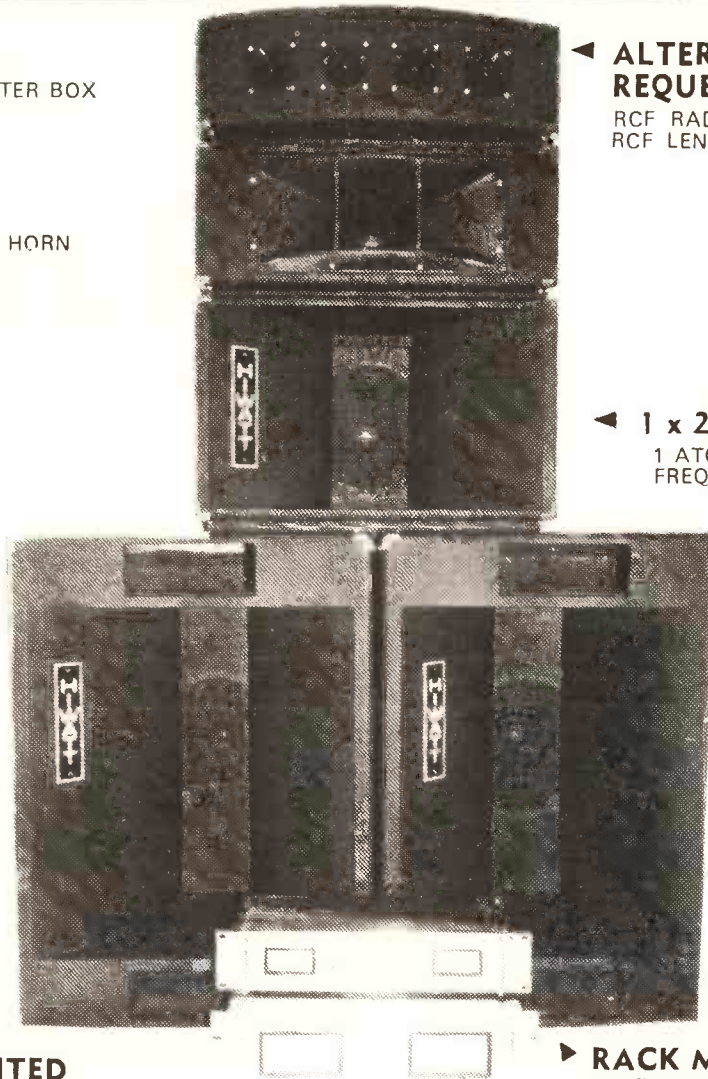
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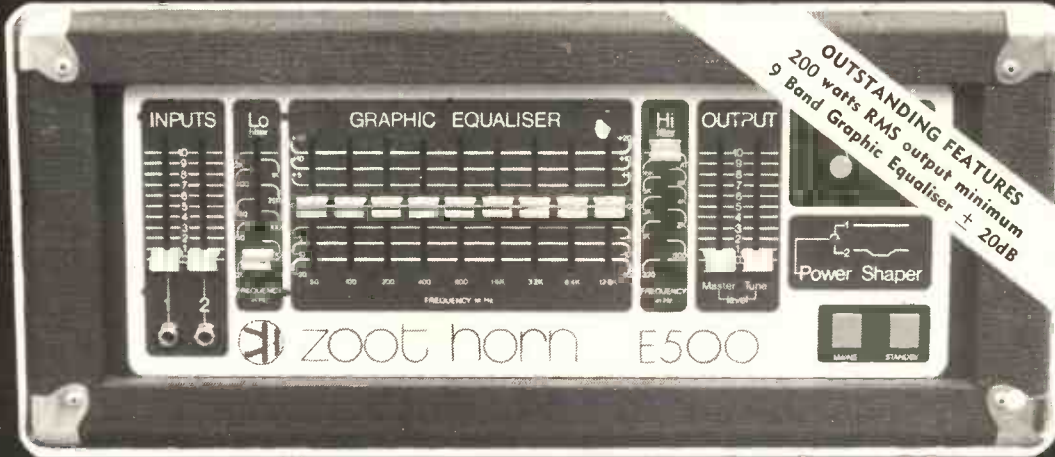
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Stereo pre-amp with 80W, docking unit. Developed for highest professional standard, for use on stage and in studios. Two complete separate pre-amps to select pre-set sounds by foot-pedal between channel 1+2.7-band active Equalizer cross-fade possibilities. Built into a rugged aluminum flight case.

◁ 4120 Stereo Combo Amp

△ Guitar Synthesizer SYN-2

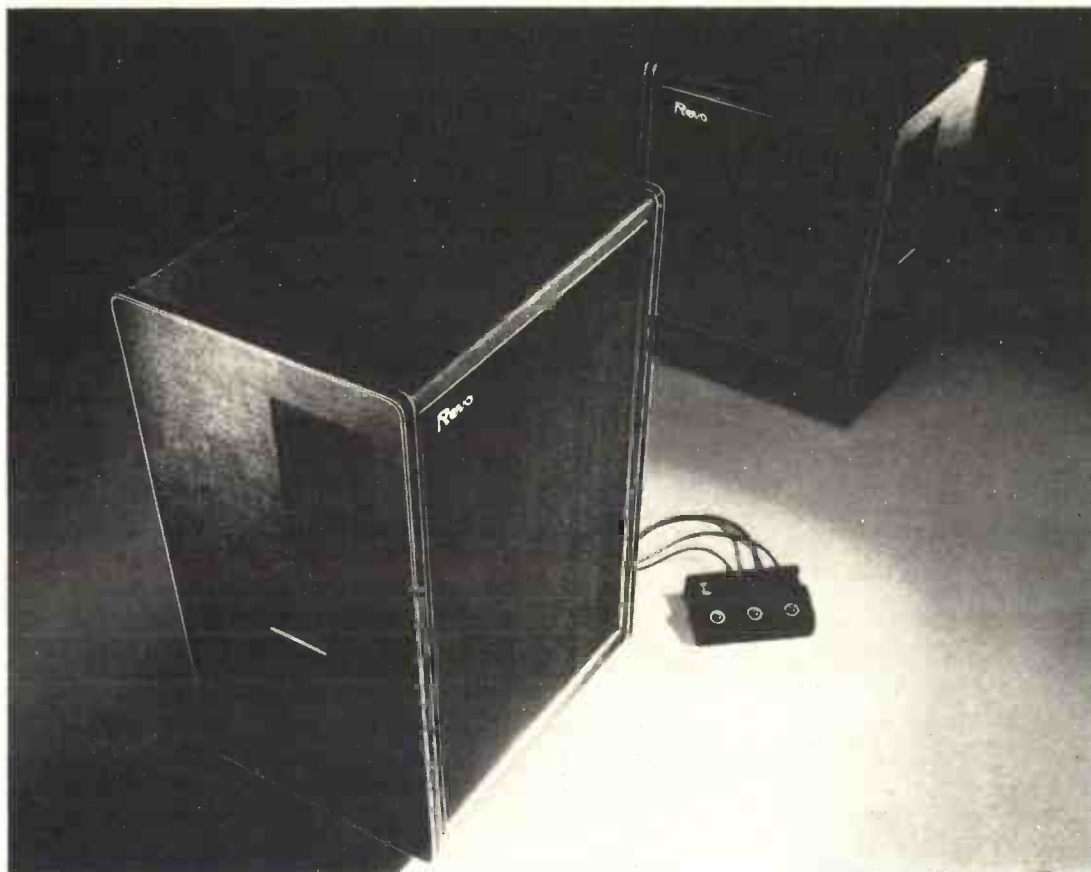


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ROLAND ANNOUNCE

The End of the Windmill



Until now, the concept of "rotating sound" implied moving parts — not any longer. With the REVO 250 (120 watts RMS) and the REVO 120 (70 watts RMS) you get the same effect by electronic digital scanning —

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— Elton John

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AMP SURVEY

Continued

S-W

Rosetti, as retailers of S-W gear, continue to concentrate on much the same items as in previous months, with, for instance, the PA 100 amplifier remaining popular. It features four high impedance microphone inputs with individual controls, two channels each with separate bass and treble controls, master volume and presence controls, plus echo in/put socket. S-W also have a few representatives in the combo market; their "Combo 50" is a chunky little number featuring two 12" speakers, and two inputs, one hi and one lo gain. There are volume, tremolo, bass and treble controls.

Its smaller brother is the "30", this time with one 12" speaker. Larger than either of these, however, is the solidly built "Pro Combo 100", an amp featuring built in fuzz, tremolo and reverb. Channel one has two instrument inputs, channel two, one instrument and one mic input. The power output is given as 100 watts RMS or 128 watts RMS when an additional 8 ohm speaker cabinet is connected.

W.E.M.

W.E.M. don't exactly suffer from producing their excellent Copicat echo machine, but they do carry a strange burden — W.E.M. used to be one of those amps, then the

Copicat obscured the amps, and now the amps are coming back to the fore. Still, your problem is choosing the right one for you out of a comprehensive selection. The Dominator range was especially improved for display at Frankfurt and WEM now claim their valve amps will give twice the output of a comparably rated transistor amp.

WEM produce a selection of power mixer amps as well, including the Reverbmaster, an 8 input mixing amp with built-in Hammond reverb and a rating of 100 watts, complete with stage monitor foldback and stereo facility for slave use.

WHITE

Last year White (from Sunderland) introduced a range of 6 channel PA amps, all equipped with variable echo levels on each channel, and an open/shut circuit protect system on the output stage.

The LW100 guitar/bass/keyboard valve amp is fitted with a master volume and a normal/bright switch in addition to the usual controls. These enable the user to overdrive the preamp which results in sustain at both high and low playing levels, and the amp is also settable to kick out a clean treble valve sound which we maintain can not be equalled by the solid state lookalikes.

WING MUSIC

Wing Music specialise in loud-speaker enclosures extending from small 2 x 12" columns to professional quality bins and horns. The 2 x 12"s are available in three different versions with handling

capacities of 120, 200 and 240 watts per pair. Although they don't currently manufacture any amps as such, they are worthy of investigation as they run both an excellent hire service and handle a lot of competitively priced gear which should appeal to the younger more budget-conscious outfits.

YAMAHA

Yamaha have recently been enjoying a remarkable upsurge of popularity, not only on the amp front but also with their guitars. Santana's switch from Gibson to a new hand-carved Yamaha is perhaps indicative of Yamaha's current reputation. As far as amps go, however, a lot of people are becoming increasingly impressed with their fine range of sturdy combos (yes, we're still hanging on to the 15 watt amp Yamaha lent us some months ago!). The 100 watt models are available either with 2 x 12", 1 x 15" or 4 x 10" speakers; of these versions, the G100B212 is popular with two channels, each with high and low sensitivity inputs. The G100410 includes a preset volume facility, operable from a footswitch (which does not affect the tone).

Among club performers, the G50112 has maintained considerable popularity; its facilities are indeed ideal for the smaller venue — one 15" speaker driven by a 50 watt amp. In this instance, EQ includes bass, treble and middle plus bright, distortion and reverb; the rear panel houses reverb, distortion and record-out jack. The bass amps are

the B100115 and B50115, both operating through one 15" speaker. An impressive feature of Yamaha's amps is their horizontal FET (field effect transistor) pre-amp, which, claim Kemble, cuts hum and other such noise down to a minimum.

ZOOT HORN

Zoot Horn have recently added a new four way full frequency enclosure to their current range of equipment. Aimed at the general public address, disco and monitoring markets, this FF1 uses four passive crossovers and incorporates 2 x 12" ATC bass drivers, 1 x 12" lower midrange driver, 2 x 5" high mid range drivers and an Electrovoice tweeter. With a frequency response extending from 20 to 40K the speaker has a particularly clear reproduction; a little more exposure should resolve whether it will make an impact of particular note on the competitive monitoring field.

Next month:

Full survey
on studios
and costs

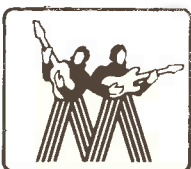
Music Man — A new experience

210-65

Model 210-65 is a two channel amplifier. Channel one has two inputs, volume, treble and bass controls. Channel two features two inputs, bright switch, volume, treble, mid-range, bass, reverb, tremolo intensity and tremolo speed controls. A deep switch, master gain control and power reduction switch operate on both channels. A dual foot switch is supplied for remote control of the reverb and tremolo functions. The amplifier also has an impedance switch for selection of either four or eight OHM loads.

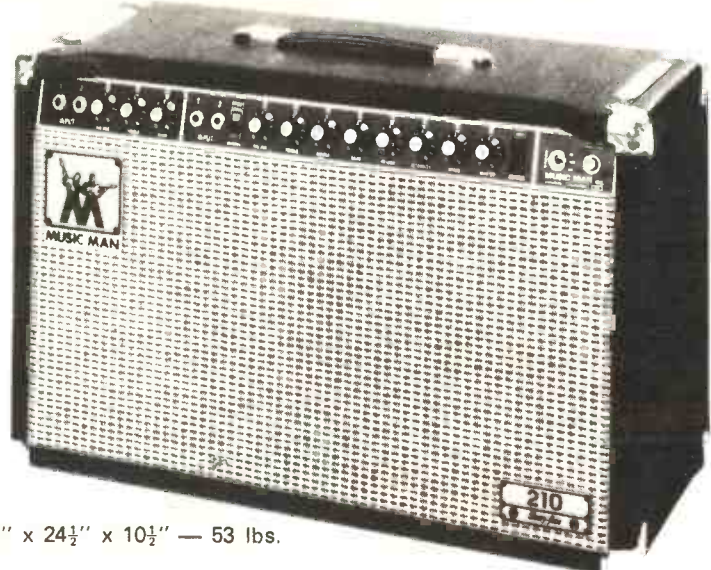
The model 210-65 employs two heavy-duty 10" speakers with 2" aluminium voice coils and 18 oz. alnico magnets. So great is the magnetic efficiency of these speakers that the 210-65 can be shown to perform with many competitive amplifiers of larger and more cumbersome size.

This outstanding performance combined with an extremely compact design has made the 210-65 one of our most popular models.



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MXR presents "live" flanging

The MXR flanger is the first studio quality flanger in a compact and durable case designed for live performance applications in severe environments where durability and immediate control by the performer is important. The MXR flanger offers control of a variety of effects and is designed to give you "live flanging" when you need it, "where you need it."

Recognizing that flanging differs from phasing, the MXR flanger utilizes an actual time-delay, where as phasing does not. As a result, the notches produced by flanging are harmonically related, while those produced by phasing are evenly spaced over the frequency spectrum. The MXR flanger operates according to the time-delay principle and creates at the longest delay time (16 milliseconds) over 150 notches. The audible effect is one of enhanced "tonality."

With the MXR flanger a variety of operating effects can be obtained, ranging from classic flanging, to quivering vibrato. The MXR flanger is designed to accept a wide variety of inputs. Typical applications include: guitar, piano, organ, electric bass and vocal microphones. The MXR flanger represents the latest in advanced circuit design and reliable construction techniques, and like all MXR products is unsurpassed in performance, versatility, and ruggedness.

See the MXR flanger at your nearest MXR dealer or direct inquiries to Rose-Morris & Co. Ltd., 32-34 Gordon House Rd., London NW5 1NE England

MXR Professional Products Group



EFFECTS UNITS SURVEY

Beat's annual look at effects units has unearthed some interesting newcomers, as well as giving you the opportunity to review a wide selection of established pedals from many of the most important manufacturers

BRODR. JORGENSEN

The comprehensive range of Roland effects pedals, distributed in the UK by Brodr. Jorgensen, includes what is, in effect, a floor pedal version of the chorus ensemble in the Jazz Chorus amps. Marketed under the name BOSS CE-1 the unit has two foot operated switches, normal/effect, and chorus/vibrato, and four manually operated rotary knobs controlling the intensity of chorus, vibrato — depth and rate, and the level control.

There's also a high and low input sensitivity switch, and jack outputs for mono and stereo. The Boss gives a real vibrato effect with tremelo while the Chorus Ensemble uses a BBD to produce pitch differences electronically to yield a wide spread of sound. Roland also manufacture a selection of more usual effects pedals, including fuzz, wah and sustain, treble boosters and soft distortion sustainers.

The AF100 Bee Baa is the top of the fuzz unit range giving a wide choice of fuzz effects with selective control: sustain control to freely sustain sound, tone control for a wide range of fuzz tone control from soft to hard, and a fuzz volume control. The AF 100 also features a treble booster. Also in the long list of Roland pedals are the phasers — the Phase Five, Jet Phaser, and Phase II — the latter being a compact model equipped with Resonance for heightening the phasing effect.

CARLSBRO

Perhaps better known for their wide range of amplification gear Carlsbro also manufacture a number of effects units — both pedals and boxes. The foot pedal range is made up of a Fuzz-Wah, Wah Swell, Wah-Wah, Supaphaze, Phaser and a chunky little Fuzz box which is ex-

cellent value for money.

The two Carlsbro effects boxes are the Reverb and the now well-known Mantis echo unit. The Reverb features the Hammond spring reverb system, and has four inputs each with their own volume control, a reverb depth control, and an input for foot-operated remote control.

The Mantis — reviewed in greater depth by Beat back in November of last year — is a solid state echo unit which uses analogue delay lines. The Mantis features 240 different push button selections of echo delay and swell, and has slider controls for echo, swell and echo tone, and input and output levels. The Mantis also features an effect named 'Rotafaze' which can be mixed with the other facilities to produce an effect not unlike a Leslie cabinet.

J. T. COPPOCK

Ibanez effects are rapidly getting the reputation of being the least expensive units around, whilst offering a particularly large range. The most popular is the Phasetone PT999, which gives that familiar rotating speaker or "doppler" effect, without distortion, and costs only £32.50. The equivalent in pedal form is the Space Pedal PT1000. The very newest in the phase line is the Phasetone 2 — twice the size of the other with a wide dynamic range and a depth control. It runs off battery (9v.) or mains, and the price is £59.

Next up, the Stereo Box ST800, with a knob for panning speed and also a pedal for manual panning. The second most popular of all the Ibanez effects is the Overdrive, with volume, distortion and tone controls. Then there's the Compressor, for controlling the output level of the guitar with long sustain and feedback without distortion.

The Jetlyzer does what it sounds like — produces a speedy motorcycle roar, and this is said to be truly amazing in conjunction with the Stereo Box. The two units are actually combined in the brand spanking new Flying Pan, which costs only £75. It has phase and pan on/off switches, and knobs for speed, feedback depth, phase select and pan speed. In short, you too can be Jimi Hendrix.

C.M.I.

C.M.I. produce a number of low cost effects units including a Fuzz, Phaser, and the Melos Effektmatic. The Effektmatic is a battery operated effect pedal which produces a number of different effects. It has controls for on/off, drive switch (up or down), Range switch (high or low) filter switch (high pass, band pass or low pass) and volume and peak controls. This particular pedal, retailing at only £36.22) will produce a very wide range of different effects, but, like all the more complicated pedals, needs a bit of time set aside for experimentation to mix the various effects available. Well worth the money. Incidentally, CMI also produce a pair of guitar headphones with their own built-in amp — excellent for on stage tuning, or home practise.

DHARMA

Dharma Sound, based down amongst the hop fields of Kent, manufacture a range of competitively priced effects units including a Sweeper, Sustainer, Phaser, Distorter and Eliminator.

The fact that they are 'competitively priced' (not in this case a euphemism for cheap because nowadays cheap seems somehow to imply bad quality) means that you can afford to go for more than one to enhance your guitar or keyboard sound.

The Eliminator is designed to remove mains hum from signal leads, having three built in narrow stop band filters, removing mains frequencies (i.e. 50, 100, 150 Hz) from the leads.

The Sweeper (which we reviewed in the February issue) is really super value for money. Inexpensive, but good, and we found it especially suitable for use with the less expensive organs currently available.

ELECTRO-HARMONIX

Now one of the big-guns in the effects business, this New York based company seem to churn out new effects at will. Most musicians will have come across the Big Muff sustain unit at some time in their careers — Jimi Hendrix himself being the man to establish its reputation in the early days.

Electro-Harmonix also go in for the funny names business a sample few having appendages like Doctor Q — an envelope filter, Black Finger — sustainer, Mole — bass booster, Screaming Bird — treble booster, and the Hog's Foot which provides for 'swamp bottom bass for the professional bass player'.

The Electric Mistress Flanger — being heavily advertised at the moment — works like a number of phase shifters operating

simultaneously. The most recent addition to the range is the Y-Triggered Filter which can be used with any amplified instrument, although it is particularly suited to keyboard uses, giving a kind of sound which, up till now, has only been available from a synthesizer. The Filter triggers polyphonically on any combination of notes and chords, while retaining the dynamics.

Also available from Electro-Harmonix are the now famous Octave Multiplexers which synthesize a note one octave below the one being played — which makes super fast bass runs very easy, and they also incorporate five filters to allow the user to shape the harmonic content of the new note from fuzz to deep organ bass.

E.M.S.

Take the tube to Putney, wander confidently into E.M.S. at 277 Putney Bridge Road, prise £367.20 from your back pocket, hand it over, and walk out with possibly the most comprehensive effects unit currently available — the Synthi Hi-Fi. Basically it's a synthesizer which will accept input from virtually anything — guitar, mic, organ, wind, string, record or tape, and produce sounds you had no idea were possible!

The Hi-Fi comes in two main parts — the control panel and a base unit which can duplicate the manual functions, plus a by-pass foot-switch. There is no patching and the machine is easy to operate and carry around. The space available here can hardly do justice to the effects the Hi-Fi is capable of, but a brief spec follows now: Top Boost provides up to 30dB boost of high frequencies; Octave Shift drops the pitch by an octave, and Ring Mod. pushes the pitch up an octave. Buzz Switch adds high frequency overtones to the sub-octave signal, and Sustain Fuzz detects the beginning and end of each note and applies variable, controllable upper harmonics. Decay Rate control affects the decay time of the Ring Mod and Octave Shift and Attack Rate varies the rise time of the Sustained Fuzz signal.

Six distinct operation modes on the Treatment Selector give Vibrato, two modes of Phasing, Waa-Waa (one resonant peak), Waw-Waw (six resonant peaks), and MEOW (two sets of three resonant peaks moving in opposite directions).

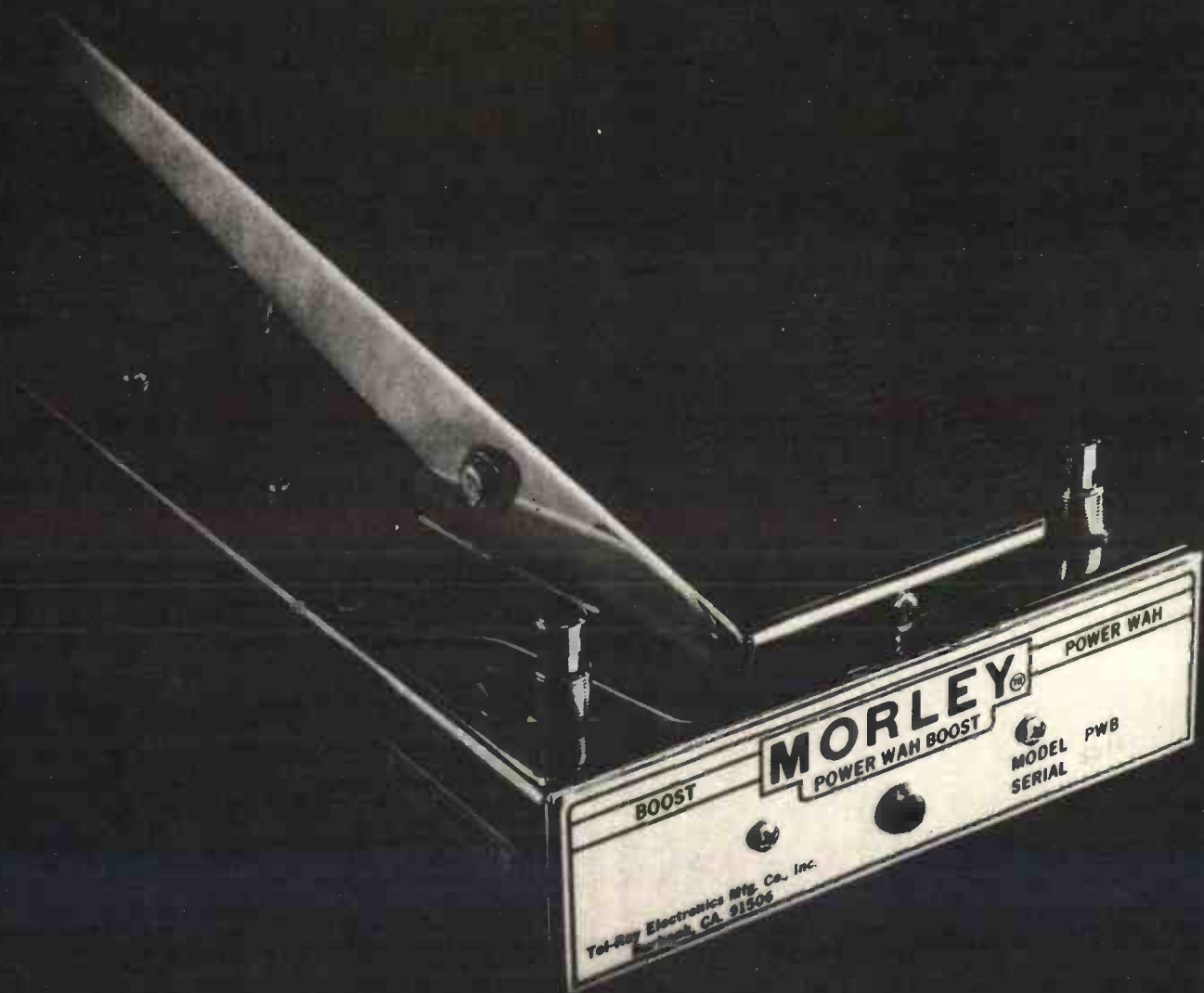
And talking of reviews, pick up next month's Beat for an examination of the E.M.S. Vocoder, the unit responsible for many of the excellent noises on the new Floyd album.

E.S.E.

The best — and most expensive — echo unit in the world is probably the Binson Echo. Priced at around £580 + VAT the EC3 offers a choice of six, eight or ten heads. There are three inputs and outputs, input and output volume controls, tone and swell length controls. There are also facilities for straight echo, multiple repeats and a Cathedral type swell.

E.S.E. also make their own graphic equalizer, operating on seven frequency areas. It has high and low gain inputs, and the unit is

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EFFECTS UNITS SURVEY

powered by two PP3 batteries — otherwise it may be mains powered, as you wish. The range covered is from 60-10,000Hz, and each of these may be cut or boosted by a maximum of 15dB.

Lastly we have the Bosstone unit, made especially for pedal steel guitars in order to achieve that violin sound. It is small, plugging straight into the guitar itself and costs a mere £32.

FM ACOUSTICS

Available direct from the manufacturers at P.O. Box 18, CH-8702 Zollikon Station, Switzerland, is the monster Super Pedal Synthesizer. This fat pedal is stacked with nine different effects but because each of them can be linked with the others, the combination of effects are virtually limitless.

Basically, the effects offered are Volume, Voltage controlled amplifier, Distortion, Sustain, Filter, Modulation, Wah, Vibrato and Phasing. The SSH VDF, as it is known, offers such a variation in sounds that it's a little difficult attempting to describe them, but suffice it to say that you could spend a couple of weeks just trying out the various sounds on offer, and as a simple way of collecting a vast number of effects into one easily handled unit, it's a clear winner.

GELF

Gelf are pretty well known in the studio business for their cross over

units and mixing desks, but they also manufacture an auto-phaser which has found favour amongst studios and big PA system users alike — such as Jethro.

The Auto Phasing Unit, GP 14, has a phase shift of 2160 degrees, a variable delay between 0.03 and 3 seconds, and has phasing indicators which display the control voltage acting on the filter in the envelope section.

H.H.

H.H. are one of a number of companies who have built reputations on amps and have gone into effects units rather more recently. H.H. produce two foot-pedals — which can only be used with their own amps — and two echo units, which have universal application. The foot-pedals available are a Reverb unit, and the Clockwork Concubine Flanger. The Reverb unit can only be used with an HH amp which already has reverb as a built-in facility; the Clockwork Concubine is a brand new model which produces three basic effects: Doppler (rotating speaker sound), Phasing, and Pitch modulation. These effects can be mixed at will. The pedals can be connected together and come with a din plug cable for connection. They are powered direct from a DC output on the HH amp.

The echo units are more established and the Multi-Echo in particular is a chunky beast which has found its way into many high-grade studios. There are four replay heads with a fixed delay of 80mS

between each which can be switched together to produce a maximum delay of 320mS. Four independent repeat push buttons select the replay head to be fed with repeat signals, which can produce a number of interesting effects: echo, fast reverb, echo on echo, multiple echo and reverb echo. Echo equalisation is provided by bass and treble controls affecting the echo signal only and there are facilities for stereo outputs as well. All in all the Multi-Echo unit has an almost terrifyingly large combination of effects emanating from the basic echo, and is a mighty impressive box of bits.

Hohner

We've been advised by Hohner to 'grab our guitar, coat and wellies' before trying out the Hohner ME30 effects pedal! The reason? — the ME30 boasts hurricane, surf, siren and Wah Wah sound effects! Schaller pedals and effects are distributed by Hohner, and their range covers fuzz, wah, sustain, distortion, reverb and a rotor sound unit.

Another range handled by Hohner is the Korg, long noted for their high quality of workmanship and reliability. The Mr. Multi Pedal features wah, phase and double wah operated either automatically or by the pedal. The Korg VCF Traveller features paired high and low pass filters which allow free harmonic combinations resulting in an almost limitless range of sounds and tone colour. The unit works either

automatically or in conjunction with the provided foot pedal.

HORNBY SKEWES

Hornby Skewes distribute the products of a number of companies involved in the manufacture of effects equipment, including Zenta, and Systech.

The Zenta treble, bass, distortion and power boosters (4 in all) can be jacked directly into the guitar. There are also the Zenta Phaser and Expression units, along with the Companion Fuzz and Companion Wah Wah, operating on a PP3 type battery.

In the Systech is the excellent Envelope and Repeater unit. The envelope creates the harmonic changes while the player can vary and control the rate. Systech also manufacture a Flanger, phase shifter, harmonic energizer, and an envelope follower.

KINGFISHER MUSIC

Kingfisher Music, based down in Hampshire at 20 Kings Road, Fleet, handle 'Precinct's effects units — notably the 'Smooth' pedal and the Stratophaser. The 'Smooth' has been designed to copy the sound produced by a high-powered high-driven valve amp, but it produces this sound over a wide range of volumes making it eminently suitable not only for big gig work, but also for sessions and club venues. Two ranges — Stage and Studio — enable the guitarist to select from a slightly modified programme useful for heavy chord

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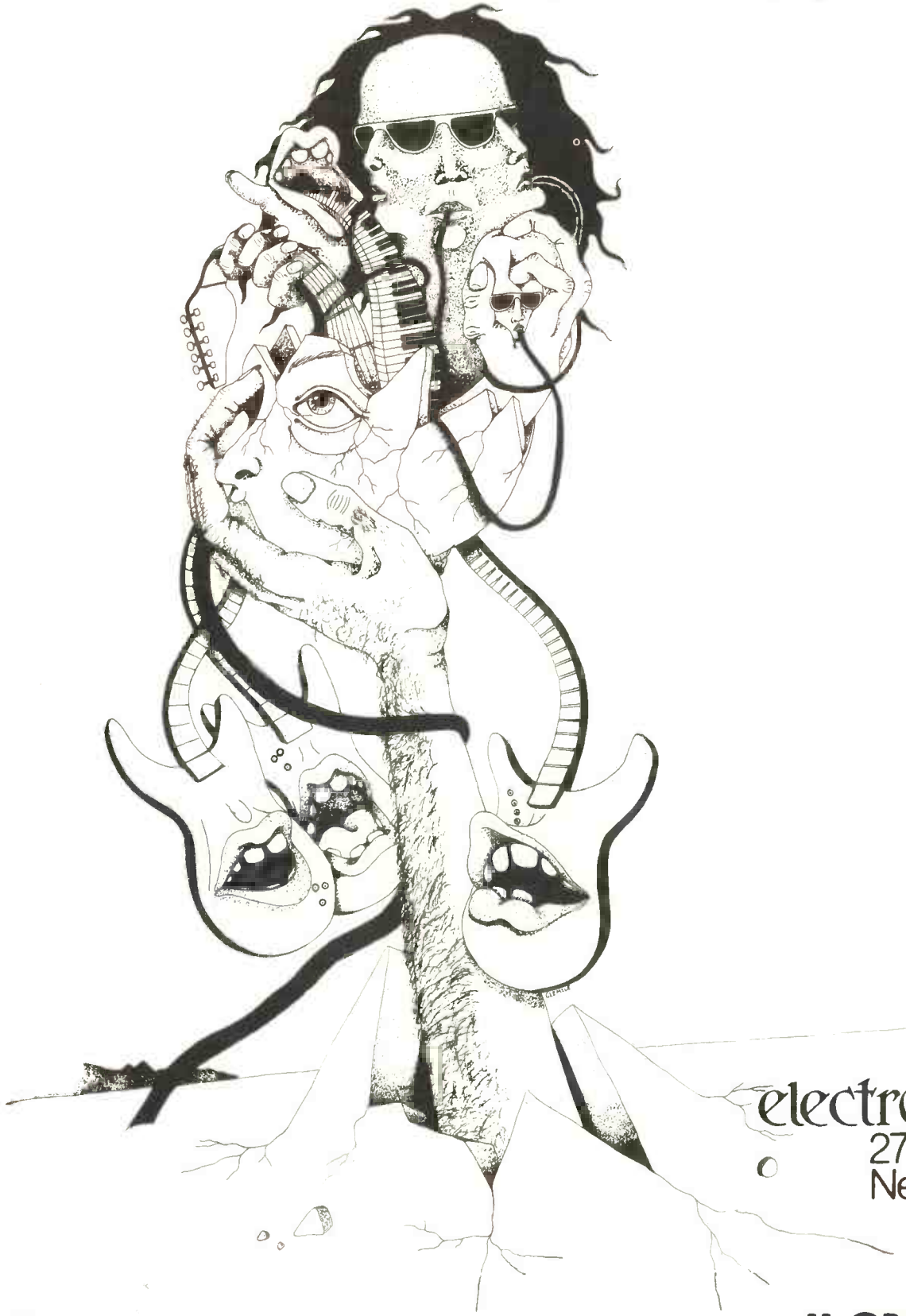
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sounds, through to a sensitive sustained 'Supervalvesound' for lead work.

The Stratophaser is a combined phaser/flanger incorporating variable depth, speed, with facilities to modulate a preselected frequency band for more unusual phasing effects. The Stratophaser also has a switchable ADT function with a four voice effect, making the unit suitable for both instrument and vocal PA use.

MACARI (COLOURSOUND)

A trip to Macari's at 20 Denmark Street will give you an indication of the range of Coloursound effects pedals — there's one or even two for virtually every kind of effect you can imagine, all in attractive (to some) colours. There is a Wah-Wah, Wah-Swell, Wah-Fuzz, Wah-Fuzz-Straight (which has an extra control to allow the straight guitar sound through), Supa Wah-Swell, Wah-Fuzz Swell, Organ Wah Swell, Chuch-A-Wah — and those are only the pedals with the word Wah in them! Coloursound also produce phasers and sustainers, overdrivers and envelopes — all competitively priced and well worth a go at.

Also at the same address you'll come across the Eurotec Black Box, an excellent modular system complete with mains energiser which allows the user to mix the effects. The Black Box effects pedals are

battery powered independently as well, and the whole unit is attractive and extremely functional.

MM ELECTRONICS

The boffin-supreme at MM, Dick Parmee, tells us that they are in a state of flux at the moment concerning their special effects. Still built to order are the 19" rack mounted units — the Studio Phaser and Reverberation units, for example, but these are not marketed at retail outlets. For the future, MM are planning some design spin-offs from the amps they had on show in Frankfurt; these may at some time in the future be put on the market in pedal kit form by another company. Further developments will be announced in Instrumental News.

NORLIN

The Maestro range of pedals from Norlin has recently been expanded with the introduction of four new pedals — the Fuzz, Fuzztain, Phaser and Stage Phaser. Maestro sound good — made in the Moog factory, they're constructed from extruded aluminium, and there's a special shock-absorbing design to absorb pressure on the foot wheel shafts — a help when you're stamping the hell out of them in your ten inch platform soles!

Maestro pedals feature 'Total Foot Control', the result of many months research which examined not only the function of the pedal, but also the foot which operates it. The whole pedal acts as an on/off switch so it can be used even at the most awkward moments — and all Maestro pedals have huge foot



Three of the impressive effects pedals from Orange.

wheels that can adjust sound quickly or can be played like special effects themselves — all with the foot.

ORANGE

The Voice Box, as used on record by Jeff Beck, Peter Frampton, Stevie Wonder etc., has been gaining popularity recently, and Orange's contribution to this corner of the effects department is exclusively distributing the Jimmy Bean. The box simply connects between the normal instrument amplifier and the loudspeakers when the switch is depressed and the sound is cut from the speakers and an efficient transducer projects the sound up a clear flexible tube, attached to the microphone stand, into the performer's mouth and amplified by the

PA.

Most of you will have seen some musician apparently sucking away desperately at such an object and producing the vocal version of the sitar — that's it! Non users are assured that only minimal practice is required to achieve the desired effects, and the only provisor about using it is that the transducer is not partial to extended bouts of overload.

The success of the Voice Box has encouraged Orange to introduce the sustain, phazer and distortion units. Built in sturdy die-cast cases and stove enamelled for durability, they are both effective and inexpensive. Being battery powered, they are protected against battery discharge when not in use.

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SMOOTH

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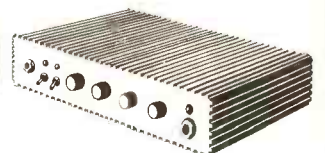
- Suitable for both chord & lead work
- Controls positive feedback
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ELECTRONIC EFFECTS... 3

STRATOPHASER

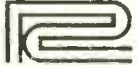


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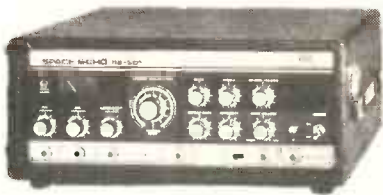


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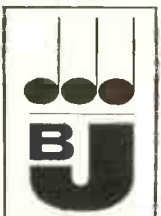


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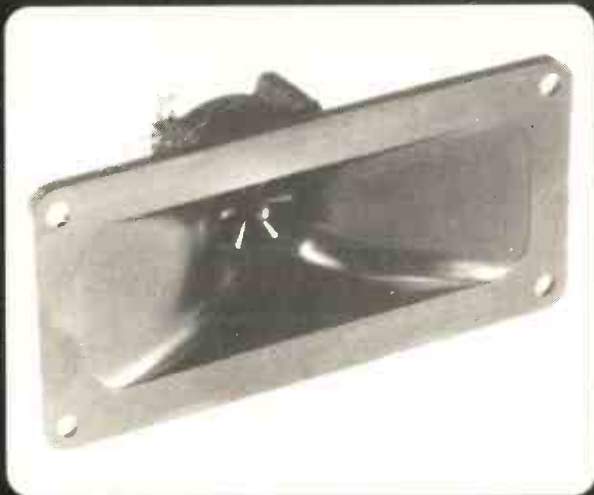
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EFFECTS UNITS SURVEY

ROSE-MORRIS

Rose-Morris, as you'll all know by now, have respected fingers in every aspect of the music business, handling many of the best known names in amplification, microphones, drums and guitars. On the effects pedal side they distribute the excellent range of MXR products from Rochester, New York, which are fast becoming standard equipment for many of the top-line bands.

Many of the pedals — all beautifully made — are well known to you by now — the graphic equaliser, Blue Box, as used by Genesis, etc., but more recent additions to the MXR artillery are the Envelope Filter and the Flanger.

The MXR Flanger operates on the time-delay principle, and creates at the longest delay time (16 milliseconds) over 150 notches giving an enhanced tonality effect. Flanging differs from phasing in that phasing does not use actual time-delay, and as a result the notches produced by flanging are harmonically related while phasing notches are evenly spaced over the frequency spectrum.

The new Envelope Filter is basically a voltage controlled low pass filter with a cutoff frequency determined by the level of the incoming signal. Two controls allow a wide variety of effects — the Threshold control adjusts the level at which the filter is activated, and the Attack control varies the time

required for the filter to respond. MXR's products all have a family likeness, all looking neat and rugged, very light and easy to operate.

ROSETTI

Rosetti distribute the Jen range of effects pedals in this country. There can't be many of you who haven't at some time come across the Cry Baby Wah-Wah pedal, but for the few who haven't the best advice is to get out there and stamp on one: ruggedly constructed, the Cry Baby is more than simply a wah-wah pedal — it works really well as a treble booster.

Jen also manufacture a Phase Shifter, the KPS 900 which features both intensity and speed controls, and the Jen Motorphaser. The Motorphaser has two switches allowing the user to change from chorus to tremolo, and from medium to full intensity, as well as an in-out control. Pre-set speeds give Chorus at 0.7Hz, and tremolo at 6.3Hz, and the time of acceleration from Chorus to tremolo is 4 seconds, allowing a gushy rush, and the deceleration from tremolo to chorus is a pleasantly lengthy 10 seconds. The Motorphaser operates from a single 9 volt battery and incorporates a warning light which flashes when the battery voltage drops below 7.5 volts.

STRING AND THINGS (MORLEY)

Morley pedals are made in the legendary town of Burbank USA, and distributed in this country by Strings and Things. Morley pedals should be

well known to Beat readers as we have reviewed a fair number in the past, but just to refresh your memories...!

The king pedal must surely be the massive Echo Volume. Two knobs on the side control echo volume and sustain, there's control of the echo speed and the moving pedal either as a mix control or as a swell pedal (with the echo switched off). There's an excellent Power Wah Boost which, to quote Beat's ex-technical editor and now freelance technical contributor Nigel Jopson, is "the instant Jimi Hendrix effect unit — full marks to Morley!" Also in the range is a superb Phase pedal and a tasty Wah Fuzz.

Morley pedals don't have the usual conventional carbon track rotary potentiometer, but rather operate by moving an internal flap made from stiff fabric which acts as a shutter between the on/off light and light dependent resistors mounted on the PC Board. The advantages of this system are two fold. The action is smoother than normal units, and there is no mechanical wear on the signal carrying electrical components. With that specification in mind, Morley pedals aren't really expensive — they're just damn good.

SUMMERFIELD

British Made CSL effects are available from Summerfield. These include a wah-wah (£19.65); wah-fuzz (£21.85), super fuzz (£20.75) and a power boost (£20.75); in addition they offer the Phase PT1 switch at £33 — making it perhaps one of the cheapest around. The

Japanese Ibanez PT1000 phase pedal can also be had from this firm for a mere £45.93, whilst a stereo pedal of the same make — the ST810 — costs just £43.45.

WEM

The Watkins Copicat has been with us for more than twenty years in one form or another, and so can lay claim to being one of the very first effects units ever. The subject of numerous refinements, additions and improvements, the latest model went on show in Frankfurt for the first time. This model differs slightly from the one reviewed in November's Beat in that it has a different looping system to the one discussed in that review.

Basically, the Copicat uses four record/playback heads to produce the echo effects, which can then be controlled by use of rotary controls governing swell and sustain. There are four inputs, each with their own gain control, and each with a push button to activate them. This arrangement allows for 15 different echo effects (according to our office calculator!) which can then be 'diluted to taste' by the swell and sustain controls. A further new addition is the Sound-on-Sound switch allows you to lay a basic track, the length of the tape, and switch in the SoS — which will continue to play back the original sounds while recording the new ones — in this manner you can build up sound collages in the style of John Martyn and others ad infinitum — or until it merges into a morass of spatial hissing!



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FREEDMANS

As the Beat reporter waited breathlessly for his turn at the counter, an old fella with cloth cap and gold-rimmed glasses was making enquiries about HH gear. He wanted to know about what he called the "IC". Barrie Hilton's winning smile flashed into position immediately. "Ah yes," he cried, "You mean the HH. Well it's the VS now, of course, and they've improved out of all recognition. Course, they were always *good*, but they're even *better* now. . . ." With a bound he lighted upon the HH catalogue, pressed it into the aged musician's hand and conducted him off to the other end of the shop. This was indeed true salesmanship.

The shop is in that most

unassuming area of East London — Leytonstone. The operation began in tiny premises just over the road at no. 534 High Road, but moved to its present location some seven years ago. "It's our twenty fifth anniversary as a limited company. We're sharing it with the Queen," quipped Barrie. The business was started by one Alf Freedman, who upped and left in the late 50's — a bad time to leave, since the "beat boom" was just around the corner. Currently the major shareholders are George Deutz and his son Derek. Barrie is the shop manager. Apart from making the tea, Barrie describes himself as a general dogsbody; pressed further he admits that he is a bit of an expert in PA and

other electronics. Another of the Barries is Barry Crane. His speciality is making coffee and supervising the organ department, where he is aided and abetted by Ashley Bond — apparently a distant relation of the late Graham Bond. Derek Deutz sells brass, woodwind, drums and accordians, Steve Thomson guitars and amps, and two ladies named Ella and Lilian help out generally.

The front section of the shop is long in relation to its width, and it is here that the main display is to be found. Behind that is the keyboard showroom. Then you have the repair shop, with its staff of three — Stan Schofield, who has been with the firm for as long as it's existed, Dave Wiseman and Paul Ennis. Actually there are several repair shops scattered around the premises. One of them is guarded by a ferocious chihuahua puppy who sleeps in a basket under a chair. The back-room lads repair amps, synthesizers and other items of gear, as well as tuning electronic keyboards — Beat spotted a Fender Rhodes on the operating table attached to an electronic device which tunes one note precisely; the others are then tuned by ear from this. "We do get the domestic stuff as well," Barrie explained, "but we don't want it. We've got enough to keep us busy as it is."

Quantity

There is a basement where they keep the tea-making

technology, and also a vast amount of stock. An equally vast area above the main sales floor is also packed with stock. Something else which began to emerge during Barrie's guided walkabout was the enormous quantity of bits and pieces they keep in the shop. Now as any musician knows, the bits and pieces are the hardest things to find. At Freedman's every cupboard opened onto an Aladdin's cave of valves, microphone capsules, pick-ups, brass bugs, banjo bridges, bow frogs and other strange objects. Some of these accessories and spares might lie on the shelf for years before a customer actually comes in and asks for one, but the chances are that whatever he wants, he will be able to find it here. In addition to the usual packaged sets of electric guitar strings they have no less than seven makes of custom gauge strings, and seven types for classical guitar, along with strings for violin, cello and bass. Sheet music for a wide variety of musical styles is on display in the keyboard section of the shop.

It is in this section, in fact, that the most impressive display is to be found. How about this for a sample — Roland synthesizers, including the 700 System costing a little under £10,000, Korg, the Keynote Consort, several Farfisas, Yamahas and Elkas, plus models by Logan, Diamond, Thomas, Baldwin, Crumar and even the diminutive Eko Tivoli.



The invariable well packed window display.

We asked Barrie whether he regarded keyboards as a speciality of the house. "We don't specialize really. No, not at all. We're as general as you can get." He waved a proprietary arm around the showroom. "We're one of the few companies, for example, that service and supply accordions. Look at that one." He pointed at their pride and joy — an Elka accordion priced at over £1500. Behind him was a shelfload of more modestly priced makes. "People come down from Scotland for accordions. We retune them to French tuning if they want — that's putting tremolo in, y'know, the typical French accordion sound. But going back to what I was saying, the main thing about this shop is that it's nicely generalized. You could bring a whole band in here and rig it out pretty well just from what we've got in stock."

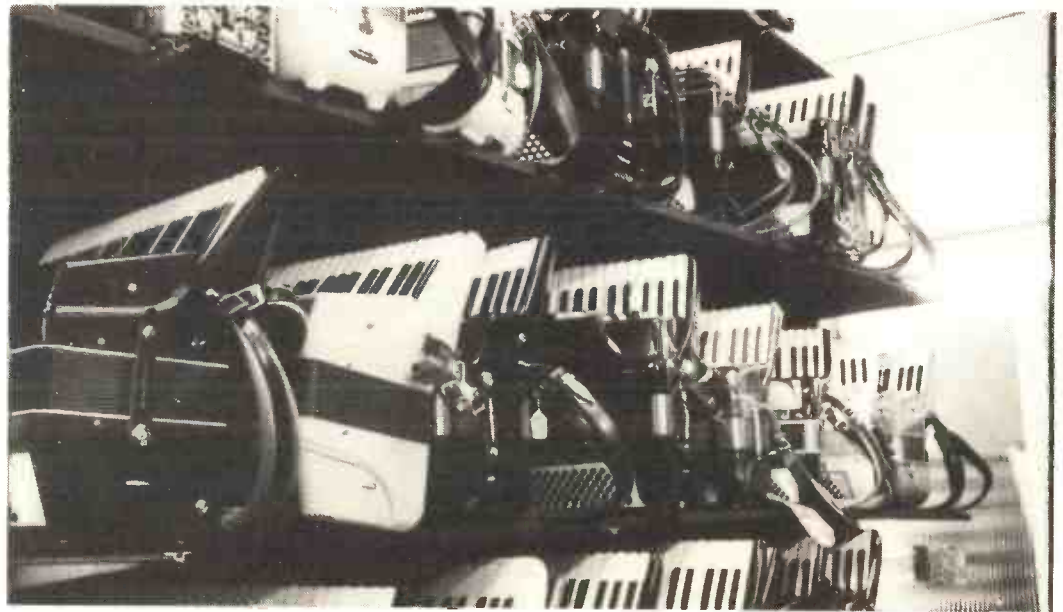
We noticed a number of interesting things in every department: Premier timbales and Eddie Ryan customized drums, a Fender Starcaster guitar, a big display of Boosey and Hawkes brass and a shelf containing about fifty Shure microphones.

Freedman's serve the musical needs of the whole East End of London. "Even so," Barrie confided, "if we relied on the local trade we'd go bust. A lot of people come down the A11 — places like Cambridge. We also don't advertise a lot except maybe in Melody Maker once in six weeks. Most of our sales come by word of mouth. . . ."

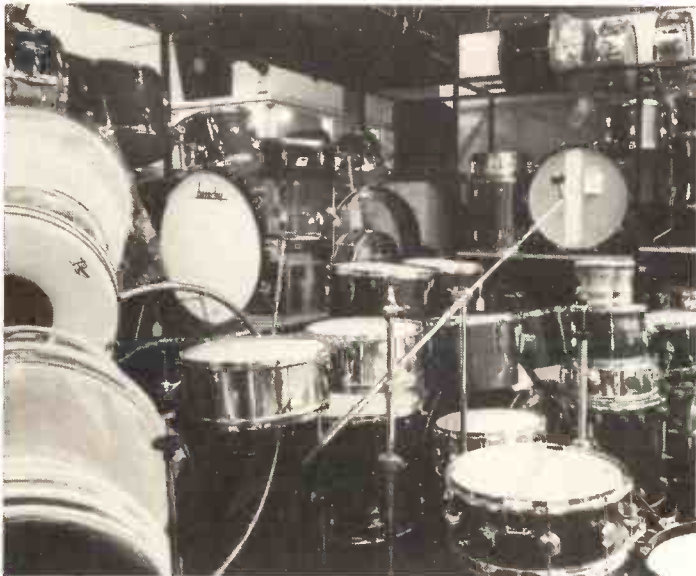
Well that's as may be, but you can read in cold print right here that Freedman's is a fine shop, able to supply just about everything. Even tea.



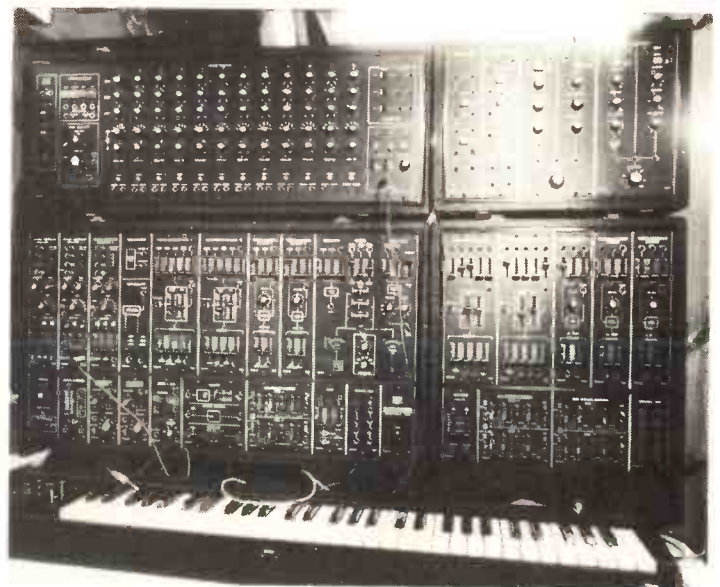
Acoustics hang from the rafters — electrics in the background are up against the wall!



Accordion racks show that Freedman's also cater for the minority markets.



Once more — space being utilised to the full.



A synthesizer — no doubt that's an operator's manual on the left!



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STUDIO PLAYBACK

DAGGERS DRAWN AT KINGSWAY

Sweet have visited Kingsway Recorders to record their recently released Fever of Love single. An album from the band is in the offing. Kingsway also give us news of a new outfit called 'Daggers'. Daggers come from Dagenham (eyeballs all roll up) and have just completed their single Under Suspicion. Several record companies are impressed and an album will follow with the victor in the contract tug of war. "Three nice tracks" have been laid down by the man who sounds like an advanced karate move, Garth Whatt-Roy, now guitarist for Marmalade.

The studio's association with Purple enterprises continues in the form of a little mixing for Rainbow, this for a German TV appearance. The backing track for a Vincent Price single, has been laid at Kingsway, and Lionel Morton has just cut his own single. Ex-Slack Alice Pete



Freeburg has been in with Gash, Productions; his material was engineered by Louie Austin and is reported to cut the groove. Finally, Kingsway announce a recent visit from those stars of stage and screen, the L.E.B., working on their latest project, Reading the Meters.

MARQUEE HEATWAVE

Heatwave have spent quite a bit of time (and money?) in Marquee Studios recording for G.T.O. Following recent chart success they have been heavily committed all over Europe and recording had to run to a very tight schedule. Barry Blue produced with Geoff Calver engineering. Mud's new single has been started on with Pip Williams and John Eden, and Phil Swern has been at work on the new R & J Stones album, with Geoff Calver engineering.

Tina Charles, flushed with the success of her single Dr. Love — incidentally also recorded at Marquee — has been laying down some new tracks with produce Biddu, who has also been working with High Society and Jimmy James. Also at Marquee was Bernie Flint, 8 times winner of Hughie's Knockertunity Ocks, laying down vocals for his single 'I Don't Want To Put A Hold On You', with producer Mike Berry and engineer Phil Harding.

RELEASE FOR ART

Art Garfunkel slipped into Release Studios in Dublin to sing three tracks for the Chieftans' forthcoming album with Fred Meijer engineering. Other visitors to Release have been Sonny Condell, Horslips and Dickie Rock.

Still across the water there, Trend Studio sortied forth to the Universal Folk Club to put down a live album of assorted folk singers, while back at base the Cottonmill Boys, Jimi Slevin Band, Cahir O'Doherty, and Loudest Whisper have been in laying down tracks.

The Eamonn Andrews Studio was visited by Donal Lunny who mixed several tracks, and Leo Kelly, the Boomtown Rats, and Sleepless Nights have also been in.

MORIN FIRE

After narrowly escaping a death in the Morin Heights fire, Ian Hunter has just finished mixing his new album with Roy Baker and Sarm's Gary Lyons. Gary damaged his lungs in the blaze — fortunately only temporarily — but had to work with an oxygen mask next to the desk for a while. Roy also was injured — but he suffered frostbite after a spectacular nude dive into the snow to escape the flames, and was restricted to the use of his left hand while mixing.

Elton John and Clive Franks were back in Sarm to start work on an album with the new Rocket Records signing Blue, and other visitors to Sarm have included Cat Stevens, Flintlock and Deaf School.

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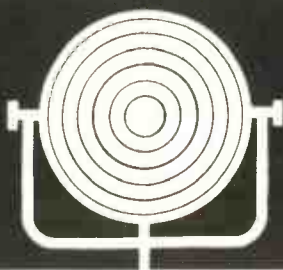
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STUDIO



SPOTLIGHT

INDIGO STUDIOS

The last time Beat sent its emissaries northwards to see David Kent-Watson at Indigo Studios was back in August 1975. At that time Indigo was Manchester's only 16-track professional recording studio. David reckoned then that for £19 an hour his studio could offer a complete recording service comparable to any provided by London with the added benefit of an easy and relaxed atmosphere.

Now Indigo has added 8

tracks to the recording and mixing capability while putting on a meagre £5 per hour to the cost! Well, obviously, you don't find bargains like that very often, so Beat decided it was time to catch the 08.55 a.m. from Euston (who says we journalists have it easy all the time?) to rattle over the flood-stricken Midlands to Manchester and pop down to Indigo to see what else has changed.

Well, we found most of it has! Indigo have obviously been

through a very successful eighteen month period because both the studio and control room have been the subject of intensive up-grading, with walls knocked down here and there, and new equipment stashed in all corners of the new layout. But perhaps a re-cap is in order here for those of you who missed our earlier investigation.

David Kent-Watson is the Managing Director and Chief Engineer of Indigo, which he set up initially as a 4-track studio back in March '72. David had a long history in the recording business including some time with the BBC in London, and a spell as a sound balancer with Granada TV in Manchester where he made the decision to set up his own studio. As time went on the studio's capacity increased, until this latest spurt of modernisation which has taken in the control room and a redesign of the studio layout itself.

Advantages

"Originally we had two studios, 1 and 2, with capacities of 10 and 25 respectively, and while they did work it seemed a bit superfluous to have to operate two rooms when really one is far easier to control" David explained, "I decided to knock out one wall adjoining the two rooms, and have achieved this rather unusual L shape which measures some 45' by 30'. The L shape obviously splits naturally into two areas, but we now have the added advantages of being able either to fill the place (he's recently recorded a large Ukrainian State Choir!) or place backing musicians away from the lead people without actually breaking the physical contact between them." The studio then is unusually large, incorporating, as it does, three pianos and a healthy sized drum booth with more than enough room for the biggest kit to be splashed all over.



Opportunity

Right, then, into the control room where things are completely changed. The room has been virtually gutted and re-thought from scratch, as David was determined not to waste the opportunity that up-grading the desk presented. "I'm sure many studios go through the 8 to 16 to 24 channel bit without realising that each time a desk is removed to be replaced by one which represents an advance in technology and design, there's also a perfect opportunity to re-think the studio acoustics and lay-out to incorporate new developments in thinking in those areas. I was determined that Indigo would be a better studio not simply because we could now offer 24 track facilities, but also because we could offer better facilities all round. That's why we modified the studio, and that's why we've altered the control room."

And altered it is. The new desk is a Spectra Sonics 24 track quadrophonic desk with parametric equalisation and four echo sends and returns on all channels. David looked around before he decided on this desk — which suits him for many reasons — but one which is not perhaps normally considered. "I'm a big man" he says, somewhat needlessly as he stands several inches over the 6' mark, "and I honestly have difficulty in getting my fingers around some of the toggle switches that many manufacturers use nowadays. This Spectra Desk has plenty of room to



Studio manager David Kent-Watson (right) with Mike Harding.

move around on without worrying about knocking the wrong knobs at the wrong moment!"

The old desk faced the window between control room and studio. The new desk has been swung around at a 90 degree angle — mainly for space reasons. Opposite, as can be seen from the picture, are the new monitors and the Ampex.

Keen eyes will pick out the Ampex is a 16 track, but not long after our visit we heard that the 24 track had been delivered and installed in its neat resting place between the monitors. The monitors themselves are Tanoy HPD's, fitted into the brick facing 55 cubic feet infinite baffle cavities, which make them sound damned impressive, pushing out a wicked driving bass! Also in our picture opp. you can see the neat arrangement for much of the outboard gear which, incidentally, was installed in that neat wooden cabinet to the right of the mixing console in a space of a couple of hours while Beat walked off to, and staggered back from, lunch'.

It houses the necessary compressors, noise expanders, sweep equalisers, graphic equalisers and phasers, and is one of the tidiest in-house jobs we've seen for a long time. Microphones scattered around the studio take in all the major manufacturers — AKG, Shure, Sennheiser, Beyer etc., and while there are no instruments in the studio, you only have to let David know what you require beforehand and he'll have it sitting waiting for you. During our visit to Indigo we had the distinct pleasure of meeting Mike Harding who was in Indigo putting the finishing touches to a new album, and if the care

which David Kent-Watson gave a ten second drop-in for Mike is anything to go by, you can be sure of getting a good deal from him.

Adaptable

"Some new bands" Dave says, "may be a bit frightened by the thought of paying out for a full 24-track studio at the London rates, but here we can give them all the facilities at half-the-cost. We've got a long list of some of the best local session musicians who are fully professional and adaptable who we can call up and bring in at short notice — so while it may seem that we're aiming directly at the bigger and better known outfits, we're also still very interested in helping the new names along. We believe we can give them a better deal, cheaper and more conveniently."

But Indigo also cater for those who have 'made it'. Recent clients include Sweet Sensation, Gilbert O'Sullivan, Pilot and Showaddywaddy, as well as a lot of work from EMI, Pye, Polydor and Phonogram. So, London hasn't got it all its own way anymore. Manchester's got a lot to offer anyway, and now Indigo has a full 24 track facility, you can go and lay them down up there ... the tracks, we mean!



Sideways view of Spectra Sonics desk.

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GLENSTUDIO

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CONTINENTAL STUDIO SPOTLIGHT

GLENSTUDIOS

Sweden is a land of mountains, sunsets, economic stability, trolls, pine forests, and now recording studios. This month's studio spotlight takes us back to Sweden to look at GlenStudios in Stocksund. Now, some of you may be muttering 'if it wasn't for Abba Sweden would still be a land of mountains, sunsets, etc . . . ' and this may be true. GlenStudios is, in fact, the place in which Abba recorded many of their early hits, and the band still use the studio extensively. Abba may, or may not, be your cup of tea, but

there's no denying that they represent the most classy pop group to hit these shores for many a long, drab year, and much of the credit must go to the producers and engineers who have been handling the recording equipment at GlenStudios.

The studio is co-owned by Bruno Glenmark and his wife Ann-Louise Hanson Glenmark, both of whom enjoy popularity in different fields in the country. Ann-Louise is a well-known singer in her own right, and Bruno is known as a band-leader and record producer, so it is no

real surprise to learn they decided to open their own studio originally to further their own musical ideas.

The first studio was very much a professional home studio, built into their own house, but unlike the normal home recording outfit Bruno decided to go in pretty well at the deep end from the beginning. "As a result then, we decided to go straight to 16 track." It was at this stage that Michael Tretow, Abba's recording engineer, recorded some of the band's biggest hits — on 16 track. Michael still works for GlenStudios as a freelance engineer and producer.

So, what happened next? "In the spring of 1976 I heard that a shop in our neighbourhood was on the market," Bruno explained, "SO I went down and had a look and discovered it was a perfect location for conversion to a professional recording studio. I contacted Keith Slaughter in London (a well-known and respected acoustics specialist) and asked him to come over to Sweden to give his opinion. He decided it would, with alteration obviously, be ideal."

Work actually began on July 15th, with twenty four

people, and on October 15th, it was completed. Keith Slaughter has been responsible for the construction throughout, and Ann-Louise has been involved in creating the studio's unique atmosphere (metaphorically and literally speaking, for she also had two air-conditioning systems installed — which need not be turned off during recording because they're so silent in operation).

Atmosphere

"Atmosphere and decor are almost as important as technical equipment," Ann-Louise told us. "We feel that it is most important that everyone who comes here should feel welcome and able to relax in a friendly environment." As you can see from our pictures GlenStudios must be high on the list of 'best dressed studios'. The decor really is superb. But obviously, every studio must be as good as its equipment, and in this department GlenStudios are as well kitted out as the very best.

"We 'imported' another Londoner to help us here — Simon Heyworth", Bruno took up the story again, "who was a great help in constructing the drum-booth, which is more than you



Neve console and Ampex 24 track at home in the comfortable control room.

imagine a booth to be, as it's more like a little house for the drummer, fully equipped (with two sets of drums to choose from) and air conditioned."

The studio itself has an area of 125 square metres, and has been designed so there are different reverberation times in different areas. The carpets in one part of the studio can be removed to reveal parquet flooring underneath. Curtains can be drawn across if live acoustics are required. The drum booth is constructed in the same way — again with removable carpets and 'drawable' curtains.

GlenStudios have gone out of their way to make an impressive choice of instruments available for hire, including a Steinway grand piano, Gretsch or Wooding drums, Martin and Levein guitars, Vibraphone, ARP synthesizers, 2 EMS Hi-Fly guitar synthesizers (see this month's effects survey for full details), Mellotron, Fender, Wurlitzer and Hohner electric pianos, a Hammond C3 with two Leslie cabs and a whole range of assorted percussion and rhythm instruments. That's some list, but it's typical of the studio's attention to detail.

It's no fun braving a Scandinavian snow storm to go looking for a particular instrument!

So, what about the heavy hardware?

"Well, we decided it had to be the best" said Bruno, grinning widely. "We could hardly fill up such a beautiful en-



You wouldn't really fancy going home, would you?

vironment with sub-standard equipment, could we?" And certainly, he didn't.

The heart of the air conditioned control room (unusually large with a floor area of 40 square metres) is the Neve 8040 mixing console, with 32 in and 16 out, featuring EQ on all 32 inputs and 4 echo sends and 8 echo returns. The main recorder is an Ampex MM 1200, 24 track with speed variation and search-to-sue facilities as well. Mix-down machines are Ampex ATR 100, Ampex AG440, Nagra Stereo and two Revox. And, of

course, there are 24 channels of Dolby. Beat, naturally, took notes in awe, as this is a fearsome array of equipment.

Outboard gear in the control room is similarly impressive — "Don't say impressive," Bruno complained "it sounds as if it's all for show. It isn't at all, as we've invested in the best because we can use it, want to use it, and our clients need it" (and that's telling you!) But all the same, it is impressive.

There are EMT Stereo-plates and Gold-plate echo systems, and an Eventide Digital Delay

control; Compressors and Limiters are 2 NTP's, one from DBX and 4 LA 3 Teletronix, and what Bruno pleasantly describes as 'extra equipment' includes 2 MX flangers, 4 Quad Eight-gates, Eventide Omnipressor, and Flanger, and Harmonizer, Urei graphic equalisers, and a pitch-to-voltage convertor. Monitoring is via 2 JBL Lansing (15'') 1 middle register horn, and one tweeter each side.

Attractive

So that's the gear. GlenStudios is said by many to be one of the most modern and attractive studios in Europe, and certainly Beat would support this suggestion. Decor-wise it's a winner, and in the equipment field it's really top-flight. But, no matter how well-equipped a studio is, what really constitutes proof of effectiveness is how often it's used. Bruno: "Well, we're absolutely fully booked until the middle of the summer, and we're accepting bookings for the autumn." So that's the proof!

Recent artists in GlenStudios have been Abba, Andy Glenmark and Mikael Rickfors, as well as a number of local groups and artists, all of whom seem overjoyed to part with £55 per hour!

But, seriously, GlenStudios have successfully balanced the best in technology with the best in atmosphere and decor, and come out with one of the most interesting, competent, and professionally satisfying studios Beat's ever looked at.



Size of the studio demonstrated by camouflaged Steinway grand.

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INDIGO



**Dave Kent-Watson
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Personal Ads

Would you like to buy or sell any musical instruments? Join, or find a member for, a group? Find a songwriting partner? If so, send your request to Personal Ads, Beat Instrumental Songwriting & Recording, 23 Ridgmount Street, London, WC1 and we'll do our best to include it as soon as possible. Remember, Personal Ads are completely FREE OF CHARGE!

LEAMINGTON SPA BASED group require tasteful and intelligent keyboards player (an organ and electronic piano would be nice) for rehearsals and ensuing live performances in the Easter and Spring Summer Holiday periods. We are four amateur musicians aged 18/19 and during term time we are scattered at various establishments of higher education throughout the country. We learn our parts by post ready for holiday rehearsals and concerts. We are inspired by and perform Genesis and Beatles songs and want to start writing our own material soon. Any replies will be treated with great interest. Please write, giving details, to Mr. Richard Leach, Trangmar House, 53 Hamilton Road, Ealing Common, London W5 2EF.

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BEATLES LIVE, Live at Japan, Vancouver and Hollywood Bowl on cassette; also available Sweet Apple trax plus others £2 each. Send SAE for list. Pat Vanspall, 5 Marshall Ct, Studley Road, London, SW4 6RT.

SINGER/SONGWRITER with original material, commercial, under own copyright seeks good promotion and recording management. Please write Don Smith, 106 Kenton Lane, Newcastle upon Tyne NE3 3QD.

FRENCH SONGWRITER (guitarist, 25) seeks young girl (about 17-24) to sing in a duet. Pat Mousset, Nelson House, Royal Hospital School, Ipswich IPQ 2RX Suffolk.

LYRICIST with fresh ideas, non-commercial lyrics, free to genuine artist. Just put them to good use. Contact Kenneth Parsons, 5 Malvern Road, Southsea, Hants.

VOCALIST, male or female, needed by "Sticky Label", semi-pro band based N. Manchester, playing our brand of rock-funk. Our intention is to play the college circuit. Commitment is more important than experience. Tottington 2783 or 061-904 9419 after 6pm.

FREE SOUND CITY STACK consisting of a 200 watt custom valve amplifier and a 200 watt 4 x 12 cab, when you buy my Gibson plectrum for

£160. Will split or part exchange. Also an Antoria semi-acoustic bass, good sound £45 and an Elgam 1037 organ £60 ono. Apply Disco Dickinson, 32 Brighton Road, Southport, Merseyside PR8 4DD. Tel Southport 69397.

LYRIC WRITER (18) mainly love songs seeks composer with gentle melodies to match the mood of my words. Please contact Steve, 85 Swadlincote Road, Woodville, Burton-on-Trent, Staffs (All letters answered).

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KEYBOARDS, DRUMMER, BASSIST required urgently for band into music next stage beyond Yes, Genesis, Floyd, etc. Original music already written. Pro in 77/78? Time wasters tolerated. Contact Mick, 01-223 5053.

BRAND NEW cyclic phaser, variable speed control — £30 complete. Cheque or P.O. to M. Lamb, Cunningham Block, RAF Coltishall, Norwich, Norfolk.

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Royston Hill, Glasgow. HH 2 x 15" BL 200 watt cab nearly new £150 ono plus modified HH 2 x 15" cab containing 200 watt Gauss 15" 5840, also nearly new. £155 ono. Both immaculate. Ring Steve: 02407 4984.

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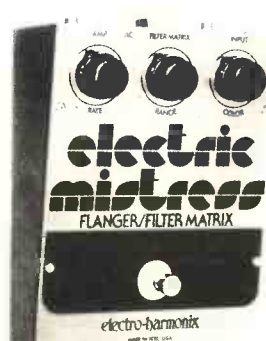
GIBSON LES PAUL de luxe sunburst, immaculate condition £300 ono; Binson Echo 2 unit £200; Revox high-speed 2-track Mk. 4 tape deck with wide and narrow variable speed. 20 months old. £400 Tull, Drayton 448, nr. Abingdon, Oxon. after 6 p.m.

LEAD GUITARIST, touring around France, Germany, Holland etc. early August seeks to contact other musicians, groups, etc. Into Purple, Nazareth, Lizzy, Heep — all good hard stuff. Own gear: Gibson L/P custom and Marshall stack. Will travel anywhere for right band. Please write R. Neary, No. 2 Cottage, Upper Howe, Braddon, Isle of Man. Tel: Douglas 0624 24884. 17 YEAR OLD ex-DJ is seeking employment in the music industry, willing to do anything. Offers preferably in South Bucks area but anywhere else considered. Phone High Wycombe 31328 or write to Phil, 60 Clayhill, Booker Marlow, Bucks. LEAD GUITARIST or 2nd guitar wishes to join rock band. Musically into everything good. Preferably London-based band with accommodation. Tel: 04613 643 any time (Dumfriesshire).

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EB511.	43-00
HGS5006.	49-00
HDBG5004.	53-00
HET5001.	49-00
HES5000.	58-00
HEP5002.	65-00

IVOR MAIRANTS

MARTIN	
D.18	300-00
D.28	395-00
D.35	420-00
D.12-28.	410-00
O16NY inc case.	300-00
D.41 inc case.	660-00
0021 inc case.	420-00
D.45	1150-00

AROSTEGUI	
No. 2.	24-00
No. 4.	26-00
No. 6.	28-00

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

MITSUMA	
JG.101.	21-00
JW304/12.	40-00
JW.305/12.	45-00
JG.102.	28-00
JG.103.	32-00
JG.42.	35-00
JG.43.	48-00
JC.45 inc case.	100-00
JC.46 inc case.	120-00
OC.	80-75
JF.201.	19-00
JF.202.	22-50
JF.203.	27-50
JW.303.	30-00

SAKURA	
C 114B.	20-00
C 113A.	18-00
LS26D.	60-00
LS26S.	60-00
LS26.	55-00
LS260S.	65-00
F.339R.	42-50
MD.25.	39-50
C132S.	45-00
C136S.	74-00
TG.10.	27-00

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.

TG.20.	30-00	SB35 Bass.	126-50
JB.24.	60-00	SBL55 Bass Long	
JB.24DN.	85-00	Scale.	196-00
I75DC in case.	90-00	SBL75 Bass Long	
I75DG in case.	110-00	Scale.	217-00

ORFEO	
DC.101.	25-00
DC.103.	30-00
DC.107.	35-00
DC.110.	37-50
DC.112.	42-50

TAKAMINE	
DC.125.	88-50
C128.	50-00
C132S.	60-00
C136S.	90-00

NORMAN	
B.55	275-00
B.50	205-00
B.30	150-00
Spec Edition.	120-00
B.20	100-00
B.55-12.	310-00
B.50-12.	255-00
B.20-12.	120-00

JOHN BIRCH	
SCSL Elec.	259-20
SCDL Elec.	239-50
Twin-neck.	379-00
Strat copy.	248-40

JOHN BIRCH	
'Rickenbircher' bs	
frm.	259-20
SVL (Flying V).	259-20

KEMBLE	
YAMAHA	
Classics:	
G55.	46-50
G65.	49-50
G90.	55-00
G120.	62-50
G150.	66-00
G220.	86-00
G280.	108-00
GC3 Handmade.	175-00
GC6 Handmade.	230-00
GC10 Handmade.	295-00

Folk w/pu:	
FG110E.	76-00
FG160E Jumbo.	92-50
FG170.	75-00
FG180/1 Jumbo.	92-00
FG260 Jumbo 12 Str.	92-00
FG280 Jumbo.	105-00
FG300N Jumbo.	135-00
FG360 Jumbo.	137-50
FG580 Jumbo.	179-00
FG295.	108-00
FG700S Handmade.	219-00
FG1000 Handmade.	329-00
FG1200 Handmade.	369-00
FG1500 Handmade.	439-00
FG2000 Handmade.	519-00

Semi-Acoustic:	
SA60.	260-00
SA90.	327-00
Solids:	
SG30.	109-00
SG35.	119-00
SG40.	121-00
SG45.	159-00
SG85.	239-00
SG90.	290-00
SG175.	465-00

Les Paul ctm tobacco	
brown/s/b.	644-00
SG Custom, White.	613-00
SG Custom, Walnut.	589-00
SG Std., Cherry.	402-00
SG Custom, wine red	589-00
SG Custom w Bigsby,	
walnut.	597-00
SG Custom w Bigsby,	
white.	625-00
SG Custom w Bigsby,	
wine red.	597-00
SG Standard, s/b.	429-00
SG Standard, white.	429-00
S-1 nat. satin.	337-00
SG Std., Walnut	402-00
SG Std. Bigsby,	
Cherry.	412-00
SG Std. Bigsby,	
Walnut.	412-00
SG Std. Bigsby, Sun-	
burst.	439-00
L6-S Custom, Black.	425-00
L6-S Custom, Nat.	425-00
L6-S De Luxe, Wine.	334-00
L6-S De Luxe, Nat.	
Satin.	302-00
Marauder, Nat. Satin	293-00
Marauder, Wine.	335-00

Left-hand:	
SG Std. Bigsby,	
Cherry.	399-00
Les Paul De Luxe,	
Gold.	505-00
SG Std., Cherry.	389-00
SG Spec., Cherry.	339-00
Les Paul Custom,	
Cherry.	648-00
Les Paul De Luxe,	
Cherry.	529-00

Bass Range	
Ripper (L9-S), Nat.	394-00
Ripper (L9-S), Ebony	394-00
Ripper Fretless,	
Ebony.	394-00
Ripper Fretless, s/b.	421-00
Grabber 3 (G-3),	
Nat Satin	328-00
Grabber 3 (G-3),	
Ebony.	369-00
Grabber 3 (G-3), s/b.	394-00
Grabber, Nat Satin.	277-00
Grabber, Ebony.	319-00
Grabber, Wine Red.	319-00
EB-3, Cherry.	394-00
EB-3, Walnut.	394-00
EB-3, White.	422-00

Jumbo Range	
J-200 Artist, S/b.	668-00
J-200 Artist, Nat.	683-00
Dove	
Cherry.	600-00
Dove Custom, Nat.	623-00
Gospel, Nat Top	509-00
Heritage Custom,	
Nat Top/Rose	
Back	529-00
Hummingbird	
Custom, Cherry.	471-00
Hummingbird	
Custom, Nat.	485-00
J-50, Nat Top.	371-00
J-45, S/b.	349-00
J-55, Nat Top.	349-00
J160E Custom s/b.	477-00
B-45-12N d/l 12 str.	445-00
J-40 Nat Top.	334-00

SAXON	
Class Range	
813.	39-00
814.	46-00
815.	59-00
816.	65-00
Folk Range	
817.	46-00
818.	55-50

Jumbo Range	
819.	55-50
820.	60-00
821.	57-00
822 12 str.	62-00
823.	57-00
824.	77-00
825.	94-00
Solid Range	
Saxon 830 Sld.	
Electric.	117-00
Saxon 831 Sld.	
Electric.	98-00

BANJOS & MANDOLINS	
AA Tenor.	3816-00
AA 5 String	3816-00
Tenor.	3816-00
5 Str.	3816-00
TB-800 Tenor D.L.	1428-00
TB-250 Tenor.	817-00
TB-100 Tenor.	569-00
RB-800 D.L.	1489-00
RB-250 5-String.	813-00
RB-100 5-String.	569-00
PB-800 D.L Banjo.	1435-00
PB-250 Plectrum	
Banjo.	813-00
F-5 Artist Mandolin.	1464-00
F-12 Artist Mandolin.	1221-00
A-5 Mandolin.	976-00
A-12 Mandolin.	781-00

ORANGE

Orange custom	
guitar.	To order
Case.	To order

B. L. PAGE

MICRO-FRETS	
Calibra.	165-00
Calibra I.	184-08
Signature.	211-20
Signature Customs.	211-20
Swinger.	211-20
Stage II.	224-40
Swinger Customised.	244-20
Spacetone.	277-20
Huntington.	330-00
Baritone 6/5 Bass.	198-00
Signature Bass.	184-80
Husky.	211-20
Thundermaster.	264-00

ROSE-MORRIS

ELECTRICS	
SHAFTSBURY	
3413.	68-85
3415 Bs.	68-85
As above w/cs.	91-35
Stereo 2 P/U Bs.	149-50

1405 G Banjo	67-25
1406 Banjoline	57-85
CLASSICAL	
3076	44-35
3077	46-85
3078	58-95
3079	94-35
3080	128-60

SUZUKI CLASSICAL GUITARS	
3065	33-70
3066	35-95
3067 Matt Finish	50-50
3068	49-95
3069	57-50
3070 Handmade	102-00
3071 Handmade	175-00

STUDENT GUITARS	
3057 Dulcet	17-25
3058 Constanta	12-50
1512 Kansas	11-80
1513 Kansas Variant	11-80
3166 Texan Jumbo	28-50
3169 Laredo Jumbo	22-50

ROSETTI

EPIPHONE	
FT145 Jumbo	79-95
FT165 12/s	129-95
EC200 Classic	59-95
EC15	49-95
FT5705B	139-95
FT130 Folk	69-95
FT135 Folk	82-50
FT200	94-95
FT140	74-95
FT150	115-00
FT550 Folk	159-95
FT565 12/s	169-95
FT160	94-95
FT120 Folk	59-95

EROS	
9578 Elec	109-95
9585 Bass	109-95
9586 Bass	109-95
9587 Bass	109-95
9588 Bass	109-95
9589 Bass	109-95
9590 Bass	109-95
9591 Bass	109-95
9592 Bass	109-95
9593 Bass	109-95
9594 Bass	109-95
9595 Bass	109-95
9596 Bass	109-95
9597 Bass	109-95
9598 Bass	109-95
9599 Bass	109-95
9600 Bass	109-95

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

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

KISO-SUZUKI	
9502 Classic	26-85
9503 Classic	29-85
9504 Classic	32-25
9505 Classic	32-85
9506 Classic	32-85
9507 Classic	32-85
9508 Classic	32-85
9509 Classic	32-85
9510 Classic	32-85
9511 Classic	32-85
9512 Classic	32-85
9513 Classic	32-85
9514 Classic	32-85
9515 Classic	32-85
9516 Classic	32-85
9517 Classic	32-85
9518 Classic	32-85
9519 Classic	32-85
9520 Classic	32-85

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

STRINGS & THINGS

RIENCKBACKER	
olids:	
430 2 p/u, nat mahog.	247-61
450 Original 4 p/u...	282-49
450/12 12-str model of '450'	319-11
456/12 Convertible 6/12 Str like 450/12	380-14
480 2 p/u in '4000' Bass series	301-67
620 Deluxe Stereo 2 p/u	395-83
320 Thin Semi-Acoustics 320 3 pu short scale	383-63
330 2 p/u double cutaway	371-42
330/12 12-Str model of '330'	488-25
360 Deluxe Stereo 2 p/u dble cutaway	444-66
360/12 12-Str model of '360'	523-16
370 3 p/u Stereo dble cutaway	488-25

Bass Guitars	
4000 1 p/u solid	392-34
4001 2 p/u Deluxe Stereo sol d.	448-14
4001/LH Lefthand version of model '4001'	528-36
4005 Deluxe hollow body 2 p/u	507-43
Rickenbacker Twin Neck Guitars	
362/12 Thin body semi-ac models 360 & 360/12 guitars	1142-16
4080 Solid inc. models 480 & 4001	976-50

HONDO	
H-150 Grand Concert Folk	26-36
H-155 D/nought	28-52
H-310 Concert Classic	22-59
FG-5500 Student Folk	18-84
FG-8500 Student D/nought	19-79

LITTLE BUDDY	
4141 Junior Pedal Steel	252-50
4142 Pedal Steel	329-92
4140 Professional Twin Neck Pedal Steel	768-38

CSL & IBANEZ ELECTRICS	
2350	148-75
2350DX	180-00
FG3605	145-00
2351DX	181-50
2351DXCS	185-50
2341	165-00
2341DX	210-00
2350V	157-75
2451	206-00
2452B	106-00

T. HARUO WESTERN GUITARS	
*750	235-00
*T60	250-00

STUDENT CLASSIC	
739	23-50
S106	18-25

IBANEZ & CIMAR CLASSIC	
395	54-50
396	59-85
397	65-96
398	73-30
387	60-00
388	67-85
2856	82-00
2857	101-50

AMPEG PA EQT.	
SR6 120W	943-30
CSR6 Mixer	516-43
A120 slave	274-54
S48 cols.	214-27

AMPEG SPEAKERS	
EXSVT 240 8 x 10	426-87
EXB4B 240 2 x 25 dble fldd horn	636-12
EXB25B 120 2 x 15	242-73
EXV4 120W 4 x 12	312-21
EXV42 120 2 x 12	308-02
EXV6B 240 2 x 15	348-19
EXVTT 100W 2 x 12	205-90

AMPEG BASS COMBOS	
VT40 60W valve	472-07
VT22 100W valve	554-09
G212 120W s/state	570-83
G410 120W s/state	616-03
G412 120W s/state	652-86

AMPEG PIGGYBACKS	
G155 60W valve	595-94
B15N 30W valve	488-81

AMPEG AMPS	
HDSVT 300W valve	686-34
HDV4B 100 bs valve	426-87
HDV25B 55 bs valve	349-03
HDV4 100W grt valve	472-07

2858	121-50
2859	162-00
2860	200-00
MITSURU TAMURA HAND MADE CONCERT*	
P800	325-00
P700	285-00
10P1500	585-00
P1200	485-00
10P2000	795-00

MASURU KOHNO CONCERT*	
M.K.15	720-00
M.K.20	950-00
M.K.30	1200-00

IBANEZ & CIMAR WESTERN & FOLK	
615/12	97-50
620	98-00
647	94-50
647/12	99-50
684BK	100-00
3097	67-50
370C	60-00
370/12	64-24
371	60-00
393	77-50
371BK	62-75
355	57-85
355/12	66-50
665BS	136-50
LH684/12BK	112-50
LH620	102-50
LH647	97-00
LH647/12	101-50
LH615	91-50
LH615/12	100-00
LH684BK	104-50
2846	107-00
752	106-00
684BK/12	109-00
951	96-50
952	87-50
767	117-50
642SID	160-00
2608	150-00
2609	175-00

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

LEVIN	
3155	850-00
V36	220-00
V32	325-00

MACCAFERRI REPLICA*	
MAC.2	140-00
MAC.2 Special	150-00
MAC.3	165-00

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

BANJOS	
589FB	290-00
593DX/FB	325-00
591/FB	295-00
591/TB	288-00
712	42-50
584C	22-50

MANDOLINS	
524	285-00

2342	159-25
2343	171-20
2337DX	181-50
2344	187-50
2402	522
2402DX	513
2404	287-25
2404	258-20
2651CW	247-00
2351AV	163-50
2420CV	192-00
2469	230-00
2335	153-25
24645	296-85
2459	229-15
2347 IV	189-00
2389B	233-50
2459B	234-50
2460	323-65
2461	349-50
2463	212-50
2470	366-75
2471AC	330-00
2626B	277-50
2630	256-75
LH2350	160-00
2663	280-00
2387C	230-00
2387B	235-00
2388B/S	183-80
2388	195-50
LH1388B/S	201-50
2453	214-25
2455	242-50
2457ST	247-00
2352C	134-50
2352DX	152-50
2369B/W	180-00
LH2352DX	167-50
LHF3605	157-50
LH2351DX	198-50
2348	239-50
2348B	248-50
2670	900-00
2681	225-00
2671	358-50
2676	358-50
2617	495-00
2618	275-50
2619	273-00
2613	303-50
2616	192-75
26350	18-23
2625B	283-50

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

Classic:	
KC.265 Student	18-75
KC.333 Concert	19-75
KC225 Classic	15-50
KDG50 D/J Classic	26-95

Electric:	
K1B, 130 Bs long scale	29-95
E.120 Single p/u	23-95
K2T, S.G. 2 p/u	27-95

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

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

FOLK GUITARS	
FT/25	54-10
FT/Super Luxe	76-95

WESTERN GUITARS	
Fantom 20	51-67
Fantom 30	62-69
Fantom 33	67-71
Fantom 36	74-03
Fantom 39	80-93

TWELVE STRING GUITARS	
Fantom 112	72-73
Fantom 212	83-26
Fantom 312	93-79
J/12 N Electric	93-56

275-00	275-00
300-00	300-00
235-00	235-00
240-00	240-00
98-50	98-50
61-00	61-00
50-75	50-75
58-50	58-50
58-50	58-50
22-75	22-75
45-00	45-00
59-75	59-75
42-50	42-50

SOLID BODY ELECTRIC GUITARS	
Dyno II	102-93
Verette	115-87
Super Jazz	129-18
Red Flame	106-68
Black Pearl	116-06

THIN BODY ELECTRIC GUITARS	
Caravel	105-75
DS/2T	125-43
DS/Artist	138-56

BASS ELECTRIC GUITARS	
Special Bass	142-31
Black Bass	123-56
DS/Bass	121-12
Starfire Bass	87-56
Red Bass	115-87

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

RICARDO SANCHIS CARPIO CONCERT GUITARS	
Model 40 E	149-04
Model 40	113-40
Model 38	66-42
Model 32 Flamenco	131-22
Model 32 Flamenco	95-58

PRUDENCIO SAEZ GUITARS	
Model 2	16-20
Model 4	21-06
Model 12	24-30
Model 14	25-92
Model 21	19-44
Model 24	55-08
Model 26	66-42
Model 28 Flamenco	37-26
Mandoline	19-44
Model Lady 2 size	19-44
Model 21 W	35-31

Z.B.	
Pro. D10	1148-85
Pro	

Bass 1 bin (1 x 15" Tn Horn) 100W.....	151-00
2 x 12" PA 80W.....	139-00
2 x 12" PA 120W.....	168-00
2 x 12" 1 horn PA 80W.....	175-00
2 x 12" 1 horn PA 120W.....	206-00
2 x 12" 1 horn PA 240W.....	231-00
Horn Units (2).....	121-00
ACCESSORIES	
Mantis.....	150-00
Twin Deck.....	165-00
Reverb Unit.....	73-00
Fuzz Unit.....	15-00
Wah Wah Pedal.....	15-00
Wah Swell Pedal.....	16-75
Wah Fuzz Pedal.....	21-00
Phazer.....	27-25
Super Phazer.....	39-50
Sennheiser MD-413N Mike.....	48-00
Sennheiser MD-416N Mike.....	64-00
Microphone Lead.....	9-00
Microphone Stand.....	11-50
Boom Arm.....	7-50
Amplifier Stand.....	30-00
Disco Stand.....	19-12

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

FENDER	
Dual Showman, 2 x D 130F JBL.....	719-00
Dual Showman, 2 x D 140F JBL.....	747-10
Dual Showman, top.....	424-70
Dual Showman, Reverb Enclosure, 2 x D 130F speakers.....	348-75
Quad Reverb, 4 x 12-inch speakers.....	539-00
Quad Reverb, 4 x D 120F speakers.....	768-50
Super Six, 6 x 10-inch speakers.....	517-70
Vibrosone Reverb 1 x D 130F JBL.....	488-25
Twin Reverb, 2 x 12-inch speakers.....	457-25
Twin Reverb, 2 x D 120F JBL.....	586-80
Bandmaster, 2 x 12 inch.....	449-50
Bandmaster, 2 x D 120F JBL.....	564-20
Bandmaster, top.....	291-40
Bandmaster enclosure.....	198-40
Super Reverb, 4 x 10-inch.....	395-25
Super Reverb, 4 x D 110F JBL.....	610-70
Pro. Reverb, 2 x 12-inch.....	367-35
Vibrolux Reverb, 2 x 10 inch.....	305-350
De Luxe Reverb, 1 x 12-inch.....	251-10
Princeton Reverb, 1 x 10-inch.....	193-75
Princeton, 1 x 10-inch.....	141-05
Champ, 1 x 8-inch.....	75-95
Bassman 100, 4 x 12-inch.....	496-00
Bassman 100, top.....	277-45
Bassman 100, enclosure.....	263-50
Bassman 50, 2 x 15-inch.....	413-85
Bassman 50, 2 x D 140F JBL.....	550-25
Musicmaster bass, 1 x 12-inch.....	122-45
PA100 PA system.....	492-90
PA100 top.....	322-40
PA100 column.....	212-35
Hi Freq. Horn.....	65-10
PA160 4 x SC3-10.....	905-20
PA160 Amp Top.....	547-15
PA160 SC3-10 colmn.....	108-50

CERWIN VEGA

Vocal Reinforcement systems	
V.30A 150W.....	253-00
V.32B 300W.....	345-00
V.34 300W.....	365-00
VH.36 400W.....	540-00
Musical Inst. systems	
G.32 200W.....	265-00
B.36 300W.....	315-00
B.48 300W.....	415-00
B.36MF 300W.....	395-00
B.48MF 400W.....	475-00
Sound Reinforcement systems	
L.48CF 500W.....	425-00
L.48CFD (L.48CF w. horn ext op).....	545-00
L.48DD 200W.....	1255-00

HRM.1 100W.....	325-00
HF.6 100W.....	149-00

CLEARSTONE

CMJ	
1037, 50W L&B.....	119-23
1038, 100W L&B.....	138-70
1039, 2 x 5 cab., 120W, Id.....	122-21
1040, 2 x 15 cab., 120W, bass.....	118-62
1050, 2 x 12 cab., 50W, Id.....	97-50
1062, 1 x 18 cab., 100W, bass.....	98-81
1063, 4 x 12 cab., 100W, d.....	129-00
1064, 4 x 12 cab., 100W, bass.....	129-00
1047, 2 x 10 cols., 60W pr.....	110-11
1048, 4 x 10 cols., 120W, pr.....	142-26
1065, horn cabs.....	81-57
1066, 2 x 12 cols., 100W, pr.....	158-87
1067, 6 x 10 cols., 300W, pr.....	127-60
1068, 250W slave.....	191-57
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Solid State amps:	
1071 50W, L & bs.....	118-84
1072 100W L & bs.....	127-57
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J. T. COPPOCK

ELGEN	
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Amplifiers:	
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CS 700 CV.....	116-25
CS 700 DB.....	220-10
CS Truckee.....	77-50
CS 700A.....	176-70
CS 700B.....	147-25
CS 700C.....	100-75
CS 700D.....	201-50
CS 700DX.....	238-70
Mixer:	
CS 700MXR 12 ch.....	396-80
Monitoring:	
CS 7WM.....	49-60
CS 7WMS.....	58-90
Enclosures:	
CS 7212.....	74-40
CS 7212H.....	96-10
CS 7215.....	139-50
CS 7215S.....	186-00
CS 7115.....	96-10
CS 7115S.....	120-90
CS 71D.....	TBA
CS 7212S.....	93-00
CS 7412.....	151-96
CS 7115B.....	124-00
CS 7112DH.....	TBA
CS 7115FH.....	192-20
CS 7015SB.....	114-70
CS 7015FH.....	145-70

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Prices excl. VAT	
Reverb.....	71-80
Darburn 30.....	93-68
Twin 12/60.....	135-47
Session 50.....	170-50
Session 80.....	215-76
Session 100.....	241-80
SRV 50.....	180-57
SRV 100.....	245-36
DAVOLI	
Mixers:	
Compact 8/100.....	295-00
Echo 6/100.....	392-00
Reverb 12/100.....	696-00
Multichannel Stereo 18.....	999-00

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.

Studiograph Stereo.....	770-00
Monitor:	
Spia 100W.....	218-00
Spia extension.....	160-00
Speaker cabs:	
DK90 1 x 15+twtr.....	214-00
DK1 0 1 x 15+ twttrs.....	250-00
PAB/100.....	160-00
Rotary cabs:	
LP65.....	339-00
LP200.....	800-00
Microphones:	
K695 Dynamic cardio.....	48-00
K976 Dynamic cardio.....	62-00

D. B. WHOLESALE

KUSTOM Lead Amplifiers	
V L Self-Contained.....	175-00
I L Self-Contained.....	268-66
II L Self-Contained.....	429-83
III L Piggyback.....	620-87
IV L System.....	1149-02
IV L Stack System.....	1385-04
III L Amplifier only.....	342-67
III L Speaker Cabinet only.....	293-74
IV L Amplifier only.....	734-32
IV L Speaker Cabinet only.....	489-53
IV L Two Speaker Cabinets.....	685-35
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V B Self-Contained.....	155-00
IB Self-Contained.....	251-80
II B Piggyback.....	385-35
III B Piggyback.....	731-20
IV B System.....	1142-27
IV B SRO System.....	1337-28
II B Amplifier only.....	256-96
II B Speaker Cabinet only.....	174-24
III B Amplifier only.....	293-77
III B Speaker Cabinet only.....	293-74
IV B Amplifier only.....	685-37
IV B Speaker Cabinet only.....	489-53
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15" SRO Electro-voice Speaker.....	111-63
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II P.A. Energizer.....	372-06
II P.A. Column.....	94-00
II P.A. Complete.....	611-32
II P.A. Energizer.....	372-06
II P.A. Column.....	127-28
II P.A. Complete.....	993-41
III P.A. Energizer.....	350-93
III P.A. Column.....	215-40
III P.A. Complete.....	1223-54
III P.A. Energizer.....	587-46
III P.A. Column.....	323-10
VI P.A. Complete.....	1662-04
VI P.A. Energizer.....	881-19
FLH-15 Cabinet.....	251-53
M-15 Horn.....	166-45
VI A-P.A. Complete.....	2044-13
VI A-P.A. Energizer.....	881-49
FLH-15 SRO Cabinet.....	362-28
MT-15 Horn.....	244-79
V P.A. 130W Amp.....	267-94
PRO 15T SRO Cab.....	268-60

D. J. ELECTRONICS (EX. 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 Mk. II.....	120-00
D.J. Powermaster 100.....	79-00
D.J. Powermaster 150.....	92-00
D.J. Stereo Powermaster 200.....	120-00
Snake.....	765-14
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VIII SRM 8 Ch Mixer.....	1050-72
FLH-15 SRO Cabinet.....	362-28
MF-10 Hn Tweeter.....	244-79
VII SRS Slave.....	372-51
XII SRM 12 Ch Mixer.....	1719-37
MF-12 12 Cabinet.....	525-37
MF-10 12 Horn.....	620-89
XII SRS Bi-Amp Slave.....	525-37
II BC 6 Ch Mixer.....	505-03
III BC 8 Ch Mixer.....	926-36
II BC 6 Ch Mixer.....	426-81
20 SRM 16 Ch Mixer.....	5002-77
20 SRM 20 Ch Mixer.....	5741-43
20 SRM 24 Ch Mixer.....	6486-81
X Slave Stereo.....	370-68
XX Slave Stereo.....	741-34
Passive Crossover.....	95-53

D.J. Stereo Powermaster 300.....	150-00
D.J. 30L Mk. III.....	54-00
D.J. Disclite Mk. II.....	60-00
D.J. 150 Amplifier.....	94-00
D.J. 150 Slave.....	89-00

ELKA-ORLA

6101 Universal Amp. 50.....	239-32
6102 Universal Amp. 100.....	269-42
6103 Universal Amp. 200.....	437-38
1604 Reverb III.....	104-59

EPICENTRUM (EX. VAT)

Inst. Reflex.....	185-00
Reflex bin 2 x 12.....	245-00
Mid + hf. hns.....	375-00
Acoustic lens + hf hns.....	350-00
3-way bin.....	292-50
2-way bin.....	217-50
Reflex bin.....	185-00
Lower mid horn.....	240-00
Upper mid + hf hn.....	255-00
Acoustic lens.....	325-00
Bass int. reflex.....	185-00
Empty module.....	135-00

DISCOSOUND

Amplifiers.....	91-80
Discosound 100.....	85-32
PROFESSIONAL SERIES AMPLIFIERS	
T.K. Pro 200 Slave.....	150-12
T.K. Pro 200 P.A.....	182-52
T.K. Pro 250 Stereo.....	150-12
T.K. Combo 150.....	194-40
DISCOTHEQUES MONO	
Disco Midas.....	145-80
Disco Magnum.....	210-60
Disco Magister.....	253-80
Disco Roadstar.....	426-60
DISCOTHEQUES STEREO	
Disco Delta.....	264-60
Disco Dart.....	372-60
Disco Roadstar Ster.....	594-00
SPEAKER SYSTEMS	
Venus single 12" 50W.....	52-92
Saturn 2 x 12" 100W.....	85-32
Jupiter bin+horn.....	194-40
Jupiter Super bin+horn.....	237-60
LIGHT UNITS	
Autopulse Mk I.....	32-40
Autopulse Mk II.....	74-52
ACCESSORIES	
Disco Stand.....	21-06
Spot Bank.....	15-66
Fuzz Light.....	21-60
Record Case.....	19-44
6 way Lite Box.....	39-96
Colour Bulbs (E.S. fitting).....	1-62
Colour Changer.....	23-76

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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 200 cols (pr).....	146-88

FARFISA

RSC 350 Rotating sound cabinet, 160-watt amp.....	588-60
RSC 180 Ditto, with 80-watt amp.....	340-20
OR 200, 106-watt amplifier and two speaker cabinets.....	513-00

TR 70, portable, 60W two chan.....	232-20
CL30 Amp./Cab.....	237-60

G.M.S.

P&N microphone stands:	
CT 102S floor.....	15-64
GM167, floor.....	8-10
GM119F, boom stand.....	20-70
GM139, boom stand.....	16-18
GM115, boom.....	7-83
GM120, boom.....	9-41
GM121, boom.....	10-42
GM137, boom.....	6-86
GM109, table top.....	8-06
GM111, table top.....	9-27
GM148, low level.....	9-43
GM149, low level.....	10-61

G.P. ELECTRONICS

I.C. 130.....	95-32
S.L. 130.....	77-45
PAR 130.....	143-47
Combo 100.....	194-40
50+80 Combo.....	145-83

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 C5EST horn.....	23-00
FM C7EST horn.....	48-00
FM C8 H.F. horn.....	31-00
FM C35 15 cell horn.....	304-00
D2 Multicell 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

HAMMOND

LESLIE TONE CABINETS	
110.....	240-00
130.....	365-00
145.....	440-00
147.....	470-00
147RV.....	565-00
122.....	470-00
122RV.....	565-00
1251.....	545-00
700.....	490-00
710.....	595-00
770.....	565-00
18.....	290-00
60.....	415-00
825.....	400-00
760.....	565-00
910.....	730-00
9420 Combo pre-amp.....	92-00
9370 Combo pre-amp.....	84-00
9340 Combo pre-amp.....	76-00

DR112 PA 100W.....	158-00
DR203 PA 200W.....	214-00
STA100 slave 100W.....	118-00
STA200 slave 200W.....	174-00
SE4121 50W cab 4 x 12".....	123-00
SE4123 100W cab 4 x 12".....	135-00
SE4122 150W cab 4 x 12".....	152-00
SE4129 200W cab 4 x 12".....	189-00
SE4124 50W col 4 x 12".....	118-00
SE4125 100W col 4 x 12".....	141-00
SE4126 150W col 4 x 12".....	158-00
SE2123 30W mon.....	71-00
SE2124 75W mon.....	90-00
SE2125 100W mon.....	116-00
SE2120 100W mini bn.....	143-00
SE320 200W horn bn.....	189-00
SE2150 150W bass bn.....	155-00
Type B stereo mixer 1/4".....	1200-00
NCA108 200W solid state amp.....	178-00
SA212 50W combo.....	168-00
SA212R 100W combo w. reverb/vibrato.....	217-00
DRD001 Sound Desk.....	253-00

HÖHNER

Schaller Solo Uni.....	94-25
Orgaphon 60 Amp.....	434-80
Orgaphon 130 Amp.....	416-75
OTS 130 Speaker.....	316-70
Orgaphon Box 80 Spk.....	185-55
Dynamite.....	41-15
Leslie 830.....	887-90

HORNBY-SKEWES

MILES PLATTING	
V50.....	124-00
V50.5 Spkr.....	88-00
V.100.....	152-00
C.50.....	201-00
PA.50.....	144-00
PA.50.5 PA spkr.....	149-00
PA100.....	170-00
PA 100S PA spkr.....	244-00

ZENTA	
Z3.....	26-50
CD6SD.....	39-50

JOHN BIRCH

Penetrator.....	
15in. Crescendo.....	151-20
15in. Gauss.....	183-60
12in. Crescendo.....	102-60
12in. Gauss.....	129-60

KEMBLE

YAMAHA	
P.A. and Ensemble:	
PM200B.....	292-00
PS75B pr.....	493-00
PSA100.....	790-00
PS100.....	515-00
YPA200.....	807-00
PS100B.....	599-00
YPA200B.....	891-00
PM300.....	430-00
PM400.....	535-00
PS400 pr.....	1188-00
YPA800.....	1723-00
EM70A.....	130-00
ES90A pr.....	65-00
YES700A.....	195-00
EM90A.....	149-00
YES900A.....	214-00

Lead stacks:	
PE200A.....	185-00
TS100.....	269-00
YTA100A.....	454-00
YS200.....	431-00
YTA200A.....	616-00
Bass stacks:	
BE200.....	151-00
BS100.....	359-00
YBA100.....	510-00
Horn speaker:	
YHS100.....	251-00
Combos:	
G25112.....	159-00
CS0112.....	239-00
G100B212.....	329-00
G100115.....	369-00
G100410.....	435-00
B50115.....	283-00
B100115.....	381-00

KINGFISHER

ACOUSTIC	
Combos:	
134 125W 4 x 10" 2 chn. rev.....	366-66

135 125W 2 x 12" 2 chn. rev.....	366-66
Bass Combos:	
136 125W 1 x 15" 2 chn.....	338-40
Amplifiers:	
150 125W 2 chn. rev.....	254-23
270 375W Graphic rev.....	451-41
470 170W Graphic 2 chn rev.....	451-41
Bass Amplifiers:	
140 125W 2 chn.....	223-16
370 375W Graphic.....	389-26
450 170W Graphic.....	353-10
Cabinets:	
104 6 x 10".....	211-30
105 4 x 12".....	211-30
201 Altec 2 x 15" + hn.....	507-90
404 6 x 12".....	281-92
405 4 x 12" + hn.....	338-42
PA Mixers:	
890 16 chn + multi-core.....	2822-00
880 12 chn.....	1581-36
Slave amplifiers:	
300 275W mono.....	310-17
400 375W pr chn. stereo.....	593-22

Bass cabinets:	
106 2 x 15".....	231-62
406 2 x 15".....	281-92
301 Vega 1 x 18" bn.....	429-37
PA Amplifiers:	
870 170W 6 chn. Graphic rev.....	564-40
850 275W 8 chn. rev.....	—
PA Enclosures:	
804 2 x 12", 3 x 8", 2 x sib. proj.....	183-62
807 Full range.....	225-42
808 2 x 15", 2hn, 2 x sib. proj.....	480-23
809 Horn enc.....	253-67
810 4 x 12" Bass enc.....	366-66
811 Horn enc.....	338-42
812 4 x 15" Bass enc.....	451-42
Keyboard mixers:	
500 4 chn.....	366-66

KNELLER

WASHBURN	
PA 475 P.A. Amp.....	139-32
GT 275 Guitar Amp.....	116-64
GT 275R Guitar Amp with Reverb.....	163-48
CB 275 Guitar Comb.....	220-32
CB 275B Bass Combo.....	194-40
Banjax 6 ch mixer.....	149-04
P.A.M. 10 10 Ch Mixer.....	168-48
150S Slave.....	99-65
SPEAKERS	
W21 ZPA.....	72-90
W12 PDC.....	65-61
IPRO12PH.....	106-92
W15MBH.....	152-28
W121G.....	113-40
W215B.....	143-37
W18B.....	197-64

ROAD	
440 Lead.....	458-46
440 Bass.....	458-46
220 Lead.....	364-50
220 Bass.....	364-50
212 Lead combo.....	498-96
118 Bass combo.....	498-96
Speakers	
412.....	298-08
118.....	298-08
215.....	298-08

LANEY

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

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

Cabinets:	
C400 100W 4 x 12".....	135-59
C420 120W 4 x 12".....	154-01
C440 120W 2 x 15".....	154-01
Columns:	
C460PA 100W 2 x 12" pair.....	142-47
C470PA 200W 4 x 12" pair.....	272-86

L.S.E.

Sound Units	
Jinglemaster.....	TBA
STAK S.L.....	"
STAK I.....	"
STAK S.....	"
RAK S.L.....	"
RAK S.....	"
RAK Cab.....	"
Slave Pwr Amp 100.....	"
Disco Mixer Type 145.....	"
Disco Mixed Type 145S.....	"
Disco Unit.....	"
Disco Unit w 100W Amp.....	"
Disco Unit Deluxe (Double T).....	"
Mixer 800/M.....	"
Mixer 800/MP.....	"
Lighting Units	
Discocon MKII 1-1000.....	"
Discocon MII 2-2000.....	"
Strobe Super (self-contained).....	"
Strobe Super 6.....	"

MACINNES (EX. VAT)

CROWN INT/AMCRON	
IC150 Stereo Pre-Amp.....	285-00
D60 Power Amp.....	197-00
D150A.....	310-00
DC300A.....	520-00
M600.....	1300-00
M2000.....	2600-00
VFX-2 Var Elec Crossover Unit.....	245-00
OC150 Output Converter.....	280-00
Walnut End for D60 Amp.....	24-00
Walnut Enc for D150A or IC150 Amp.....	35-00
Walnut Enc for DC300A Amp.....	44-00
IC150 AccPacks.....	4-00
ES212 75W two Unit Sys.....	598-00
IMA Intermod Dist Analyser.....	555-00

MARLBORO

GA2 Amp.....	59-95
GA3 Amp.....	67-60
G20R Amp.....	127-55
G40R Amp.....	161-40
G60R Amp.....	195-15
GBO 15 B Amp.....	130-15
I500 B Amp.....	115-25
P200W slave.....	161-90
SH600 mixer.....	154-95
LS15B cab.....	104-30
LS20LH cab.....	137-95
SC40 column.....	128-20

MAINE

AMPLIFIERS	
Artist 100A.....	162-37
Standard 100S.....	133-92
Booster 100B.....	97-09
Musician 100W combo.....	259-47
Musician Super 100W combo.....	492-15

LOUDSPEAKER CABINETS	
212 2 x 12 spkrs.....	97-09
412 4 x 12 spkrs.....	159-03
115C bass bin.....	189-00
115A bass bin.....	318-06

P.A. EQUIPMENT	
PA170 mixer amp.....	225-99
212PA cab.....	178-89
Tripod for cab.....	33-48

MATAMP (EX. VAT)

AMPLIFIERS	
120W.....	145-80
120W slave.....	141-75
Mk 1 PA amp.....	172-50
Mk 2 PA amp.....	202-50
100W slave.....	142-50
X6 mixer.....	142-50
Disco unit.....	232-50
Microphone kit.....	62-50
LOUDSPEAKERS	
MA 112.....	107-25
MA 412.....	131-25
MA 115 D60.....	113-25
MA 115 G60.....	110-25
MA 115 D100.....	142-50

MA 115 G100.....	139-50
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MAURICE PLACQUET

AMPEG	
Ampeg V4 stack.....	TBA
Ampeg V4 B System.....	TBA
Ampeg B 15N portable.....	TBA
Ampeg V2 system.....	TBA
ACOUSTIC	
371 system.....	TBA
271 system.....	TBA

MM ELECTRONICS EX. (VAT)

Mixing consoles:	
MP 175 12 chn.....	250-00
MP175 8 chn.....	204-00
MP175 16 chn.....	310-00
MP185 Super 16.....	490-00
MP175 8/4.....	350-00
MP175 12/4.....	390-00
MP275 12 chn in flight case.....	390-00
MP285 Super 16 in flight case.....	630-00

Amplifiers:	
PA150 Slave.....	90-00
WA600 Mixer/Amp.....	187-00
AP360 100W.....	180-00
19" Rack Mounting Equipment:	
EPI22 2-way elec. cross.....	49-00
EPI23 3-way elec. cross.....	65-00
EPI27 7-way graphic EQ.....	65-00
EPI30 st. bs. bin filter limiter.....	46-00
EPI41 st. comp. limiter.....	72-00
EPI61 sub-mixer.....	93-00

MUSIC MAN

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

Heads	
65.....	316-05
65REV.....	385-27
HD130.....	402-63
HD10REV.....	471-90
Speaker Enclosures	
115RH65.....	267-84
212RH130.....	318-06
412GS.....	342-04

NOLAN (EX. VAT)

Nolan 100 amp.....	112-50
Nolan 50 amp.....	82-50
Nolan Session Master straight 50.....	138-00
As above + tremolo.....	145-00
As above + reverb.....	171-00
Nolan Session Master straight 100.....	198-00
As above + tremolo.....	205-01
As above + reverb.....	231-00
Nolan 4 x 12 Celebration cab.....	123-75
Nolan 2 x 12 dual cone cols, pair.....	123-00
Nolan 2 x 12 plus horn cols pair.....	162-00

NOVANEX

Combos	
Auc 3.....	55-00
Auc 6.....	69-00
Auc 10.....	86-00
Auc 20.....	115-00
Auc 20R.....	149-00
U30.....	220-00
U50.....	275-00
U70.....	324-00
U80.....	350-00
U100W.....	460-00
RG 30.....	235-00
RG 50.....	285-00
RG 80.....	360-00
RG 100W.....	470-00
B 35.....	220-00
B 70.....	310-00
B 100W.....	450-00
G70 Wildcat.....	299-00
OPS 70.....	450-00
OPS 120.....	550-00
WA44/S100.....	35-00

Power generators, mixers	
L30.....	165-00
L50.....	219-00
L75.....	290-00
L100.....	360-00
L125.....	430-00
LM 30.....	149-00
LM 40.....	179-00
M 61.....	230-00
M 41.....	180-00
X 41.....	155-00
M 62.....	390-00
M 82.....	470-00
M83S.....	555-00
M123S.....	755-00
M163S.....	955-00
M 122.....	630-00
M 162.....	790-00
M123S.....	755-00
M163S.....	955-00

Echo/reverb units	
ER 300.....	99-00
ER 500.....	169-00
ER 800.....	259-00
Line source mixers	
LS 50.....	173-00
LS 75.....	260-00
LS 100.....	330-00

ORANGE

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

HORNS	
108 Horn unit, 100W.....	189-

260B 260 Booster	
130W slave.....	170-50
260S 260 Stereo	
Booster 120W/ch	
stereo slave.....	259-62
400B 400 Booster	
200W slave.....	240-25
800B 800 Booster	
400W slave.....	333-25
CS800 Commercial	
Power Amp stereo	
400W/ch.....	480-50

Mixers	
600 Mixer 6 ch mono	259-62
600S 600 Stereo	
Mixer 6 ch stereo	
facilities.....	313-87
800S 800 Stereo	
Mixer 8 ch stereo	
facilities.....	480-50
900 Mixer 9 ch mono	333-25
1200 Mixer 12 ch	
mono.....	406-87
1200S 1200 Stereo	
Mixer 12 ch stereo	
facilities.....	736-25
2400F Festival Mixer	
24 ch full prof unit	3487-50

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

Ancillary Public Address	
Equipment	
MO Monitor Amp	
130W.....	186-00
112TS Monitor Wedge	
Cab 1 x 12" + 2	
Tweeters each.....	135-62
72 Spider 22 High	
Efficiency Hn Driver	73-63
A1 Adaptor for above	7-75
A2 ditto.....	11-63
A3 ditto.....	13-95
PMH Peavey Micro-	
phone High Imp.....	56-58
PML Peavey Micro-	
phone Low Imp.....	56-58
BMH Peavey Ball	
Microphone High	
Impedance.....	56-58
BML Peavey Ball	
Microphone Low	
Imp.....	56-58

RESOSOUND	
S81/M Cardioid med	
mic.....	42-55
S91/H Condenser mic	52-87
S91/L-M Condenser	
mic.....	52-87
UDI-H Cardioid mic.	28-00
UDI-M Cardioid mic.	28-00
RGP71 Super Cardi-	
oid mic.....	24-00
ECON Omni-direc.	
mic.....	12-85
Cabaret Exec mic.....	356-40
TX100.....	174-96
TX100 (Gold mic.	
transmitter).....	174-96
TXT.....	174-50
RXA Receiver w.	
aerial.....	166-32
PA	
Horn 1/p.....	56-00
4820 25W.....	65-50
4820/T 25W.....	23-50
SU2S Driver 25W.....	32-25
SU2ST 25W.....	32-25
SA620S Spark dia-	
phragm.....	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
2 x 15 Gauss Bass Cab	351-00
1 x 18 Gauss Bass Cab	264-60

ROOST

AMPLIFICATION	
50W 2 Chann +	
overdrive fac.....	109-40
50W 2 chann +	
integral reverb.....	141-51
100W 2 ch.....	131-25
100W 2 ch w. rvb.....	163-07
150W 2 chann +	
overdrive fac.....	145-84
150W 2 chann +	
integral reverb.....	178-25
50W 6 chan PA.....	150-96
100W 6 chan PA.....	163-16
150W PA 6 chan +	
indiv echo controls	175-37
150W Slave.....	121-53
Session Master 50W	
comb 2 x 12".....	184-37
Session Master as	
above w reverb.....	213-26
SM100 100W combo.	245-34
SM100R w. rvb.....	285-94
SM104 100W combo.	314-81
SM104R w. rvb.....	314-81
Solid State	
8 chan mixer.....	137-27
As above + 100W	
amp.....	225-99
Stereo slave.....	199-62
2 x 12" 100W.....	85-79
4 x 12" 200W.....	146-47
4 x 12" 400W.....	177-02
1 x 12" 30"/60"/90"/	
stage monitors pr..	107-14
1 x 15" 100 Folded	
hn bass bin.....	127-99
As above + tweeters	159-80
2 x 12" 200W.....	102-53
2 x 15" 170W bs cab.	154-84
4Wn dispersion cab..	71-98
100W folded cab +	
tweeters.....	225-99
100W ported cab +	
2 hn.....	102-53
2 x 12 100W + hn.....	228-08
1 x 15 100W + hn.....	228-43
1 x 15 as above w.	
50W hn driver.....	181-56
Radial Flare add on	
hn. 50W.....	131-73
As above but 100W	155-68
Prices ex covers	

ROSE-MORRIS

MARSHALL	
Instrument Amp Tops	
1959 100W Lead.....	198-50
2203 100W M/Vol.....	198-50
2068 100W Artist.....	210-00
2098 100W Trans	
Lead.....	169-00
1992 100W Bass.....	198-50
2099 100W Trans	
Bass.....	169-00
1986 50W Bass.....	154-95
1987 50W Lead.....	154-95
2204 50W M/Vol.....	154-95
2048 50W Artist.....	161-50
2205 100W Slave.....	137-15
Instrument Cabinets	
1982-82B 120W 4 x	
12.....	170-95
1960-60B 100W 4 x	
12.....	156-50
1935-35B 100W 4 x	
12.....	156-50
1979-79B 200W 4 x	
15.....	221-35
2095-95B 100W 2 x	
12.....	156-50
2065-65B 125W	
Powercel.....	178-90
2064-64B 100W	
Powercel.....	153-30
2045 60W 2 x 12.....	93-35
1990 100W 8 x 10.....	156-50
2049 60W Artist.....	132-30
2069 120W Artist.....	161-10
2052 125W Powercel	214-00
2056 250W Powercel	367-35
2120 100W Bin w/	
Horns.....	161-70
Combo Amplifiers	
2077 100W 4 x 12	
Bass.....	274-40
2078 100W 4 x 12 Ld.	274-40
2040 50W Artist	
Combo.....	239-85
2201 30W Trans Ld.....	131-20
2202 30W Trans Bs.....	131-25
2199 30W 2 x 12.....	140-90

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.

PA Amps & Mixers

2003 100W 6 Ch Amp	219-20
1985 50W 4 Ch Amp.	154-95
2071 6 Ch Mixer.....	77-10
2205 100W O/P T/X	
Slave.....	132-10
2050 9 Ch Mixer	
Mono.....	374-50
Extra Channels.....	On app
2070 12 Ch Mixer	
Stereo.....	1207-50
Extra Channels.....	On app
2051 250W Slave.....	217-15
2025 8 ch rvb mixer	
amp.....	234-35

PA Cabs & Bins	
2097 pr 8 x 8 125W.....	194-00
2043 pr 2 x 10 2 x 12	
200W.....	273-30
2047 pr 1 x 10 1 x 12	
100W.....	180-00
2056 250W Powercel	
Bin.....	367-35
2057 HF Vitavox Hn.....	229-25
2120 pr Reflex c/w	
Horns 200W.....	323-40
2121 100W Slave	
Monitor.....	201-55
2122 30W Slave	
Monitor.....	144-35
212 350W Monitor.....	75-55
2126 Bass bins.....	119-50

S.A.I. (EX. VAT)

Disco Units	
Maverick disco.....	144-00
Disco IVS.....	189-00
Disco IVSP.....	210-00
Disco IVP.....	237-00
Stereo disco.....	270-00
Amps	
50W twin ch.....	85-00
50W slave.....	81-00
FC 150 slave.....	96-00

Cabinets	
Eliminator w. horn.....	264-00
Eliminator w. horn.....	168-00
Mini Elim. w. horn.....	164-00
Mini Elim. w. horns.....	144-00
15".....	188-00
2 x 12 + 2H.....	237-00
2 x 12 std.....	144-00
1 x 12 + 1H.....	144-00
Tweeter box.....	39-00
18" hn.....	252-00
Mini bass cab.....	102-00
Super lead cab.....	96-00
SELMER	
SOLID STATE	
7980 15 SS Combo.....	46-00
7981 Super Reverb	
30 Combo.....	139-00
7982 Lead 100.....	129-00
7983 Bass 100.....	109-00
7984 Slave 100.....	85-00
7610 Futurama 3	
Combo.....	26-50
7985 PA 100.....	175-00
VALVE	
7404 Treble "N".....	145-00
Bass 100 SV.....	129-00
7402 Treble "N".....	129-00
Bass 50 SV.....	149-00
7403 Treble "N".....	149-00
Bass 50 SV Rev.....	189-00
7408 PA100/6 SV Rev	159-00
7407 PA100/4 SV.....	159-00
SPEAKERS	
7990 5412 3 x 12".....	169-00
7991 S212H 2 x 12".....	129-00
7992 S115 1 x 15".....	135-00
7993 S2H Add on dbl	
hn.....	81-00

SOLA SOUND

Reverb mixer.....	45-20
6 ch mixer.....	37-79
Graphic equaliser.....	45-20
Mighty Atom amp.....	27-90
Compact 10.....	41-85
Sola 30W amp.....	89-64
Buckeroo 7W amp.....	33-13
SOUNDOUT	
(EX. VAT)	
Series IIIa, mono.....	267-00
Series III, mono 170W	330-00
Series IIIa, stereo.....	375-00
Series III, stereo.....	495-00
170W.....	246-00

Series VIa.....	186-00
SP 18 pre amp.....	135-00
Loudspeakers	
HElc, 1 x 12, 50W.....	60-00
HE2c, 2 x 12, 100W.....	93-00
DL3, 100W F/rng.....	183-00
DL6, 100W F/rng.....	108-00

SIMON KING MUSIC

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

SISGO

120 100W PA.....	529-00
126 200W PA.....	723-31
Revolving organ cabinets:	
SM/30 70W Leslie.....	377-00
SM/100 70W.....	624-00
SM/300 120W Leslie.....	856-00
SM/3000 200W.....	1163-00

SOUND CRAFT

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

SPERRIN ELECTRONICS

Disco MK VI.....	204-12
Light Unit, 4000L.....	59-00
Amplifiers:	
100W 4V.....	79-00
100W 2-ch.....	89-00
100W 2-ch w rvr.....	114-00
Lighting screen.....	79-92
Disco Mk VI mixer.....	81-00
Cabs:	
PA 200 2 x 12" cols.....	77-76
PA 100 1 x 12" cols.....	42-12
PA 2 x 12" empty.....	38-88

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	577-15
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

STRINGS & THINGS

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

S-W

20001 Vocal Blender.....	220-00
12070 PA 100W with	
reverb.....	159-00
12071 AP 100W amp.....	139-00
12067 AP 50W amp.....	129-00
12052 Slave 100W.....	120-00
20005 Pro Combo.....	334-95
15002 50W Combo.....	185-00
15001 30W Combo.....	129-00
20006 PA 30W amp.....	95-00
20007 Slave 30W.....	75-00
12054 2 x 12 hn cols	
(pr).....	229-00
12037 H100 cabs (pr).....	390-00
20022 Long John cols	
(pr).....	189-00
12028 Add on hns (pr).....	59-00
20021 4 x 12 lead cab.	159-00
12057 Tri-Tone cab.....	189-

YPS 20/2 mixer.....	2500-00
TPS 24/2 mixer.....	2875-00
TPM 10/2 mixer.....	1931-25
TPM 16/2 mixer.....	2562-00
TPM 20/2 mixer.....	2981-25
TPM 24/2 mixer.....	3400-00
Belden Multiway	
Cables.....	on app
Cannon Pigs—Stg.	
Boxes.....	
Gauss Spkrs.....	
JBL Spkrs.....	

VITAVOX (EX. VAT)

Thunderbolt CN480.....	520-00
Bass Bin CN308.....	655-45
6200 Bitone Repr.....	471-45
Major Bitone CN343.....	579-65
15 in. Loudspeaker.....	105-90
S.2 Pressure unit.....	148-00
S.3 Pressure unit.....	121-00
H.F. Horn CN157.....	65-55
4kHz Horn CN463.....	50-45
10 cell Multicell Hn	
CNI23.....	299-80
500 Dividing Ntwrk.....	37-80
220S/531 Multicell	
CNI29. Hn.....	550-30

VOX (EX. VAT)

AC30.....	232-50
AC50.....	132-17
Speaker Enclosures:	
FB18.....	111-96
FB215.....	116-62
FB212.....	93-30

W.E.M.

Copicat Echo.....	83-50
Clubman.....	47-00
Westminster.....	52-00
Westminster key-	
board.....	52-00
Westminster bass.....	59-00
Dominator 30.....	130-00
Dominator 50 lead.....	160-00
50 Keyboard.....	165-00
50 Amp Top.....	100-00
GX 40.....	87-00
GX 100.....	110-00
AX 40.....	87-00
AX 100.....	110-00
GX 200.....	185-00
AX 200.....	185-00
Dominator Mk III.....	88-50
Dominator Bass.....	98-00
Power Musette.....	88-50
Halle Cat Echo.....	250-00
Slave Power Stage	
100.....	95-50
Slave Power Stage	
200.....	170-00
Bandmixer 100 Mk II	
Reverbmaster.....	140-00
210-00.....	
Audiomaster Mk I.....	298-00
Audiomaster Mk 2.....	350-00
Pre-mixer IV.....	46-50
Super Dual 12.....	80-00
Super 40.....	80-00
Starfinder 100 Bass.....	95-00
Starfinder Twin 15.....	115-00
Starfinder Super 80.....	125-00
Super Starfinder 200.....	160-00
Agressor.....	130-00
1 x 12".....	45-00

1 x 12" w/vol control	55-50
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
4 x 12" A Super.....	98-00
Intruder.....	145-00
X39.....	285-00

WHITE

INST AMPLIFIERS	
1W50 w sustain 70W	139-50
LW100 w sustain	
120W.....	158-55
CM30 Combo w	
reverb.....	213-00

P.A. AMPLIFIERS	
PA100 6 ch PA amp	
100W.....	122-49
PA150 6 ch A amp	
150W.....	168-99
PA200 6 ch PA amp	
200W.....	189-00

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

INSTRUMENT	
ENCLOSURES	
A2004 x 12" 200W.....	157-68
A150 1 x 15" fldd hn	
bs enc 150W.....	216-63

A150H as A150 w	
mid range hn.....	269-73
A250 1 x 18" fldd hn	
bs enc 200W.....	277-50
P.A. ENCLOSURES	
S50 1 x 12" 60W.....	59-85
S100 2 x 12" 120W.....	84-82
S150 1 x 15" w H.F.	
hrs 100W.....	174-21
S200 4 x 12" 240W.....	157-65
M50 1 x 12" monitor	
60W.....	61-74
H50 H.F. twin horn.....	66-45
Projector 100 1 x 15"	
2 hn.....	154-50
Projector 200 2 x 15"	
3 hn.....	258-00

CONCERT RANGE PA ENCLOSURES

B12 1 x 12" Mid rnge	
hn 200W.....	196-20
B15 1 x 15" Bs hn	
200W.....	240-12
B30 2 x 15" bs hn	
400W.....	398-58
H100E Radial horn	
30W.....	136-23
H100V Radial horn	
70W.....	187-23
T70 H.F. horn 70W.....	171-48
L100 36" horn 70W.....	314-85

MONITOR	
ENCLOSURES	
M100/12 1 x 12"	
MVedge 100W.....	370-71
M100/15 1 x 15"	
M200/15 1 x 15"	
Multi wedge 200W	
Mon Horn "A" Mid/	
H.F.....	21-78

Mon Horn "B" Ext.....	58-68
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MIXING DESKS	
D8 Mono 8 ch.....	185-79
D8 D-1 Mono 8 ch.....	229-80
D16 St 16 ch.....	870-00
D24 St 24 ch.....	1275-00

WING (EX. VAT)

TRAYNOR	
Combos:	
YGM-3 30W rvb.....	114-00
YGM-4 40W rvb.....	132-00
YGL-3 Twin rvb	
90W.....	252-00
YBA-2B Bs mate	
30W.....	114-00
YBA-450W, 15" spkr	
177-00.....	

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

Speaker Systems:	
YS-15P 15" ported bs	
YT-15 2 x 15" Id/bs.....	120-00
YF-10 4 x 10" Id/bs.....	120-00
YC-810 8 x 10" bs.....	150-00
YC-610 6 x 10" Id.....	138-00
YF-212 2 x 12" Id.....	108-00
YF-12 4 x 12" Id.....	150-00
YCV-188 1 x 18"	
Vega cab 300W.....	132-00
YCV-212 2 x 12"	
Vega cab 200W.....	174-00

P.A. Amps:	
YVM-3 P.A. rvb 30W	
YVM-4 4-ch w/rvb.....	150-00
YVM-6 6-ch w/rvb.....	234-00
YPM-1 100W slave.....	99-00
P.A. Speaker Systems:	
YSC-2 4 x 12" cols	
(pr).....	144-00
YSC-3 4 x 8" cols	
(pr).....	114-00
YSC-8 6 x 8" cols	
(pr).....	180-00
YSC-9 15 x 12" x hn	
cabs (pr).....	438-00
YM-1 Mtr cabs (ea).....	63-00
YSC-7A Cols (pr).....	216-00
YSP-1 Sibillance Pro-	
jector (ea).....	57-00

ZOOT-HORN (EX. VAT)

All prices available on appl.

BB 11 x 15" bin.....	TBA
BB 22 x 15" bin.....	
FB 5 mon. 75W.....	
FB 6 mon. 150W.....	
MB 1 2 x 12" ATC.....	
MB 2 2 x 12" Gauss.....	
HUB driver + hn.....	
ST203 Super drivers.....	
CB 15 1 1/2" bass enc	
SD 18 1 x 18" bass enc	
SFI 4-way PA cab.....	
Modular custom	
mixers.....	
Electronic crossovers	
Studio consoles.....	

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 1/2.....	
4153, 14 x 6 1/2.....	
4109, 14 x 5.....	
4102, 14 x 5 1/2.....	
4105, 14 x 5 1/2.....	
4190, 14 x 6 1/2.....	
4191, 14 x 6 1/2.....	
4192, 15 x 8.....	
4193, 15 x 8.....	
4105, 14 x 5 1/2.....	

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

AVEDIS ZILDJIAN CYMBALS

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

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

AVEDIS ZILDJIAN "BRILLIANT" CYMBALS

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

7387B 10".....	34-99
7390B 13".....	44-99
7391B 14".....	51-01
7392B 15".....	54-00
7393B 16".....	57-00
7394B 17".....	62-00
7395B 18".....	67-50
7395S 18" Swiss.....	78-01
7396B 20".....	79-50
7396BS 20" Swiss.....	88-00
7396BP 20" Swiss.....	88-00
7397B 22".....	96-00
7397BS 22" Swiss.....	104-00

AVEDIS ZILDJIAN HI-HAT CYMBALS

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

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

ROGERS	
Outfits:	
Studio X.....	1333-00
Londoner V.....	804-95
Ultrapower VII.....	1184-20
Starlighter IV.....	725-40
Londoner Super 10.....	744-00
Starlighter Super 10.....	678-90
Headliner IV.....	590-55
Londoner VI.....	894-35
Londoner VII.....	1057-10
Ultrapower VIII.....	1267-90
Drums:	
Dynasonic snare 5 x	
14".....	131-75
Dynasonic snare 6 1/2 x	
14".....	134-07

Superten snare 6 1/2 x	
14".....	97-65
Powertone, 14 x 20	
bs.....	158-10
Powertone, 14 x 22	
bs.....	217-00
Powertone 8 x 12 t.c.	
Powertone, 9 x 13 t.c.	
Powertone, 10 x 14	
t.c.....	83-70
Powertone, 12 x 15	
t.c.....	93-00
Powertone, 16 x 16	
t.c.....	114-70
Powertone, 16 x 18	
t.c.....	130-20
Powertone, 18 x 20	
t.c.....	179-80
Powertone bongoes.....	75-95
Powertone timbales	
brass.....	195-30
Powertone timbales	
copper.....	195-30
Accusonic timpani	
20 inch.....	469-65
Accusonic timpani	
23 inch.....	496-00
Accusonic timpani	
26 inch.....	598-30
Accusonic timpani	
29 inch.....	620-00

Concert Tom-Toms:

8".....	43-40
10".....	48-05
12".....	51-15
13".....	54-25
14".....	62-00
15".....	71-30

SLINGERLAND

Outfits:	
7001 Joe Cusatis.....	527-77
7002 New Rock.....	657-13
7002/24 Super Rock.....	680-95
7003 Buddy Rich.....	728-04
7004 Gene Krupa.....	576-81
7005 Avante.....	752-39
7006 Jazz Rock.....	1017-43
7007 Modern Solo.....	608-09
7008 Pop.....	588-12
7009 Duett.....	840-80
7010 Modern Jazz.....	490-28
7011 San Juan.....	618-18
7012 Concorde.....	1285-06
7128 RIB.....	857-77
7129 Jupiter.....	915-40
Snares drums:	
7013 5" x 14".....	117-63
7014 6 1/2" x 14".....	121-05
7015 5" x 14".....	85-65
7016 6 1/2" x 14".....	86-99
7017 5" x 14".....	86-99
7018 6 1/2" x 14".....	90-34
7020 5" x 14".....	70-28
7021 5 1/2" x 14".....	86-99
7022 5" x 14".....	117-63
7023 6" x 14".....	117-63
7130 5" x 14".....	110-73
7131 6" x 14".....	110-73
7132 5" x 14".....	110-73
7133 6 1/2" x 14".....	110-73
7216 5 1/2" x 14".....	77-63
Tom toms:	
7024 12" x 8".....	73-54

19" Thin.....	59-83
20" Thin.....	65-23
22" Thin.....	83-51
24" Thin.....	100-45
18" Flat Ride Med.....	59-08
20" Flat Ride Med.....	75-02
18" China type.....	59-08
20" China type.....	61-81
No. 1 Seven Snd. set.....	25-60
No. 2 Seven Snd. set.....	30-36
No. 3 Seven Snd. set.....	51-90
No. 4 Seven Snd. set.....	59-08
No. 5 Seven Snd. set.....	59-08
No. 6 Seven Snd. set.....	59-08
No. 7 Seven Snd. set.....	75-02
14" Joe Morello Hi-	
Hat.....	88-97
17" Joe Morello.....	51-81
18" Joe Morello.....	59-08
20" Joe Morello.....	75-02
22" Finger Cymbals.....	5-82
22" Dark Ride.....	123-78
Cup Chimes with	
stand.....	167-32

J. T. COPPOCK

Mitchell S5 5" drum	
kit (w/out cymbals) 265-00	

D. B. WHOLESALE</

XK926	717-05
XK946	822-25
XK925 rosewood	1078-45
XK9212 Sound mchn.	1354-25
Snare drums:	
D565 14" x 5 1/2"	89-40
D566 14" x 6 1/2"	96-10
D561 Acrylic	89-40
Bass drums:	
G318 18" x 14"	103-70
G370 20" x 14"	115-15
G322 22" x 14"	126-45
G324 24" x 14"	150-35
Tom-toms: (single-headed)	
T706 6" x 5 1/2" } Set...	55-50
T708 8" x 5 1/2" }	
T710 10" x 6 1/2"	51-65
T712 12" x 8"	54-90
T713 13" x 9"	54-90
T714 14" x 10"	63-55
T715 15" x 12"	85-30
T716 16" x 14"	86-30
Tom-toms: (double headed)	
T722 12" x 8"	54-90
T723 13" x 9"	54-90
T724 14" x 10"	63-55
T625 15" x 12"	71-40
T734 14" x 14"	86-05
T736 16" x 16"	86-30
T738 18" x 16"	112-25
Snare drum stands:	
Z554	52-30
Cymbal stands:	
Z522A	34-40
Z522B	16-40
Z522C	69-70
Z522D	34-40
Cymbals:	
Zymbor	
Z1002 12"	6-10
Z1003 13"	7-20
Z1005 14"	10-55
Z1007 16"	13-30
Z1009 18"	19-25
Z1011 20"	21-75
Turko:	
Z2002 12"	11-80
Z2003 13"	13-55
Z2005 14"	16-90
Z2006 15"	19-40
Z2007 16"	22-50
Z2009 18"	29-45
Z2011 20"	38-40
Z2013 22"	48-95
Zyn:	
Z72 12"	4-80
Z74 14"	7-40
Z75 15"	8-80
Z76 16"	10-40
Z78 18"	14-85
Z268S 18" sizzle	15-75
Z280 20"	16-90
Z269S 20" sizzle	17-30
Z282 22"	20-25

6314/PF 24" Bs.	677-00
6314/SF 24" Bs.	728-00
6314/PNP 24" Bs.	642-00
6314/SNP 24" Bs.	642-00
6324/PW 24" Bs.	529-00
6324/SW 24" Bs.	571-00
6324/PFW 24" Bs.	529-00
6324/SFW 24" Bs.	571-00
6324/PF 24" Bs.	603-00
6324/SF 24" Bs.	633-00
6324/PNP 24" Bs.	568-00
6324/SNP 24" Bs.	610-00
6332/PFW 22" Bs.	494-00
6332/SFW 22" Bs.	525-00
6332/PF 22" Bs.	557-00
6332/SF 22" Bs.	589-00
6332/PNP 22" Bs.	531-00
6332/SNP 22" Bs.	562-00
6342/PW 22" Bs.	440-00
6342/SW 22" Bs.	468-00
6342/PFW 22" Bs.	440-00
6342/SFW 22" Bs.	468-00
6342/PF 22" Bs.	496-00
6342/SF 22" Bs.	524-00
6355/PNP Concert	
6355/SNP Concert	429-00
Tom-Toms	
6355/PNP Concert	
6355/SNP Concert	468-00
Snare Drums:	
6356 Cust Metal	
6357 Cust Brass	51-00
6358 Cust Brass	71-00
6359 Cust Brass	71-00
6360 Bs Drm Pedal	25-75
6361 Hi-Hat stand	31-75
6362 Cymbal floor stand	16-00
6363 Snare Drum stand	18-25
6364 Cymbal Boom stand	30-75
6365 Drummer's Stool	39-50
PEARL MAXWIN	
Outfits:	
6400 Stage-705 22" Bs Drum	245-00
6401 Stage-704 22" Bs Drum	218-00
6402 Studio-504 22" Bs Drm.	199-00
6403 Studio-503 20" Bs Drm.	126-00
Snare Drums:	
6410 Snare Drum Kit 5 x 14, 12"	36-75
6411 Metal Snare Drum, 5 1/2 x 14"	31-00
6412 Wood Snare Drum, 5 1/2 x 14"	27-75
6413 Wood Snare Drum, 5 1/2 x 14"	23-50
Accessories:	
6420 Bs Drm Pedal	12-00
6422 Hi-Hat Stand	13-00
6423 Cym Floor Std.	7-25
6424 Snare Drm Std.	8-25
TOSCO CYMBALS	
14" Hi-Hats	38-00
15" Hi-Hats	40-00
16" Crash Ride	23-00
18" Medium Ride	33-00
20" Medium Ride	39-50

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-string; de luxe-d/l; jumbo-jbo; piano-pno; left hand-l/h; scale-sc; case-cs; banjo-bjo; monitor-mt.

D204	519-19	269S 20" sizzle	17-31
304	434-68	272 12"	4-82
B304	435-94	272P 12" pair	9-64
D304	446-73	273 13"	6-15
305	471-86	273P 13" pair	12-30
B305	473-11	274 14"	7-39
D305	483-90	274P 14" pair	14-75
308	505-91	275 15"	8-79
B308	507-16	275P 15" pair	17-59
D308	517-85	276 16"	10-41
604	417-88	278 18"	14-85
B604	419-14	280 20"	16-92
D604	429-92	282 22"	20-24
605	497-38	Super Zyn:	
B605	498-63	354 14"	24-78
D605	509-42	354P 14" pair	49-57
606	676-37	355 15"	27-05
B606	628-87	355P 15" pair	54-11
D606	650-45	356 16"	29-70
B717 w 20" BD	573-51	358 18"	34-43
D717 w 24" BD	584-30	358S 18" sizzle	35-37
B808 w 20" BD	779-37	360 20"	39-54
B808 w 22" BD	781-88	360S 20" sizzle	40-48
D808 w 24" BD	803-45	362 22"	49-37
B1030 20" BD	328-87		
B1030 22" BD	331-71		
D1030 24" BD	334-56		
B1031 20" BD	214-46		
B1031 w 22" BD	218-32		
B1033 w 20" BD	255-88		
B1033 w 22" BD	259-74		

ROSE-MORRIS	
LUDWIG	
Outfits:	
2001 Octaplus	1360-00
2005 Quadraplus	905-00
993 Pro Beat	890-00
990 Deluxe Classic	630-00
989 Big Beat	735-00
985 Rock-Duo	935-00
964 Super Big Beat	750-00
975 Triple Tom	855-00
1001 Rock Machine	760-00
1007 Smoke 'n Fire	780-00
2007 Overdrive	930-00
2003 Power Factory	1070-00
Snare Drums:	
410 Supersensitive 5"	152-00
411 Supersensitive 6 1/2"	156-00
400 Supraphonic 5"	100-00
402 Supraphonic 6 1/2"	103-00
404 Acrolite	75-00
405 Piccolo 3"	92-00

Stands and Fittings:	
201 Speed King Pedal	35-00
205 Ghost Pedal	50-95
1130 Tubular Hi-Hat stand	43-15
1374 Tubular s/d stnd	32-90
1405 Tubular cymbal stand	28-95
1410 Tubular boom stand	40-80
1020 Tubular throne	31-35
Orchestral Drums:	
942 12 x 8 Tom Tom Super Classic	66-39
944 13 x 9 Tom Tom Super Classic	69-39
946 14 x 10 Tom Tom Super Classic	70-91
947 15 x 14 Tom Tom Super Classic	75-45
948 14 x 14 Floor Tom Tom Super Classic	90-53
950 16 x 16 Floor Tom Tom Super Classic	99-55
952 18 x 16 Floor Tom Tom Super Classic	114-67
954 20 x 18 Floor Tom Tom Super Classic	134-29
497 6 x 5 1/2 Melodic Tom Tom	30-16
488 8 x 5 1/2 Melodic Tom Tom	30-16
489 10 x 6 1/2 Melodic Tom Tom	40-75

461 12 x 8 Melodic Tom Tom	45-28
462 13 x 9 Melodic Tom Tom	49-79
463 14 x 10 Melodic Tom Tom	52-78
464 15 x 12 Melodic Tom Tom	61-85
465 16 x 14 Melodic Tom Tom	69-39
920 20 x 14 Bass Drum Super Classic	128-23
922 22 x 14 Bass Drum Super Classic	137-30
924 24 x 14 Bass Drum Super Classic	146-33
926 26 x 14 Bass Drum Super Classic	156-90
Accessories:	
7821 Single Tom Tom holder	18-00
7812 Double Tom Tom holder	25-00
13452 Double Tom Tom floor stand	37-55
7791 SturdiLok Tom Tom holder	25-90
13401 SturdiLok Tom Tom floor stand	34-45
13041 Bass Drum Anchor	4-57
1306 Curved Re-tracting spurs	6-53
1324 Hoop Mount Stick holder	5-10

LATIN-AMERICAN	
2357 Tunable Bongoes on stand	88-95
2351 Timbales, Copper, on Stand	145-00
2353 Timbales, Brass, on Stand	145-00
2359 Timbales, Chrome, on Stand	155-00
1261 Single Cowbell Holder	1-64
1271 Double Cowbell Holder	2-61
128 4" Cowbell	6-60
129 5" Cowbell	7-95
2388 Black Beauty Cowbell	13-05
2389 Timbale, Cowbell	18-50
2390 Bongo Cowbell	21-75
2391 Mambo Cowbell	17-95
2387 Agogo Bells	22-85
133 Cowbell holder	3-50
2323 Bell Block Hlder	4-30
2383 Vibraslap Small	14-70
2384 Vibraslap Large	18-50
2380 Afuche Small	19-00
2381 Afuche Medium	21-75
2382 Afuche Large	26-65
2392 Metal Tubo Small	2-80
2393 Metal Tubo Large	3-75
2361 Claves Small	4-35
2368 Claves Medium	4-35
2364 Maracas Small	5-45
2365 Maracas Med.	6-50
2366 Guiro Small	7-60
2367 Guiro Medium	8-20

ROSETTI	
EMI HAMMA	
770 Kit	336-50
W770 Kit (wood-shell side drum)	336-50
660 Kit	269-95
W660 Kit (wood-shell side drum)	269-95
Drums and Accessories:	
661 22" bass drum	67-50
679 24" bass drum	71-50
662 13 x 9 tom tom	35-75
671 14 x 10 tom tom	37-75
663 16 x 16 floor tom tom	52-25
664 14 x 5 1/2 snare	49-75
676 14 x 5 1/2 wood-shell snare	48-25
665 bass drum pedal	15-18
672 hi-hat	19-15

ASBA Metal	
24 x 14 bass	POA
22 x 14 bass	"
20 x 14 bass	"
20 x 14 bass	"
14 x 9 Tom Tom	"
13 x 9 Tom Tom	"
16 x 16 Tom Tom	"
12 x 8 Tom Tom	"
Asba Altuglass	
24 x 14 bass	"
22 x 14 bass	"
20 x 14 bass	"
14 x 9 Tom Tom	"
13 x 9 Tom Tom	"
16 x 16 Tom Tom	"

Snares	8908 'Mars 8' Drm	704-00	8560 Concert Tom	21-73	6740 'Hi-Beat' Drm	24-20	SA7534 Floor Tom	49-50	7586 Snare Drm w/	47-30
14 x 5 wood	8906 'Mars 6' Drm	621-50	8562 Concert Tom	27-50	6681 Single Tom Tom	17-60	SA7536 Floor Tom	52-80	7588 Snare Drm w/	49-50
14 x 5 metal	8905 'Mars 5' Drm	503-80	8568 Concert Tom	140-25	6682 Double Tom	24-20	TD7834 Floor Tom	72-60	7576 Snare Drm w/	33-55
14 x 5 glass	8805 'Mars 05' Drm	462-00	8563 Concert Tom	29-15	6675 Double Concert	17-05	TD7836 Floor Tom	88-00	7578 Snare Drm w/	36-30
Stands	8804 'Mars 04' Drm	412-50	8564 Concert Tom	33-00	6580 Bass Drum spurs	6-05	7512 Tom Tom w/	29-15	SA7576 Snare Drm	33-55
Hi hat	8705 'Mercury 5'	442-20	8565 Concert Tom	36-85	6552 Tone cont.	2-20	7513 Tom Tom w/	31-35	w/zone cont.	33-55
Snare	8704 'Mercury 4'	368-50	8566 Concert Tom	41-80	6080 Drum Sticks—	1-27	7514 Tom Tom w/	34-10	TD7876 Snare Drm	42-63
Conga/Bongo	8520 Bs Drm w/spurs	88-00	8569 Concert Tom	188-00	F, 5A, 7A & Rock	1-38	tone cont.	29-15	6880 'Hi-Ace' Snare	19-50
Tumbador	8524 Bs Drm w/spurs	101-20	8570 'Augustar' Tom	336-38	105	1-38	SA7512 Tom Tom w/	29-15	Drum std.	19-50
Twin congas	8534 Floor Tom Tom	64-90	6898 Concert Tom	27-50	6090 Drum Sticks w/	1-38	tone cont.	31-35	6882 'Hi-Ace' Cymbal	15-75
Quinto	8535 Floor Tom Tom	70-40	6910 Stage Star Snare	23-85	nylon—FN, SAN,	1-38	SA7513 Tom Tom w/	31-35	std.	15-75
Bongos	8538 Floor Tom Tom	77-00	6912 Stage Star Cym	22-95	7DN.	1-38	TD7812 Tom Tom w/	41-25	6885 'Hi-Ace' Hi-Hat	25-75
Metal bongos	8588 Snare Drm w/	100-00	6914 Stage Star Cym	30-50	6092 Drum Sticks w/	1-54	tone cont.	46-75	std w/die cast	25-75
K ZILDJIAN	8688 Snare Drm w/	120-00	6915 Stage Star Hi-	34-50	'ROYAL STAR' DRUMS		TD7813 Tom Tom w/	46-75	6886 'Hi-Ace' Hi-Hat	24-75
10" crash	8585 Snare Drm w/	77-50	Hat std.	34-50	7917 Drum outfit	434-50	tone cont.	46-75	std.	15-75
13" hi hat	8685 Snare Drm w/	85-50	6895 'Stage King' Hi-	32-45	7925 Drum outfit	352-00	7556 Concert Tom	14-03	6870 'Stage-Ace'	10-73
14" hi hat	8685 Snare Drm w/	85-50	Hat std.	32-45	7924 Drum outfit	310-20	7558 Concert Tom	15-13	Snare Drm std.	15-50
16" hi hat	8685 Snare Drm w/	85-50	6890 'Stage King'	22-00	7955 Drum outfit	337-70	7560 Concert Tom	18-15	6862 'Stage-Ace'	12-50
18" crash/ride	8555 Snare Drm w/	65-75	Snare Drm std.	22-00	7954 Drum outfit	323-40	Tom w/hldr.	21-73	6865 'Stage-Ace' Hi-	22-50
20" crash/ride	8512 Tom Tom w/	41-25	6892 'Stage King'	20-02	7805 Drum outfit	456-50	7562 Concert Tom	106-15	6850 'Lonestar' Snare	8-25
22" crash/ride	8514 Tom Tom w/	49-50	Cym std.	20-02	7904 Drum outfit	258-50	Tom w/hldr.	30-25	Drum std.	8-25
IZMIR	8515 Tom Tom w/	53-90	6893 'Stage King'	22-00	7520 Bs Drm w/spurs	70-40	7568 Concert Tom	34-65	6852 'Lonestar' Cym	7-54
12"	8513 Tom Tom w/	42-90	6894 'Stage King'	27-50	7522 Bs Drm w/spurs	82-50	Tom set.	26-13	std.	7-54
13"	8514 Tom Tom w/	49-50	Cym std.	27-50	7524 Bs Drm w/spurs	96-80	7564 Concert Tom	30-25	6855 'Lonestar' Hi-	12-10
14"	8515 Tom Tom w/	53-90	6870 'Stage Master'	15-13	SA7520 Bs Drm w/	71-50	Tom w/hldr.	30-25	Hat std.	12-10
15"	8689 Double Tom	29-15	Snare Drm std.	15-13	spurs.	82-50	7565 Concert Tom	34-65	6760 'Lonestar'	15-18
16"	8556 Concert Tom	18-15	6872 'Stage Master'	14-03	TD7820 Bs Drm w/	118-80	Tom w/hldr.	30-25	Drummer's throne	15-18
18"	8558 Cncert Tom	19-80	Cym std.	14-03	spurs.	118-80	7566 Concert Tom	34-65	6770 'Lonestar'	19-25
20"	Tom w/hldr.	19-80	6875 'Stage Master'	25-03	TD7822 Bs Drm w/	127-60	Tom w/hldr.	34-65	Drummer's throne	19-25
22"			Hi-Hat std.	25-03	spurs.	127-60	7569 Concert Tom	154-83	King Beat cymbals	
			6790 'Stage King'	37-35	7534 Floor Tom Tom	49-50	Tom set.	154-83	14"	14-50
			Drummer's throne	37-35	w/legs.	49-50	Tom stand.	18-65	15"	18-50
			6750 'King Bear'	48-40	7536 Floor Tom Tom	52-80	6868 Concert Tom	20-63	16"	20-25
			Drm pedal.	48-40	w/legs.	52-80	Tom std.	20-63	18"	26-75
					7538 Floor Tom Tom	63-25	7570 Concert Tom	260-15	20"	31-25
					w/legs.	63-25	Tom 8-pc set.	260-15	22"	43-50

KEYBOARDS

BALDWIN

Models:	TBA
E10	
E10A	
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E980	
E990	
E1000	

9932 Diamond 730A	694-13
9921 Diamond 702	1107-00
9916 Diamond 709	
string unit	441-61
9917 Diamond 708	
electric piano	687-96
ARP SYNTHESIZERS	
2400 AXE	599-50
2701 Pro-solist	895-00
2900 'Explorer'	575-00
2800 Odyssey	999-00
2600 '2600'	1995-00
2200 Little Brother	299-00
2601 Sequencer	595-00
2000 Omni	1495-00
Mixer	595-00

BRODR JORGENSEN

ROLAND	
Rhythm Units:	
TR 33 Rhythm box	168-12
TR 55	189-00
TR 66 w/auto rhy.	195-22
TR 77	299-59
Keyboards:	
SH 1000 Syn	560-97
SH3A Syn	566-45
SH 2000 Syn	670-04
SH SA Syn	949-00
System 100	1528-07
System 700	9716-06
EP 20 Elec piano	438-94
EP 30 Elec piano	535-43
RS 202 String	549-00

C.B.S. ARBITER

Rhodes Suitcase	
Piano, 88 note	1419-80
Rhodes Suitcase	
Piano, 73 note	1255-50
Rhodes Stage Piano,	
88 note	891-15
Rhodes Stage Piano,	
73 note	818-40
Super Satellite	
Power Spkrs.	899-00
Rhodes Piano Bass	457-25

J. T. COPPOCK

ELGAM	
I049R w Rthm.	199-00
2049R w Rthm.	250-00
13-note Pedalboard	
for Portables.	47-00

Match 7C	65-00
Match 12C	75-00
237 Console	470-00
237C w/recdr.	615-00
244 Console	730-00
244C w/recdr.	840-00
Ringo w rthm.	139-00
3049 R	325-00
Melody WA	375-00
Melody WA	470-00
Symphony WA	439-00
Talisman	980-00
Talisman S	825-00
240	560-00
Crystal	750-00
Crystal C	870-00
Royal	1300-00
Snoopy piano	170-00
Broadway 444	1050-00
Cosmic 333	770-00
Mistral	655-00
Serenade	350-00
Fantasy	299-00
Symphony	530-00
610R	445-00

ELKA ORLA

X55 P Portable	1056-06
X55 Portable	
(Pedalboard)	993-45
Concorde 602	1432-88
Capri 101 P	460-43
Capri 101C	479-62
Capriccio 33/LS	1412-02
Notturmo 66/OLS	1713-22
Elkapiano 88	283-66
Elkarhapsody 490	348-81
Preludio 22L	964-55
Elkarhapsody 610	585-67
Elka 'String Bass'	
Pedalboard	66-59
Tiffany 3	163-08
Tiffany 4	165-02
Companion P37/12A	219-66
Companion P21A	219-66
Fantasy 37/12A	259-94
Fantasy 20A	259-94
Fantasy Duo E	349-17
Fantasy 27A Duo P	425-91
Companion P2A port	411-38
Fantasy 2A cons.	354-86
Elkatone 610PR	556-20
Elkatone 615PRS	734-83
Elkavox 77P	1593-08
Elkarhythm	152-85

FARFISA

Balfour	475-95
Beaumont	664-60

Belgrave	875-76
Balmoral	965-76
Berkely	1237-48
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