

BEAT

May 1978 40p

INSTRUMENTAL

♯Songwriting & Recording

**JETHRO
TULL**

Hoarse and
heavy

David Coverdale

Eddie Jobson

**INSTRUMENT
REVIEWS**

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BEAT INSTRUMENTAL

Songwriting & Recording

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Editorial

Things may come and things may go, but when it comes to rock music it seems as if sheer old age will be the only thing able to topple the supergroups from their lofty perch at the top of the ladder. The chief of a case in point — Ian Anderson of Jethro Tull — looks as if he knows it as his familiar face smiles from this month's front cover. Overpage we find him ambushed in his country retreat whence he casts his beady eyes over Tull past and present.

We've also got Dave Coverdale raving about his new band, Whitesnake, Eddie Jobson discussing the ways of spending a lot of money on keyboards and Budgie en route for the States with another crunching album tucked under their wings. There are instrument reviews a-plenty in this issue: Tony McPhee gets roped into reviewing the ARP Avatar synthesizer, Dave Pegg gets to grips with a Rob (*not* Dan) Armstrong bass, while the Beat staff grapple with a variety of amps and guitars.

As if that weren't enough, Nigel Jopson continues his loose-limbed ramble around the ideal 8-track studio, pausing this month to recommend a master recorder, microphones, noise reduction units and effects. Gary Cooper trades in his six-guns for a stack of bass equipment and rides off into the sunset with a tasty choice of guitars. And finally, the winners of our March competition get the good news. Well done to you, the usual commiserations to the losers, and pens at the ready for the next one which is coming soon.

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THE IAN ANDERSON TAPES

Jethro Tull are about to go on the road with Tour '78 and a new album. Their leader appraises the present and give a songwriter's eye view of the past



L-R: David Palmer, Ian Anderson, Martin Barre, John Evan, Barriemore Barlow and John Glascock.



Ian Anderson was not a happy man. Jethro Tull are to hit the road once again at the beginning of May and with just a few weeks to go he is becoming increasingly embroiled not only in rehearsals but in the heavy administration necessary to co-ordinate the whole operation. Breaking off rehearsals for an interview could only have compounded his displeasure at the arrival from town of the new Heavy Horses album cover.

"There is always a great anti-climax when you finish an album and discover that, like everything else, it has its shortcomings," he growled. "In this case the front cover picture is wrong; it should be a square photograph, not a rectangular one, and I could have picked this out had I seen a proof. It annoys me that something should be less than right. There is also a slight distortion on the cut, a few little things which you wouldn't notice after fifty listens but that you do after one hundred listens."

The storm was beginning to blow over but his outburst had illustrated one of his biggest problems; the compulsive quest for perfection in his writing, playing, arranging, mixing, producing and general-managing which can only bring disappointment when the end result is merely good but human. "This sense of anti-climax when an album is finished is part of the recording process," he shrugged, "as is the fact that I'm invariably writing for the next album by the time this one first becomes public property." In fact, it transpires that the next album may be live, to commemorate the band's tenth anniversary, and part of the rehearsals are being devoted to re-arranging the new tracks with that in mind.

Rustic

But — back to Heavy Horses. The image of a rustic Anderson, the Pied Piper as the country squire, prevails. Many of these are country dweller songs, as were the majority on the previous Songs From The Wood album. Did Anderson see the albums as a pair at all? "Superficially, there is a similarity," he allowed. "But these are not songs 'from an age gone by', they're just songs about this and that behind a vague image. In fact, I do most of my writing on the road, not here in the country." The processes by which these songs are transformed into group songs are varied, as Anderson explained. The relationship between him as the leader of the band and

major songwriter and the rest of Jethro Tull has always been interesting.

"It differs with every song. I try to avoid any formula for making music. I write a song and it remains as a voice and acoustic guitar thing until the other members add their contributions to it. At other times I go to them with an idea and it becomes a conventional backing track which they record for me to add my bits over the top. In some places there will be an actual arrangement which I will give to the members of the group, and at other times they have complete freedom to come up with their own ideas. It varies between the members of the group being simply a backing band for me and me being just a singer with a group. They do write things as well — not a great deal, but what they do write is usually used.

"One thing about all the members of Jethro Tull — and this includes the past members — is that we're all rather odd musicians, unable to play with *other* musicians outside the band. None of us know the favourite standard rock n' roll songs that you can get up and jam, and this sets us apart from the mainstream. We are not versatile. John Evan can't play rock n' roll piano to save his life. I can't play folk guitar. I can only play in five keys or something on the flute. So we do depend on each other as musicians pretty heavily. I mean, most of the band have only really played with Jethro Tull."

As to the show the band will be taking on the road, the old favourites have been altered for the sake of change with faster tempos, different arrangements and instrumentals, a few of the new tracks have been added (although these will be quite different from the recorded versions) and the old theatrical tricks have been toned down. "We didn't want to become relied upon for that theatrical element," he continued. "It is dangerous to the music in the long run. If it goes too far the music becomes the prop." Of course, the theatrical Jethro Tull manifested itself completely with *Thick As A Brick* and *A Passion Play*, of which the latter was given a fearful going over by the critics in this country. It turned out to be the band's first American number one, an irony not lost on Anderson.

"I think that because *Passion Play* was rather abstracted both lyrically and musically non English speaking people had to work that much harder to understand them, and having to do that makes them less likely to give up or take it for granted. That maybe accounts for its success in Europe . . . America's quite different, but they liked it too. It's just one of those things. I must stand by all the albums, and there are parts of all of them that I like very much; also parts that let them down. I think there are certain things that flow between the albums. I regard *Heavy Horses* (the track) as the *Aqualung* of this album. There's the same emotional thing at work there, feeling sorry for yet glorifying something." He was understandably less than effusive about the album; picking holes in your own album before it's even released would indeed be a curious tactical move.

On the singles policy of an album band, he had rather more to say. "I regard them as trailers for the album, not as anything else. I don't have the ability, and certainly not the inclination, to write instant two and half minute songs. What I would really like is a single in the top twenty — at about number nineteen. A single at number three would horrify me. God knows we've already got a younger audience which is posing difficulties of its own. The older people aren't going to the gigs any more, and they've been replaced by these very young rock n' roll audiences . . . difficult to play to as well. A lot of the old songs leave them cold as it's before their time."

The obvious question, then — how does the stage show handle this equally obvious change in the band's following? "We've re-arranged the show to place less reliance on



certain old songs at key points in the show," he replied with a shrug. "*Aqualung*, *Locomotive Breath*, tracks like that have changed a great deal over the years." For many people that was *the* Tull album, and it turned out to be the one that really set them up in the States. Yet after it the band veered to include the two marathon concepts (*Thick As A Brick* and *Passion Play*) and it wasn't until the release of *Minstrel In The Gallery* that most people reckoned they'd returned to the old formula. As Anderson himself had mentioned links running between the albums, did he see *Minstrel* as a reversion to the *Aqualung* style in any way?

"That was a very insular album as it was recorded abroad in the summer at Monte Carlo. A few members of the group decided that they wanted suntans and were conspicuously missing from some of the rehearsals. It's always a problem recording in an environment with a lot of recreational facilities, and you need a lot of willpower to stop drifting over to the badminton courts. I was talking to Jon Anderson about this, and he said Yes had the same thing. My God, they must be a lazy bunch. They start at two and finish at eight — that's all they do. We start at two but are more likely to go till two in the morning. I don't know them well, only Jon Anderson because we're writing a ballet. But *Minstrel* — it was a personal, autobiographical album while the album which followed — *Too Old To Rock And Roll* — was positively not. It was purely a fantasy thing, although I was aware of the dangers of calling it that." A wry grin. "I expected, and got, a lot of snide comments. The Ray Lomas figure on the front, like the *Aqualung* figure, had a similarity to my stage persona, but you have to play act the role."

Rehearsed

The shadows outside the window were beginning to lengthen far too quickly for comfort. The band's gear, Ian's twenty-strong collection of guitars, mainly Martins, I inwardly wailed. He was becoming nervous as the band rehearsed on without him. It's not a collection, he plays them all, and he likes a good, crisp sound was all he could offer. "Let's do that another time," he said. Well, that's the way it goes sometimes.

Let him off for not producing the full *Life and Times*; in London alone there are to be no less than five dates, and remember his keenness a) to keep performing however unnecessary it becomes financially and b) that old perfection problem. A lot of people don't go for the lingering supergroups in the current climate, but Ian Anderson was smart enough, on his way out, to remind that an awful lot of people still do. "At least we go out there every year," he stated, "and we *deliver*."

by Chris Simmonds



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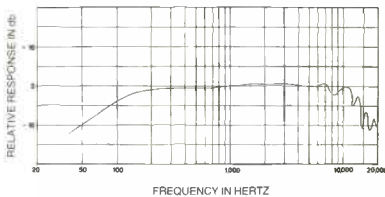


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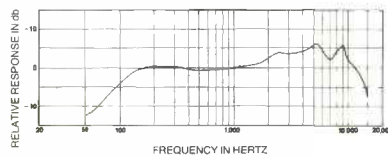


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YOUR LETTERS AND QUERIES

White P.A.

Dear Sir,
In your equipment price guide I notice you are listing White equipment. I would be very grateful if you could let me know some details about this firm. I am particularly interested in the '6-channel 100 watt PA amp.

A. Rycroft,
Liverpool.

White operate out of Sunderland. Their address is 3 Albion Place, and you would be advised to order direct from them as there is no stockist in the Liverpool area. The price of their PA amp is £200.67, including VAT.

Hankering after tone

Dear Sir,
I was interested in the letter from Terence Ball in B.I. March as I am a Hank Marvin fan. You might like to add to Hank's gear list a De Armond tone and volume pedal no. 610. This particular pedal, apart from the normal up and down movement for volume, has a side-to-side action for tone control (left for bass, right for treble) and this

would help Mr. Ball obtain a truer "Marvin sound".

Hank also uses a modified Fender Stratocaster, a Burns 12-string solid and a special guitar which he's called a "Giffon" for use in the studio. His Vox AC30 is a bass version.

The Shadows have a fan club with monthly news sheets available, and the address is: The Shadows Fan Club, Postbus 526, Deventer, Holland... not the British Museum! Their information is out of date!

Adrian Bartholomew,
Gosport, Hants.

Many thanks for your letter, Hank — er, Adrian. Why do we get more letters about the Marv than any other guitarist?

Hayman's Comets

Dear Beat,
I own a Hayman Comet guitar, serial number 7701175 and I have noticed it is similar in shape and design to Shergold guitars — so much so that I reckon they are one and the same, and only the name has changed. Is this correct? If so could you possibly give me any information on the changeover.

M. J. Getly,
Great Yarmouth.

Aha! if you bought Beat every month, M.J., you would know from our February issue that Hayman and Shergold do indeed have their similarities, the reason being that Jack Golder and Norman Houlder were making Hayman guitars for nigh on seven years before they started on their current line of Shergolds. Jack doesn't keep detailed records of old serial numbers, but thinks your Comet must be just over three years old, since it was one of the last Haymans (or Haymen) off the production line.

The popularity of Shergolds at the moment is such that they can barely keep pace with demand — not surprising for such economically priced, hand-built instruments. You may also be interested to know that the famous Burns guitars were the work of the same team. Both Burns and Hayman are now defunct — through no fault of the Golder/Holder axis, who simply made the instruments, and continue to go from strength to strength.

Varnish tarnish

Dear Beat,
I hope you can help me with this problem. About eight months ago I bought a second-hand Baldwin 12-string semi-acoustic double-cutaway guitar. The varnish on the front and back was cracking away, and is now getting worse. Is there anywhere I might get it re-varnished and refretted? It's quite an old guitar but it still plays well and has a great feel to it, which is why I would like to see it restored to its original condition.

Steve Smith,
Fife.

Try Stage Music, a shop at 46 Henderson Street, Bridge of Allan, Stirling. Though not particularly near you, they can at least be relied upon to provide a decent repair service. And let's face it, Scotland's music shops are thinner on the ground than England's.

Gem haul

Dear Sir,
I recently acquired a keyboard which has some of the parts missing. It is a GEM organ, made in Italy, though I am not sure of the exact make or model. The missing units had been sent for repair but were lost in the post. I would be very grateful if you could either send me some information about the parts needed and where to purchase them or put me in touch with the manufacturers.

Edward Scott,
Skelmorlie,
Ayrshire.

Your best bet is to get in touch with the British end of the operation: General Electro Music (UK) Ltd, Viscount House, Ashville Estate, Royston Road, Baldock, Herts. Let us know how you get on.

Martin Czech

Dear Beat,
I have an old Martin Con-teletti in good condition and I would like to ascertain the price I should get for it. I am told it is the "Guild of ten years ago".

Iain Henderson,
Lamberhurst,
Kent.

Letters like this are always tricky because the lack of information makes it impossible to give a serious estimate of the instrument's value. Ivor Mairants, who ought to know what he's talking about after so many years' involvement with guitars, and Martin guitars in particular, tells us that what you have is probably a Martin Colletti, made not in the U.S. but in Czechoslovakia. It was imported by Dallas and was a cello-bodied guitar.

Ivor is pretty sure they ceased to appear about 28 years ago, but refuses to even hint at its value, since he insists on seeing every individual instrument before making an assessment of this sort.



We cannot be held responsible for the effect Hank's playing has on the minds of our readers. Thank you for the letters.

Mega-lomania

Dear Sir,

As an enthusiast but a complete beginner to the musical area of sound systems and sound recording, I found Bob Doyle's review on the Mega P.A. in your March issue most interesting. I was puzzled, however, by some of the technical terms contained in the appraisal and I wonder therefore, if these could possibly be explained in simple terms?

- a) What are "drivers" and how do they basically work?
- b) What is meant by "passively crossed over internally and D.C. protected"?
- c) What are "electronic crossovers"?
- d) What is a "graphic equalizer"?
- e) "Direct injection"?
- f) What is meant by "phantom fed"?
- g) "Decay time"?
- h) "S.p.l."?

Trusting you will be able to help me with these queries.

G. Raymond-Barker,
Tulse Hill,
London SW2

Nice to come across a reader who isn't afraid to ask! O.K. — here are the answers in simplified form.

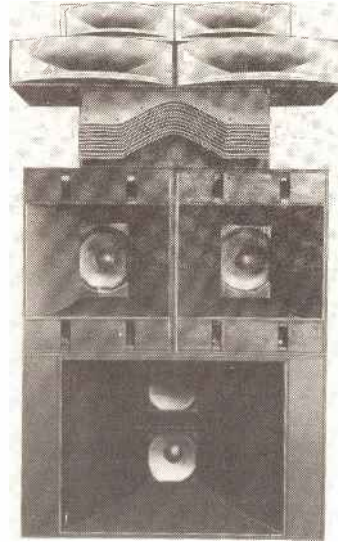
a) "Driver" is really just another name for a speaker — or, more correctly, a transducer, since this term covers not only those items with paper cones, i.e. yer standard 12" or 15", but also horns — the ones with phenolic diaphragms.

b) A crossover is a device for splitting a wide-frequency jumble of signals into bands — i.e. high and low frequencies — so that they can be divided off to their appropriate transducers. A passive crossover is a network of resistors and capacitors inside a speaker enclosure, and is placed after the amplifier. An active crossover is to be preferred, however, because, coming as it does before the amp, it powers separately each frequency band, giving more power to the signal and a better all-round response. "D.C. protected" means that there is a fuse somewhere in the speaker line which prevents any sudden surge of direct (as opposed to alternating) current blowing the whole stack.

c) See above.

d) A graphic equalizer is like a sophisticated system of tone controls. In other words, rather

than having just bass, treble and middle, you can have anything up to 27 graduated bands of sound represented by sliders instead of knobs. The sliders usually end up being arranged in "wave" form, to give a smooth



and graduated response throughout the frequency spectrum. It's "graphic" because you can see at a glance from the position of the sliders which areas of the tonal range are being emphasised.

e) Direct injection involves

shoving the signal from your instrument (bass guitar, Hammond organ, etc.) into a little box, which converts it from high to low impedance and feeds it straight into the mixer, as opposed to miking up the amplified signal coming out of a loud-speaker.

f) Capacitor microphones (specifically the Neumann KM 81 used to mike up the snare drum in Bob's review) have either a built-in power supply, i.e. a battery, or they use a power source supplied by the desk. In the case of the latter, the microphone is "phantom fed" by power from the mixer flowing down the input cable in the opposite direction from the mike's input signal! Clear as mud, innit?

g) Decay time is simply the time it takes for a note to die away after being played.

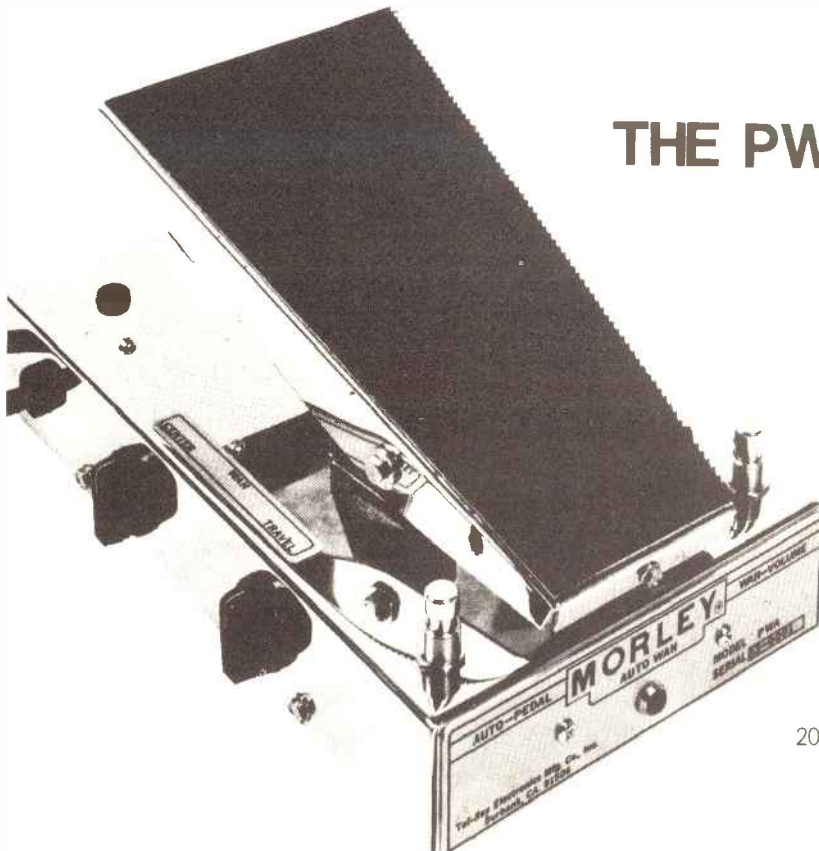
h) S.p.l. = sound pressure level, which is noise, which is measured in decibels, db for short. Just think of Judas Priest. They use a high s.p.l.

Do you have a query or do you merely wish to air your views? All letters are welcome, so keep 'em coming!

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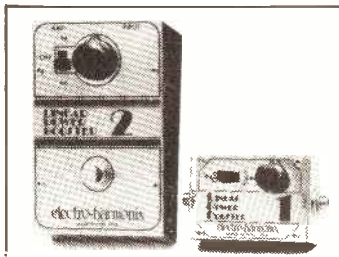
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instrument output to pre-set boosted output. • Increases guitar sustain. • Vastly increases the performance of all distortion devices, wah wah pedals and other accessories. • Using two LINEAR POWER BOOSTERS will give you even more sustain. Turning up the volume level of the first one past the halfway point will shift the second one into overdrive. Using the first LINEAR POWER BOOSTER's control, you can now develop the initial bare hint of harmonic distortion to any desired degree. The second LINEAR POWER BOOSTER can control the volume of the combination. • Two models: LINEAR POWER BOOSTER-1 (with a double male plug will fit into amp or instrument), LINEAR POWER BOOSTER-2 does the same dynamic job down on the floor.

LINEAR POWER BOOSTER-1 — 3" x 2" x 1 1/4"

LINEAR POWER BOOSTER-2 — 5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



NEW ELECTRONIC DEVICE FOR SELF-MULTIPLICATION

Let THE CLONE THEORY Chorus Effect double your live vocals or instruments with the fullness of studio overdubbing and the natural intermodulation of large orchestral groups. Makes voice, guitar and horn sections in fact any instrument sound bigger and richer. This new device utilizes a highly sophisticated voltage-controlled analog delay line which generates both

echo and flanging at the same time. The result is a moving chorus otherwise obtainable only with an expensive combination of delay and flanging equipment. Multiple controls can produce a delightful true vibrato and other variations. AC. 8" x 6 3/4" x 6" x 1 1/2"



TRY HENDRIX' SWEET SUSTAIN

Jimmi Hendrix relied on the BIG MUFF PI for his smooth, mellow, supple electric-lady sound. Now Santana uses this finest distortion device, high on sustain and low on distortion. Whole chords can be played with minimum distortion. It is designed for the guitarist who wants his axe to sing like a hummingbird with a sweet violin-like sustaining sound. The sustain control allows the player to optimize long sustain with a hint of harmonic distortion. The tone control allows you to control the

harmonic content from a sweet silvery liquid to razor sharp. AC/DC: 6 3/4" x 5 1/2" x 2 1/4" x 1 5/16"

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

MUFF FUZZ — This funkiest distortion device will give the player that dirty sound which cannot be gotten from today's popular solid state amps. It gives the player that natural distortion of tube-amps used by the Rhythm n Blues bands of yesteryear. And now it comes with a double male plug that lets you plug into amp or instrument. 3" x 2" x 1 1/8"

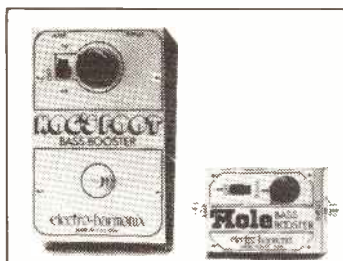


TASTE AND FEEL EACH NOTE

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

BIRD — 3" x 2" x 1 1/8"

TREE — 5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



PUT SWAMP IN YOUR BASS

The MOLE and HOG'S FOOT Bass Boosters cut the highs and amplify the subharmonics giving your instrument the depth, authority and heavy penetration of the foot pedals of a church pipe organ. The MOLE or HOG'S FOOT will give your axe or amplifier that thick, swamp-bottom blues sound of the Fender jazz bass used in conjunction with the old Ampeg B-15.

MOLE — 3" x 2" x 1 1/8" HOG'S FOOT — 5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



ELECTRO-HARMONIX PRESIDENT KEEPS TWO MISTRESSES!

Our internationally popular ELECTRIC MISTRESS Flanger Filter Matrix was much too good to discontinue just because the brand new DELUXE model has been designed with improved noise and distortion specifications, greater reliability, and convenient AC power. Rick Derringer, for example, has honored the standard MISTRESS as 'the best sounding of the flanging devices.' Both units have a sweet, shimmering flange. Both

gently sweep the sound spectrum to create a prismatic array of absolutely fascinating and ethereal sounds. Both are made on earth for rising stars!

DELUXE (AC) — 8" x 6 3/4" x 6" x 1 1/2"

STANDARD (DC or Adaptor) — 6 3/4" x 5 1/2" x 2 1/4" x 1 5/16"



WELL DONE, DOCTOR Q

DOCTOR Q is the most economical yet high-quality Envelope Follower available on the market today. Effects ranging from involuteo mellow funk lines to slashing thin chops can be instantaneously and sensitively controlled through the player's use of attack and decay dynamics. The range of the filter can be preset. And as an added feature, the bass switch can be used to add a rich bass equalization without losing the thin, whipping Envelope

Follower sound on top. This makes the unit excellent for getting potent new sounds from the electric bass, as well as guitar and clavinet. 5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



MIXXXXX

The 5X JUNCTION MIXER is designed as an input-output mixer and accessory blender. As input mixer 4 mikes or instruments can be attached as inputs to obtain one output. As output mixer amps connected to external speaker combinations can go directly to the 5X with up to four external speaker cabinets being connected to one 5X. This eliminates sloppy wire hookups and decreases set-up time. As accessory blender, instrument signal can go directly to the 5X. Up to four different accessories can be joined with another 5X, with one line then going to the amp. This facility allows the blending of any combination of distortion devices, wah wah pedals, echo effects, etc. An infinite number of connecting problems can be solved with this very functional accessory. 3" x 2" x 1 1/8"

electro-harmoniX

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HOT FOOT Universal Pedal can turn any accessory, made by any manufacturer, into a foot pedal. How does it work? Simple. Just pull off the knob of the control you want to work with your foot and attach the screw at the end of HOT FOOT's flexible shaft and presto! you've got another effect under foot control! It's a simple invention, but brilliant. There are no electronics to worry about. No matter what new types of sound effects are created in

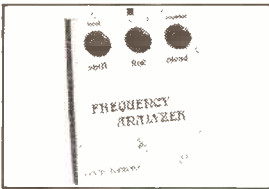
the future, HOT FOOT will never become obsolete! Also comes in a HOT FOOT Universal PAN Pedal model for special effects using two amplifiers or accessories.
13" x 6" x 3 3/4"



E-H DEMO RECORD GETS DOWN TO IT

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

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



STRETCH YOUR GUITAR NECK UP TO 19 FEET!

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

Shift the frequencies of drums, cymbals, and hi-hats. Play any note on any piano, for example a C, and out comes a D, E, B, or any note or fractional in-between note, according to the setting on the dials. Blend your regular signal with the new shifted notes. Filter control allows you to sort out high frequency components. Set any harmonic multiple desired for an avant-garde sound.
6 3/4" x 5 1/2" x 2 1/4" x 1 5/8"



OUR GREAT NEW ECHO/ANALOG DELAY LINE

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

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

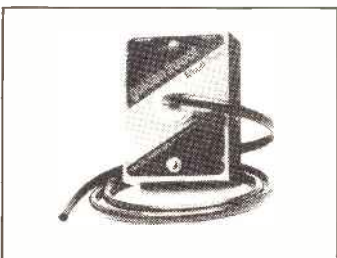
Clean noise-free operation with distortion under 1%, a signal-to-noise ratio of 60db, and a built-in SILENCER™ Noise Gate.

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

- Wide range of Delay: 15 msec—4 sec
- Wide frequency response: 10 Hz—100 kHz (Direct), 10 Hz—3kHz (Echo) ±3db
- Infinite echo Repeats with minimum signal degradation
- Variable gain level control and overload indicator
- Dual outputs
- AC operation with power switch and indicator

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

Also available in an economy design, less indicators, level control, and noise reduction circuitry, but including special Boost switch.
8" x 6 3/4" x 6" x 1 1/2"



GOLDEN THROAT WILL LET YOU SING YOUR AXE OFF

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

GOLDEN THROAT is more powerful than the competition, with a 100 Watt driver and a red light overload indicator. Its sharp but meaty sound can be produced with any strength amplifier.
6 3/4" x 5" x 3 3/4" TUBE—6" x 1/4"



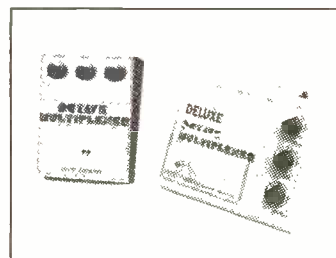
MOUTH TUBE FLEXIBILITY WITH BUILT-IN MONITOR AMP

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

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

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

And each of these sound dimensions is instantaneously controlled by simply tapping one of two heavy-duty footswitches! AC
8 1/2" x 8" x 3" x 1 1/2"



DELUXE OCTAVE MULTIPLEXER WITH ERROR-FREE TRACKING

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

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

AC only DELUXE 8" x 6 3/4" x 6" x 1 1/2"
AC-DC STANDARD 6 3/4" x 5 1/2" x 2 1/4" x 1 3/8"
AC-DC PEDAL 13" x 6" x 3 1/4"

How would you spend £20,000 on a keyboard system? EDDIE JOBSON tells Gary Cooper where to begin.

What would you do if you woke up one morning with £20,000 to spend on a new keyboard set-up? Yeah, I know, I know, it's unfair to pose such greed-inducing questions but it's pretty interesting when it happens, as it just has, to Eddie Jobson, who landed the keyboard part of the U.K. partnership. U.K. is the long awaited collaboration between Bill Bruford, John Wetton, Alan Holdsworth and Eddie — and pretty amazing it is too.

Strange as it may seem, he has never really owned his own set-up before, despite having carved such an impressive reputation with Curved Air, Roxy Music and Frank Zappa.

"In all those bands I've been in," he explained, "the equipment's always been provided and although I've

had some amazing stuff to work with I've never had the chance to really sort out exactly what I wanted. Now, in this band, I've got the chance to specify exactly what I want and the bill's already come to £20,000! I seriously think that I could spend quite a lot more but I'm going to have to call a halt soon."

And what has Eddie bought? Yamaha have copped most of the budget. Taking pride of place is the Yamaha CS80 polyphonic synthesiser which Eddie feels is the best available at the moment, and this is closely followed by yet another Yamaha, the much vaunted CP70 mini grand piano — the electric model.

"Although I've not yet had this one on the road I'm pretty certain that it's going to be just what I wanted. The CP

70 is a very well made instrument with a superb sound. The only area where I don't know what it'll do is on the tuning side which is a weakness on all proper non-electronic pianos. Before I bought this one I gave myself a crash-course in piano tuning, bought myself a wedge and tuning crank so I feel pretty capable of handling it — not that I expect any problems as long as it's looked after well enough on the road. Yamaha have strengthened the whole design of frame to make it warp resistant and have gone into all the small details, especially the tuning pegs which are specially heavy duty — it's a lovely machine!" Like many players he favours the sound of a piano as a basis and felt that the Yamaha CP70 was the best. Fair enough, there's not too much competition on pianos, but what about synthesisers?

"Well, again, I found the Yamaha polyphonic CS80 gave me what I wanted. There's not much that I would want that it can't do so I'm using that and a Mini-Moog which is pretty essential to have for the sounds which it really does best." Also likely to be carried around on stage is a venerable VCS 3, the synthesiser that really kicked things off for most British bands. "I've had one of those for a few years and I'll admit that it's very complex to use and has its limitations but, despite all that, it's excellent for treatments so I'll probably end up taking that one on the road as well."

If you're wondering how all that lot adds up to £20,000, you're forgetting the essential amplification system which Eddie is going to need, not only for the keyboards but for his superb violin work.

"The problem is that the different instruments need different sounds. The piano requires an almost hi-fi — like clarity and cleanness of sound whereas the synthesiser needs a bit more of a dirty sound to give it a boost, some more body in the sound. I'll be using a mini-PA system, 3 way, with the usual bass and mid bins and horns for the top end. It'll almost certainly be a JBL setup driven by Crowns (Amcrons) or BGW's. We're still undecided about the actual bin shapes and designs.

"Obviously a main factor will be the mixer and I had to look pretty hard till I found what I was looking for. Eventually I settled on having Bill Kelsey modify one which he already had. It'll be a 20 channel job which may sound a bit excessive for keyboards but isn't really. By the time I use a few channels for echo returns and whatever there'll only be half a dozen left over and it's cheaper to have them left in than have Bill take them out. I need a lot of facilities now and if I end up getting things like a Harmoniser, which I



want, I'll need those extra channels, so it's not quite as excessive as it sounds."

"The problems of choosing an amplification system are really only to do with my own ears. As this is my first proper system, I really want it to be as perfect as I can get it, even right down to the choice of leads and plugs. For sound, it's just got to give me what I think of as the perfect sound — it's all a matter of taste after all." From his mixer, Eddie will send a mono mix to the main PA system mixer, out in the audience. He's quite definite that the mix will be mono, by the way.

"I don't like stereo live because the only person who benefits is the guy on the board who happens to be sitting dead centre. For the audience, most of whom are ranged either side of the stage, stereo can actually detract from the effect you're trying to produce." Just for the record, Eddie also uses a Roland Space Echo with chorus effect, a device which he rates as the best tape echo currently on the market. The only other effect he plans to use will be an MXR 90 phaser which will thicken up the sound of either his transparent plexiglass or Barcus Berry violins. Talking of the latter, does he ever get the urge to use a traditional violin on stage, I wondered?

"No, not at all. It makes about as much sense as using an acoustic guitar in place of an electric for this sort of work. With an acoustic violin you're plagued with feedback, lack of ability to move around the stage and all sorts of problems with getting a good sound." In fact Eddie is generally opposed to 'natural' instruments for live work.

"I'm tending to go away from mechanical instruments on stage these days because they can cause a lot of problems. Inevitably they are microphonic to an extent and start picking up bumps and thumps through the stage. If they're not doing that, they start feeding back at every available opportunity, or even picking up the radio. I've tried to make this system as practical as I can using the experience I've gained from all the bands I've played with in the past."

In fact gaining experience applies as much to Eddie the musician as it does Eddie the benefactor of the Japanese musical instrument industry. He sees his whole career to date as one of leading up to the point where he can really play what he feels to be his own music.

"I didn't want to come back to England at all. As far as I was concerned, when I left the country to join Zappa back in '76, I had gone to stay. One of the main reasons I went over was to learn. You see, I had no background in jazz at that time. My



UK: John Wetton, Allan Holdsworth, Bill Bruford, Eddie Jobson.

musical experiences had been in classical first and then through to rock, whereas most of the Americans were going the other way. I thought I'd go over there and try and broaden my experience and learn to play this jazz thing that they were all talking about.

"That's not to say that I think we're playing jazz, far from it. The chords may be pretty complex in themselves and if you played them on their own on a piano it might be that they'd sound like jazz with a capital 'J'. When we get together though and put them down in the studio, add rhythm and harmonies and our own individual ideas, they cease to become jazz and take on a lot more of a rock flavour."

Marimba

Like a lot of experienced musicians, Eddie is now concentrating hard not only on what he actually plays (by now, as his playing shows, technique has ceased to be much of a problem) but is rapidly working on his own sound and style, something which he advises younger players to look at in themselves. "Equipment's important. I'd be a fool if I suggested that it wasn't but, in the end, it's what you play that counts. Even on pretty basic equipment you can usually find one or two sounds that are yours and then you can take it from there.

"The trouble with most keyboard players, and this goes for pro's too, is that they always try and emulate other people. How many mini-Moog players can you think of who just try to sound like Jan Hammer? The answer is most of them. In the end it becomes psychologically difficult to play a mini-Moog and *not* sound either like Hammer or Wakeman; it's just like if you

use a marimba and synthesiser together you end up sounding like Zappa. The best thing you can possibly do is sound like yourself."

Almost as if they had taken advance notice of Eddie's words, the rest of the band have that clearly defined quality called style, both a style of their own and as a band. There's no-one who sounds like Bruford, there's no-one who sounds like Wetton and certainly no-one who sounds like Allan Holdsworth. Eddie too has his individual style. Going back to the start of this article, not everyone (in fact hardly *anyone!*) can afford to spend £20,000 on keyboard gear. What chance, I asked Eddie, did that give a younger player, someone who hasn't the bread that he's earned or the opportunity to get his new band under way with such expensive boosts?

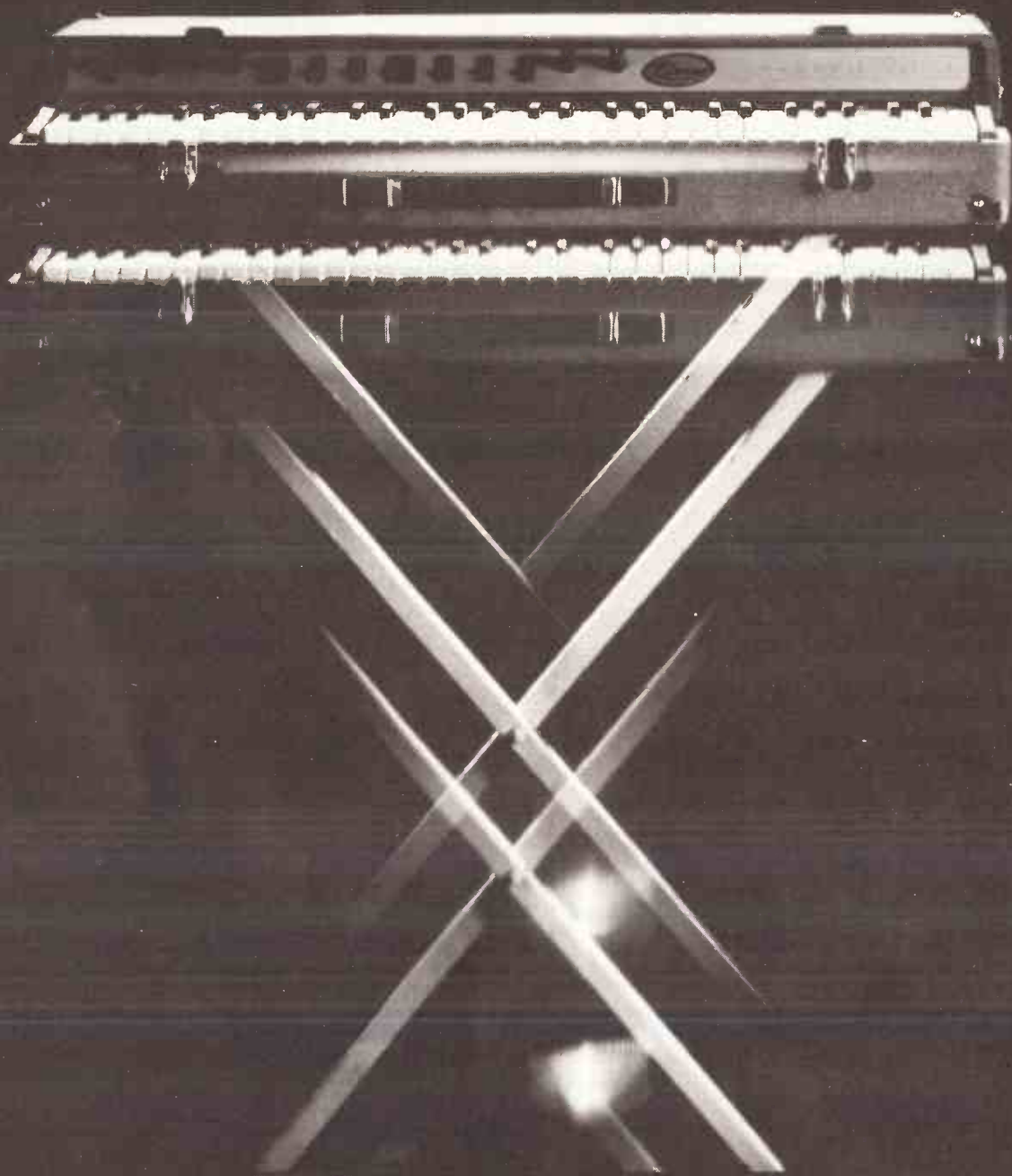
"As I said it's how you play and what you play that matter, not what equipment you use. If I hadn't had this amount of money to start with I'd probably have reduced the set-up down to its basics and gone for a simple chordal instrument, probably not a piano because they're difficult to use live and you need something with a bit more spunk for a rock band. I think that I'd go for something like a clavinet and then get a mini-Moog or maybe a small Korg for leadlines. Providing you take the trouble to really learn how your instrument works and find out every different sound it can make, you'll be able to get your own sounds and that matters a lot. Whatever you do, don't emulate other people — avoid clichés!"

So, give it a few weeks and then pop along and see U.K. I'm sure you'll agree that Mr. Jobson's shopping list worked well enough for him and that he's one of the few people around who can do justice to that much equipment!

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INSTRUMENT REVIEW 1

BURMAN 50 WATT COMBO

There are two basic methods of reporting on an amp's performance. Every review you read will be either a bench test, in which the reviewer dispassionately records 5% t.h.d. from a continuous sine wave at 120 watts, or it will be a chatty and fairly subjective opinion, e.g. "Crikey! The treble knob has just come off in my hand but this is still a pleasant enough little gadget . . .". Method One depends on electronic measuring equipment. Method Two depends on ears.

Personally I prefer Method Two. But it can occasionally lead you astray. In the case of this Burman combo, for example, the first thing my ears told me when the amp was switched on was that someone had left a door open and it was blowing a hurricane outside. This turned out not to be the case. It's just

that the Burman, being a bit new, was doing its best to give a bad impression by hissing and swooshing like an Atlantic gale around a wrecked oil tanker. Hmm . . .

When a guitar lead was slotted into the appropriate hole, this impression was not markedly altered. The guitar, I should point out, happened to be a very old Rickenbacker 3-pick-up semi-acoustic job with washing line for strings, empty throat-lozenge tins for pick-ups, and a fretboard which looked like the 8th Army had just used it for parade duty. It was not, all in all, a pretty sight. But it was the only guitar in the Beat offices at the time.

Greg Burman, the designer of this amp, and indeed of a whole series of amps (more of this later) was obviously too nice a chap to deserve having the

whole shooting match thrown at his head, and so I retired to the tranquility of my secret underground lab to mull over the Burman in private. These are the things I noticed about it: on the front panel are *three* gain controls(!), bass, middle, treble and presence rotary controls, a switch marked "H.F. Cut", a rotary reverb control, a push-button on-off switch and two inputs. This lot was neatly encased atop a 12" speaker, and shielded from the slings and arrows of outrageous roadies by means of an exceedingly sturdy cabinet, whose corners were all covered with neat black metal protectors. There was no plastic handle on the top. Instead, the Burman had two snap-down *metal* carrying handles at the side. This, folks, is better than a) a plastic handle at the top because two people can carry

the thing rather than a single Welterweight Champion and b) a pair of recessed bars because there's no pressure from the cabinet to raise bruises on the back of the hand. Nice, I thought, grudgingly. . . .

And with each new discovery, things continued to look better. This combo utilizes two KT77 valves on the output stage and four ECC83's for the pre-amp. The transformer is a massive beast for an amp of (supposedly) only 50 watts. There are sockets on the back for linking up slaves and additional cabinets, as well as a socket for operating the reverb. In the pre-production model I tested there wasn't actually any reverb spring to be seen, but the production version will have an Accutronics reverb mounted vertically on the inside.



Welcome

The power supply to the amp enters through a rather old-fashioned 3-pin round plug which allows the musician to detach his cable altogether and stow it away for safe-keeping during transit — always a welcome feature, this. Finally, the combo has no wheels, but these are probably unnecessary in any case thanks to the thoughtfully designed handles, and the fact that it is *extremely* compact (21½" high × 19½" wide × 11½" deep).

Burman are a small company operating out of Newcastle-upon-Tyne. All their amps are completely hand-built. One might therefore expect a fair number of pretty respectable guitar sounds to come hurtling from the speaker of this model, the PRO 501. And by God they did, once I'd got my hands on a decent guitar. Time for the purely subjective reviewer to take over:

Needle-sharp

Talk about a beast! This one can make your old Hofner Verithin sing like a bird or roar like an enraged grizzly bear. The top notes zip out needle-sharp and sting you right in the ear, whilst the bass shakes your rib-cage fit to dismantle it rib by rib.

The sound of those darn valves is so sweet — something I'd nearly forgotten thanks to the unending queue of fair-to-middling transistorized jobs that has plodded through Beat's offices over the last few years. Have you noticed how transistorized amplifiers make you fight for the right tone, the standard issue being a rather dull and lifeless gronk, which metamorphoses into a weary buzz as the gain control overloads the pre-amp? I thought so.

Manufacturers can turn out tranny amps at an astonishing rate. They're cheaper and quicker to build than the valve sort. But most of these companies spend their time assuring the hapless punter that he can "get the valve sound" from their solid-state machinery! Valves are old-fashioned, it seems, not to mention "hard to obtain these days" and "expensive to replace". Greg Burman tried using transistors in the front end, but decided that the sound took a back seat in such cases. It was valves or nothing.

Preference

There are of course some who will sneer at anyone who professes a regard for glass

tubes in preference to p.c.b.'s, in the same way as there are those who continue to drink Grotney's when they could be drinking beer, and eat Grudloaf instead of bread. Don't be fooled. There really is a difference! On the PRO 501 the all-valve power is controlled by means of no less than three gain knobs, which means that the varieties of sound obtainable from the amplifier are almost infinite, because of course the tone changes depending on the amount of distortion you care to use.

Long, long sustain is obtainable at any volume, but best of all is that satisfying crunch of a chord unpolluted by solid-state circuitry. The brightness and clarity of this sound when coloured with just the correct degree of overdrive cannot be paralleled. It would take an entire article to describe the different shades of sound which can, with a little practice, be coaxed from this amp. But the important thing is that they *can* be obtained. The true function of an amplifier is to bring out the true sound of an instrument, and when the tone controls on this model are set flat, it does just that. It doesn't alter the sound of the guitar, it merely emphasises whatever tonal

areas of the instrument you want it.

Distortion

Many guitarists have driven themselves to distraction trying to find an amp that didn't make their guitar sound like something the dog threw up — not realizing that many amps today are over-complicated, and are trying to be instruments in their own right. This can only lead to a distortion, in the literal sense, of what a guitar or keyboard is meant to sound like.

I was supplied with a list of control settings for use with the Burman, with everything from "flat sound" to "reverse compression". I would suggest that a copy of this be supplied with every amp sold, since it will help the purchaser get to grips with the somewhat unusual control section.

The Burman amp which will be most commonly seen around the shops in the next few months will be the 100 watt version of the one we tested. Known as the PRO 2000, this model can be linked up in sets of four to provide a 400 watt stack of terrifying power. Professionals and rich semi-pro's are strongly advised to take note. The other Burman in this new series is the two-speaker version of the PRO

501, and goes by the quaint name of PRO 502.

Designed

Thus just one reservation concerning the 501 remains: the noise produced by those gain controls. Greg has promised to look into the problem, and will perhaps try fitting a noise gate into the works, since he can't use better components than he does already — they don't exist. In practice the user won't find the hiss a problem, since it is most unlikely that he will want to wind all three right up: they weren't designed with that purpose in mind.

On the other hand, this slightly mars what would otherwise be the best amplifier I have used in many a long year. By comparison, the Marshall transistor combo tested a short while back now sounds positively miserable to my ears, even though it is one of the best of *its* kind. Burman have a potential giant on their hands, and it would be a shame to let the opportunity slip. I give them 9½ out of 10. For sheer sound, I give them 10. And believe me, that mark doesn't get awarded all that often.

Tested P.D. with Gibson, Rickenbacker and CSL guitars. RRP £243 inc. VAT.

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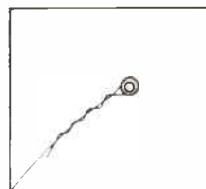
Available in long or medium scale.

Set. No. RWIOL Long Scale

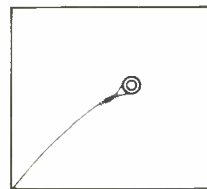
Set No. RWIOM Medium Scale.

valley MUSIC STRINGS

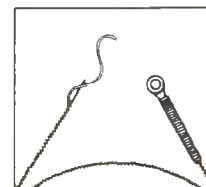
TREORCHY CF 42-6AA.
RHONDDA GT. BRITAIN.



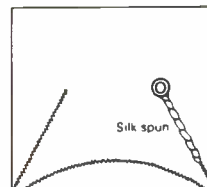
Usual method



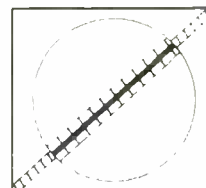
Sounder method



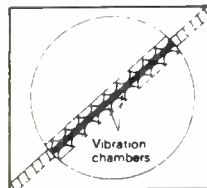
Usual method



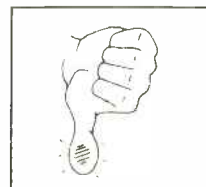
Sounder method



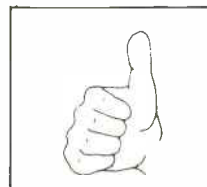
Usual method



Sounder method



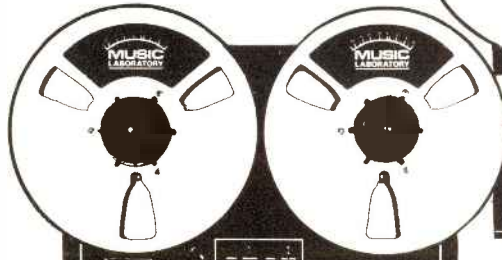
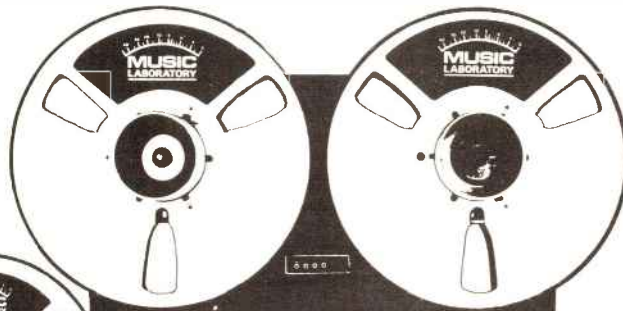
Usual result



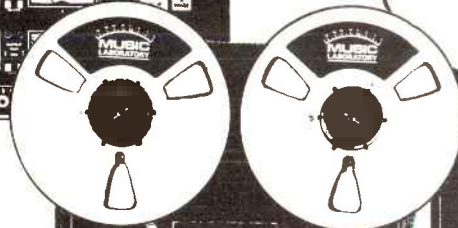
Sounder result

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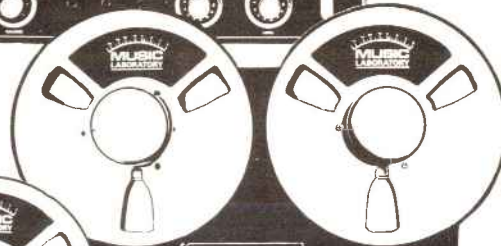
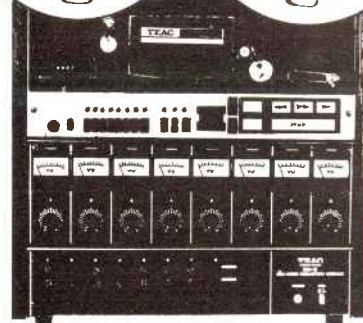
REVOX A77
Revox mastering machine.



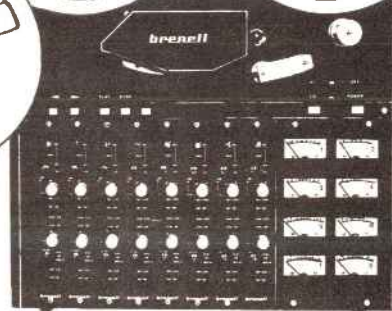
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INSTRUMENT REVIEW 2

CMI 1944 TWIN NECK GUITAR

“Beautiful looking beast” was the wife’s first comment as I took the subject of this instrument review from its over-sized, plush-lined case (and I *think* she was referring to the guitar!). Aesthetically speaking, twin neck guitars are very attractive indeed, seeming to be better balanced than their mono-necked cousins — and in the case of the CMI 1944 Twin Neck (to give it its full name) the comment was also prompted by its superficial finish — a superb cherry red colour contrasting with the chrome of the bridge and pick-ups.

Still, more of that a little later. Twin necks are normally available in two versions — six string and twelve string and bass. Their function is a little less clear, although a quick listen to three bands who constantly appear on stage with one of their members toting a twin neck should give some indication as to their role in life. Genesis (Mike Rutherford), Barclay James Harvest (Les Holroyd) and Rush (Alex Lifeson) are three bands which normally wouldn’t be seen dead near one another, but all three tend to try and create a full, grand, complete sound picture live and all three resort to the versatility of a twin neck guitar to help them overcome the problems inherent in creating that kind of sound.

So, there is a market for this kind of guitar, and we figured it was high time Beat strengthened its shoulders (actually mine, and strength is one of the prime requisites of playing one of these beasts) and strap one on for a work out. We could obviously have approached one or two manufacturers and guaranteed a review of a superb example of the twin neck, but their prices would have put them out of reach of all but the wealthier readers of this magazine, so we approached CMI (otherwise known as Cleartone Musical Instruments) and succeeded in prising a more reasonably priced 6/12 from their grasp. Well as can be seen clearly in the photograph, the CMI Twin Neck is very similar (indeed) to how two SG’s would look if you fused them together and added six extra strings, and there’s no getting away from the fact that this is yet another Japanese copy guitar: still, there’s no longer any shame in that, is there?

There are two humbucking pick-ups on each ‘half’ guitar, one set of volume and tone controls, two p/u selector switches, and one extra selector switch activating each or both necks.

Overall finish is good, although on this example there were a number of small thumb-nail size scratches on the body, and the body (I suspect mahogany) really glowed in its cherry-red finish. Both necks are detachable, and there were a couple of large dollops of dried glue at the join to the body on both necks. Both necks are mahogany and both fingerboards rosewood. The fingerboard inlays are relatively attractive, and the frets nice and low. The 12 string fingerboard appears (to the naked eye at least) to be virtually flat while the 6 string seems to have a very slight camber. Machine heads in both cases are individual and closed and had a smooth progressive action.

OK, now strap it on. . . . One thing that becomes immediately obvious is the weight — and it’s not the sort of weight that could be described as ‘giving the guitar substance’ or ‘feels meaty’; it’s just plain, down-to-earth, heavy. You know, like a bag of coal is heavy. There are two studs for strap positioning, one which rocks the guitar down to an almost horizontal position, and one which brings it further up into a more usual playing location — but either way I tried it I just couldn’t get the weight together without pausing during the review to sit and rest the damn thing on my knees! Still, undoubtedly that’s the price of having a body some 21” across and two necks.

Right, plug it in.

The blurb states that “the same tone and volume controls are used on both sets of pick-ups”. Now, how does one interpret that? Actually, it doesn’t matter at all how you

interpret it, because the thing works its own way anyway. Each set of pick ups is controlled by one volume and one tone control — in other words, the price for having a twin neck guitar appears to be the loss of two single neck’s versatility. The volume control on each neck operates for both pu’s to different volumes; similarly, a single tone control operates both pu’s, so you can’t get biting treble and muffy bass at any time: — OK?

Now, methinks, this is a drag, and although I accept that to include two more pairs of controls would both whack the price up considerably and make the front of the body look like a computer control centre, I still reckon it’s a drag. The six string half sounded a little too bright for my liking, especially with the consideration that only a few inches away you have the facility for as much brightness inherent in the 12 string as you could possibly

ask for — but that’s a personal opinion, of course. Playing each neck individually confirmed the suspected hassle of lack of individual volume/tone controls for each pu — but in retrospect it’s probably unfair to accuse this twin neck of such a lack when one considers that its versatility lies in the provision of two necks as opposed to that sort of control. Anyway, fifteen years of playing single necks can leave a man prejudiced!

Critical

The twelve string, however, can glow with praise. I’ve never been over-keen on electric twelve strings, but this CMI one could change my mind. The neck is narrower than one would imagine, and the fingerboard flat and as fast as anyone could wish for; the action was incredibly low, yet there was no fret buzz at all, and the overall sound was superb — here the lack of individual pu tone controls is less critical as the 12 strings natural middle sound hardly needs much tampering with. Chopping from one neck to the other is relatively easy, but it’s not possible to continue one line on both necks — one would have to wait for the right, critical moment in the music to change over, and I found it unnatural — out of context of a band however — to have the twelve string closer. I suppose that a band set-up would require the fullness of the twelve string sound more often — or, alternatively, it was simply an arbitrary decision by the designer!

Scale

So, overall, a pleasing and unusual guitar. On the minus side I would put detail finish, lack of tone variation on the individual necks, and its weight. On the plus side can go the rest — so on balance it’s looking for around seven out of ten; when you add the price which is around the £270 mark including hard case, it’ll probably score more points on the value for money scale. Anyway, must finish now and pop along to my physiotherapist for some more massage on my left shoulder. CMI 1944 Twin Neck Tested TVS with Funkshun 100 watt top and 2 × 12 cab.



INSTRUMENT REVIEW 3

ORANGE STANDARD D4 DRUM KIT

Under the shadow of their well known amp range, Orange have been producing drums for a couple of years, made under license in France by a long established firm. This year Orange are planning a bigger push into the drum market, one spearhead of which is the new D4 kit. (Why D4, when the kit comprises five drums, is a matter for conjecture.) Nevertheless, down to business. The D4 consists of a 14" x 22" bass drum, 8" x 12" and 9" x 13" tom toms, 16" x 16" floor tom tom and a 5" x 14" metal snare drum. Associated pieces of hardware are a double tom tom holder, snare drum stand, cymbal stand, boom cymbal stand, hi hat pedal, bass drum pedal and drum stool. As usual, each part of the kit was subjected to an individual hammering.

BASS DRUM

The bass drum comes complete with a felt damper and disappearing stainless steel spurs. The spurs are adjustable for height, as are the tips of the legs for added grip. The kit was set up on a lino floor and didn't budge an inch when the hammering started, so the spurs earned their stripes. The drum itself, constructed around a mahogany shell, produced a resonant thump of average volume.

TOM TOMS

The drums delivered with a fair amount of clarity but loudness, again, was not a prominent feature. The floor tom tom is fitted with three quick releasing legs, and the catch to adjust the height operated as smoothly as any I've ever seen. The throw off bar to relieve the tension holding the leg in place is equally functional. The drums are made from the same wood as the bass drum, and the floor tom tom proved every bit as solid. The screw type dampers were a useful plus.

SNARE

The snare drum is metal, fitted with one strand of thirty snares, and the box type snare release is very simple and effective. It was also a pleasure to perceive the snares screwed to the fitting instead of keeping their place with



The Standard D4 kit: the audience's view (left) and the drummer's (right).

the aid of any string-like materials.

The snare drum was crisp and precise — a good drum by any standards. It's nice to see that manufacturers are concentrating more on producing good snare drums. We've recently tested many very good snares — let's hope that this apparent trend continues.

ACCESSORIES

The double tom tom fitting, as on so many kits, is not all it could be. It lacks individual height adjustment and is not readily reached for re-adjustment once the full kit has been set up. I also wasn't especially partial to the idea of using allen keys to tighten the fitting up. In its favour, the fitting is solid, easy on the eye, and able to achieve the normal drum positions satisfactorily. Improvements, however, should be possible. The snare drum stand was more impressive — solid, with plenty of height and angle adjustment. The cymbal stands and the boom stand could have been improved with a counterweight, although actual angle and height adjustment were fine.

The feature that impressed me most on the accessories was the total lack of nuts, bolts and screws. The fast releasing clamp holders in their place are not only easy to use but have been designed to tone in with the general good looks of the

outfit. The manufacturers eagerly imparted the additional information that the accessories could stand the pace even in tough conditions on the road. Other manufacturers may do well to observe, and then rethink their own primitive methods of holding the components in place. The other cymbal stand was stable, with adequate angle adjustment and height. Remember that a stand can always be brought down, so all else being equal, the higher the better. The stand features two springs, a height adjustment on the foot pedal, two spurs to prevent sliding, that extra height — about 6" beyond the norm — and an excellent pedal, for which full marks.

The bass drum pedal looks rather strange at a first glance, since it is clamped to both the top and the bottom of the drum. If it looks unusual, however, the arrangement increases its strength and supports the drum. The pedal is a

single spring unit that can be adjusted to almost any position. A good pedal but not a pretty sight — the price of around £35 is rather prettier. Final points — all drums are fitted with Remo heads, and no-one is likely to forget the stool, right?

CONCLUSIONS

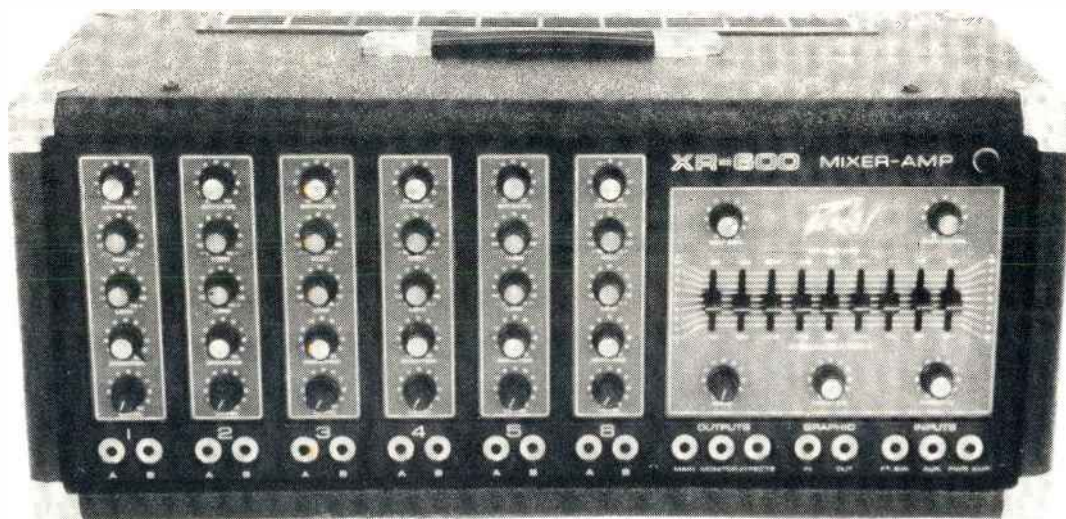
The price tag of £569.73 (inc. VAT) now joins the evidence. That makes it a comparatively cheap outfit and well worth the money, minor faults notwithstanding. The metal and woodwork, in keeping with the kit's well groomed appearance, was superbly finished. The one problem with Orange, of course, is that most people wouldn't instantly associate the company with making drums. On the strength of the D4, this would be a mistake, and a pleasant surprise awaits anyone enterprising enough to do his shopping beyond the traditional precincts.

H.R.

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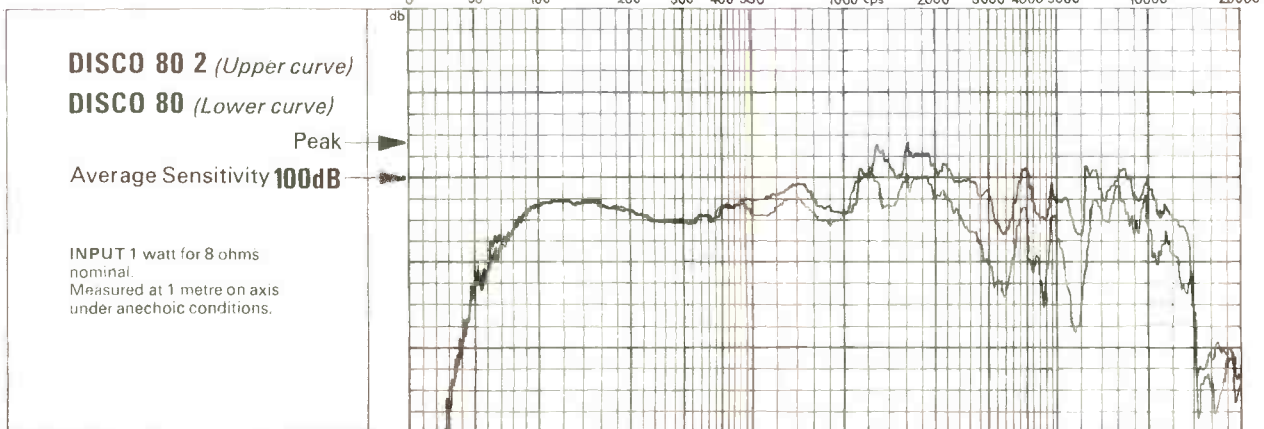
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INSTRUMENT REVIEW 4

ROB ARMSTRONG BASS GUITAR

pics by
Simon Nicol
words by
Dave Pegg



Last year I reviewed a Fender Precision Fretless for *Beat Instrumental*. That same month I discovered a relatively unknown guitar maker from Coventry by the name of Rob Armstrong. Rob (a guitarist and former member of the 'Modern Idiot Grunt Band') has been building acoustic guitars at his house for the last three years. He has done some tasty repairs on some of Fairport's acoustics and on a trip to collect these, I saw his first solid electric guitar. The solid had been built purely as an experiment. It was such a gem that I asked him to build me a fretless bass in time for Fairport's recording sessions. I left the body shape to him and asked if the neck could be roughly the same size as a Fender Jazz bass as I am used to playing Fenders.

Well, a couple of months later I am now the proud owner of what I consider to be a remarkable instrument. I am very impressed with it — and so are my colleagues who have heard it. Rob has named it the XLB Solid Electric Fretless Bass.

The neck and body are made out of three pieces of Honduras Mahogany. The 'Soundboard'

has a veneer of Pau Ferro — a beautifully grained wood set off by a superb laquering job. The fretboard is a very dark ebony and the headstock is Rio Rosewood with a pearl inlay. There are position dots for every fret alongside the fingerboard — a very useful feature. The truss rod is adjustable from the headstock. The first thing you notice when you pick up the bass is the balance. Although quite heavy — it is no effort to wear for long periods and is extra comfy when played in a sitting position. The cutaways enable you to get right to the top of the fingerboard with ease and you can play a top

E on the first string.

The obvious advantage of having a custom built instrument is that you have the choice of body shape, pick ups and hardware and materials used in the construction. Rob Armstrong recently built a double necked 6/12 string acoustic guitar for the Furey Brothers which is a particularly good example of custom guitar making. The customer specifies the type of pick up hardware that he requires and gets together with Rob on the basic design. On my bass I have used Ibanez 'Fender' type pick ups. They were bought in the States

and represent amazing value for money. I had a 'Precision' pick up for the bass position and a 'jazz' pick up for the treble end. These were positioned in the same place as they would be on the relevant Fender basses. I used Fender pots — a volume for each p/u and a tone which operates on both p/u's. The bridge is off my old Precision bass — being replaced on this instrument with an American 'Badass' bridge. A friend gave me the machine heads and the strings are Sound City flat-wounds (which were bought in a sale for 25p!).

Well, the final test of the XLB bass came recently when we started recording our new album at Chipping Norton. I was worried about attempting initial tracks with it (because I'm not used to playing fretless) so I started to use it on overdubs. The results were very encouraging. It really does sound superb. Ibanez deserve a pat on the back because the noise it makes is much better than my '62 Precision. The neck is a dream — ten out of ten for the finish here and on the body.

This bass has cost less than £200 complete bearing in mind that I didn't have to purchase a bridge or machine heads. I am very grateful to *Beat Instrumental* for allowing me to review this instrument as I feel that people like Rob Armstrong should have their 'wares' make known to a wider public. Because of the fact that Rob refuses to palm off any part of the construction process to others, he is usually up to his neck in work. This can sometimes mean a delivery delay but I assure you that the wait is worthwhile. Rob has produced around 230 guitars to date — the 200th he was determined to keep for himself but a visit by Bert Jansch put an end to that idea. Bert refused to leave without the guitar so it looks as if Rob will have to wait until number 300 comes along. He also makes fine mandolins and is currently experimenting with a balsa wood acoustic. Prices start at around £150. The best recommendation I can make about this bass is that since I collected it, Rob has had orders for another two from people who have tried mine out. Rob Armstrong can be contacted at 87 Brays Lane, Coventry.

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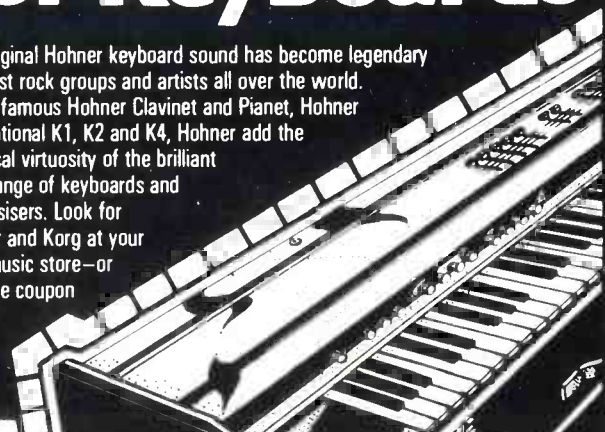
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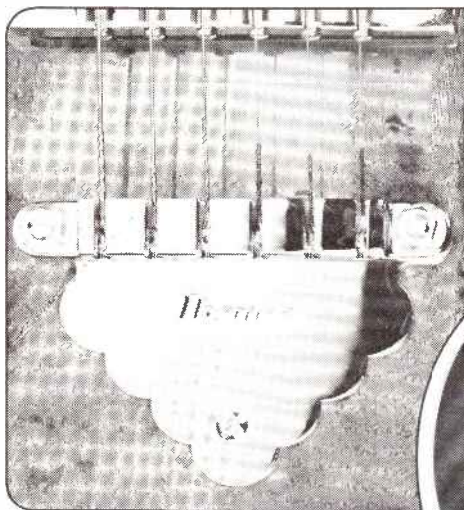
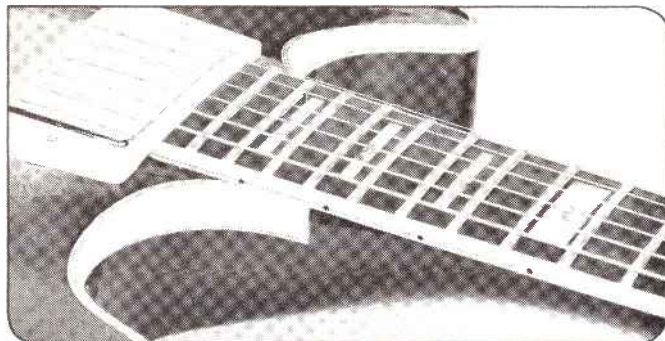
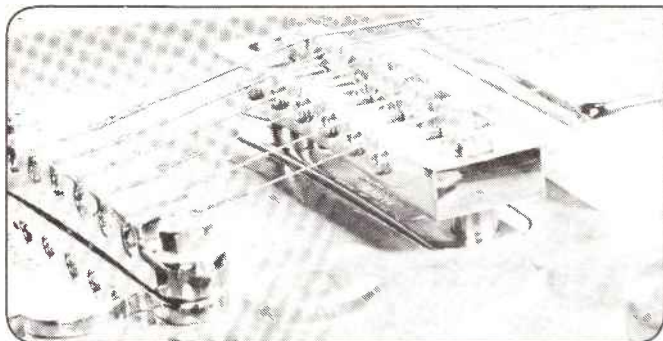
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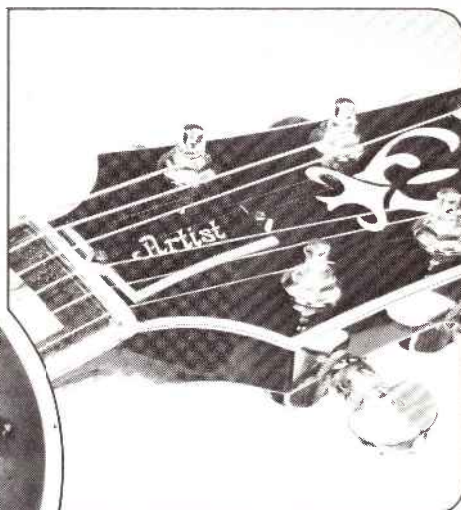
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Ibanez *The* ARTIST SERIES

INSTRUMENT REVIEW 5

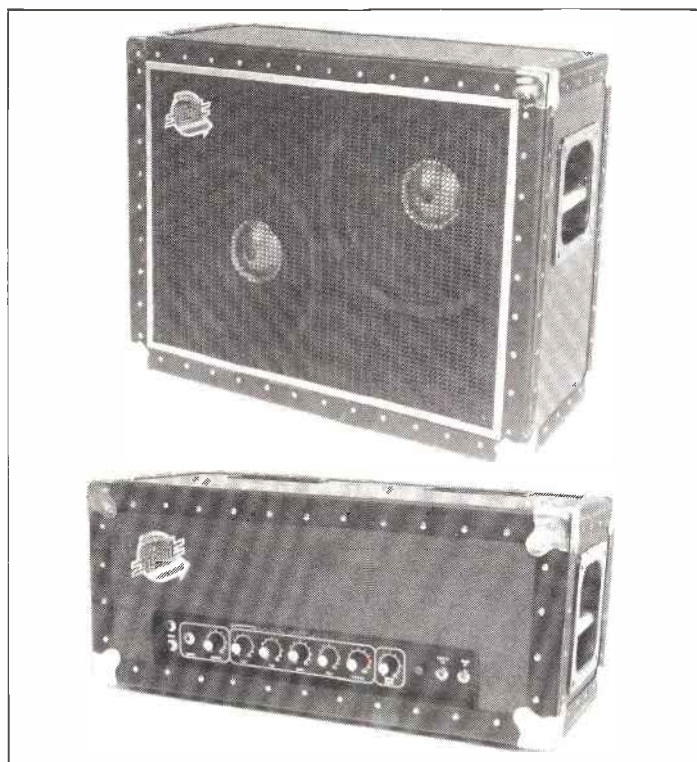
FUNKSHUN FLIGHT 100W TOP & 2 x 12" CABINET

Northampton's an unlikely town to house what may become a very bright star in British amplification, but then stranger things have happened (Kalamazoo doesn't sound much like a guitar manufacturing town for example, now does it?) We visited Northampton last November to take a look at Funkshun Supersound for a Top Shop feature, and we soon found ourselves returning to investigate the manufacturing section of the company.

At the time of our first visit owner Doug Marriott was able to show us some of the first examples of Funkshun speaker cabinets which he had designed himself. He told us then that he had intentions of building a selection of amplifiers and combos as well, and had thoughts of a mixer too. Well, a visit to the Frankfurt Fair showed that when Doug has intentions he does something about them, for there in Germany were the combos, cabs, tops, and a 170 watt 8 channel mixer built into the now familiar (to us) green flight case.

I tried to get hold of the 100 watt combo but unfortunately for me (and perhaps fortunately for Funkshun) Frankfurt had proved an enormous success and the whole stock had been sold with orders for many more on the books, so I settled for the top and cab separately — which works out at some £20 or so more expensive. As it turns out the cabinet retails at £99 and the top at £189 so the equipment isn't selling because it's cheap: far from it in fact, because £189 for a top without reverb puts Funkshun firmly into the upper end of the market. So what makes it sell?

First off, it must be regarded as both an amp and a flight case (although I do have a couple of comments about the 'flight' aspect which I'll come to presently) and therefore the price becomes considerably more attractive. Both the amp and the speakers are housed in a solid cabinet made from a material known as 'vulcanised fibre' which, surprisingly, is made initially from old clothes! Unlikely as that may sound, the end product is a dark green, matt finish, rock hard casing which really would defy most attempts to break it — in fact there's no machine around which can rivet the black



surrounds so that has to be done by hand. The corners are all protected, and the top has two well recessed carrying bars at each end. The cabinet I used was a pre-production model with a single carrying handle on top; this has now been changed to the same deeply recessed carrying handles.

Risk

Both amp and cab look as if it would take an army to bust them in normal usage — but, every army has its special task force, and the Funkshun gear definitely has one weakness over normal flight cases. While most of the thing is protected, some items remain at risk. The controls for example, although they are well recessed, still remain exposed to a well aimed kick — or an awkward dropping angle; the plastic heat escape grilles on top of the head could be broken by a clumsy aircraft loader; the speaker grille, although made from some indeterminate material considerably stronger than the norm, is still a speaker grille and could conceivably be pierced by any heavy, pointed object — even a mic stand for example.

Now, this is not serious criticism of the amp or cabs —

they are both protected well, *probably something in the order of three times as well as any comparable product*; but they are not actually flight cases. I would like to see separate push-in panels for the front and rear panels on the amp, metal grilles on top, and some front protection for the speaker grille — then you'd have a real flight case. I realise I'm probably nit-picking and that in actual usage Funkshun gear would absorb just about anything that anyone could hand it out, but I feel it would be a nice finishing touch, putting it beyond any criticism.

The top has two inputs, and a third for the foot switch; an overdrive control, drive, bass, middle, treble, presence and master volume, mains indicator light, standby, and mains on the front panel. The rear panel contains fuses, voltage selector, speaker resistance selector (which although it looks as if you could just turn it, you in fact have to remove it and insert the three pins in the next position — either 16, 8 or 4 ohms — a nice touch making it damned difficult to get the wrong impedance) and two jack sockets for speakers. The cab is fitted with two Fane (yes, Fane) 12 inch speakers and has but two jack sockets well recessed in tough

plastic surrounds on the rear. But what does the whole issue sound like?

Valves is the one word answer, and mighty damn nice as well! It's essentially a very musical amp/speaker combination and I suspect that the combo version would sound exactly the same. 'Musical' may seem a strange description, but apt for the presence and warmth that the amp and speakers produce. Only a little more bass response could improve the sound.

The footswitch operates the overdrive and does it overdrive! Instant Hendrix sounds spurted from my normal West Coast style playing — just magic! The speakers — a new model from Fane which might cause raised eyebrows in some sectors of the manufacturing business — do both their manufacturers and the cabinet credit. On the combo version you can have a choice between Fane or Celestion, but I would seriously recommend you listen to the Fane rather than simply assume the Celestion, because they're better known, are going to be better performers. The sound is wide and full — I did have a chance of trying the up-market ATC 2 x 9" (sic) as well and although the sound was of course excellent I found it too tight for my tastes.

So, what more to be said? Well, you must understand first of all that my comments regarding the construction are to be placed in the context of perfection; as it stands it's by far the most strongly constructed amp/cab arrangement I've come across, and in all honesty, Funkshun equipment makes comments about 'protected corners' etc. redundant.

Secondly, it's pricey gear by most standards, but you pay your money and get what you pay for — and you certainly do with this lot. Thirdly, I reckon it's marvellous that a retailer can get this sort of thing together and into the shops so quickly and efficiently. Overall, I was amazingly impressed, and it's reassuring to note that it's British as well!

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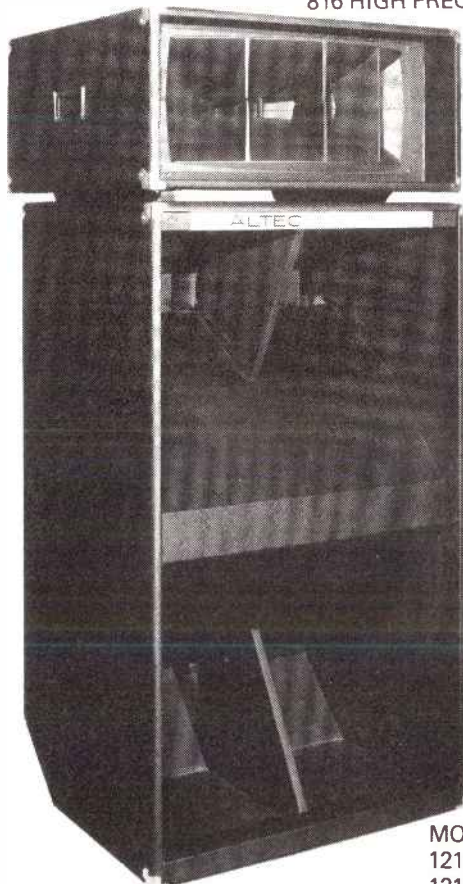
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P.S. Funkshun now inform me that their cabs are available with a strap-on grille cover!

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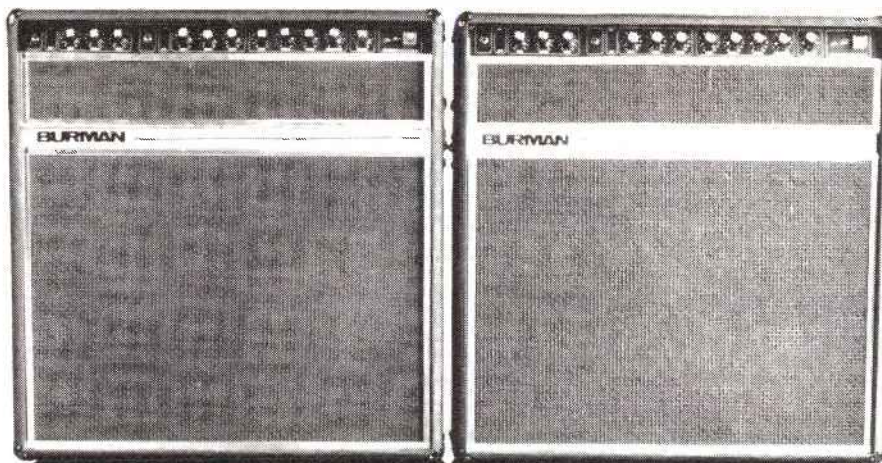
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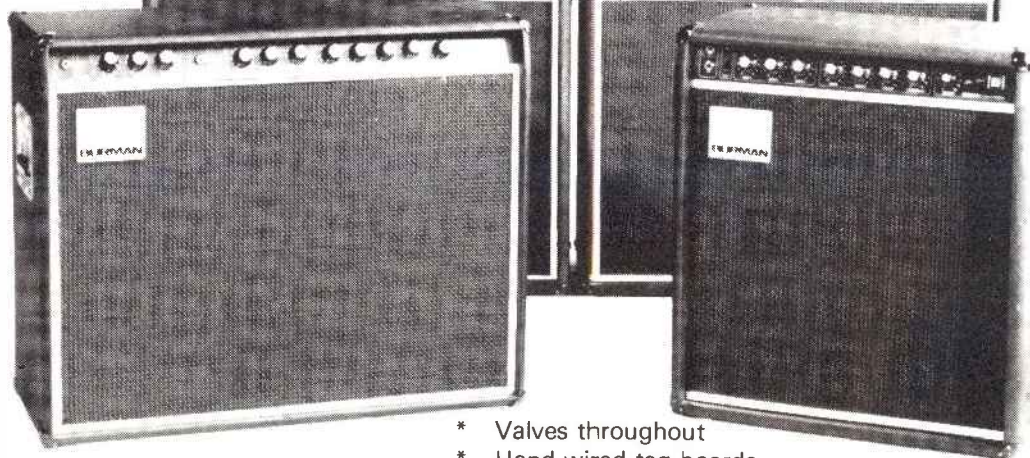
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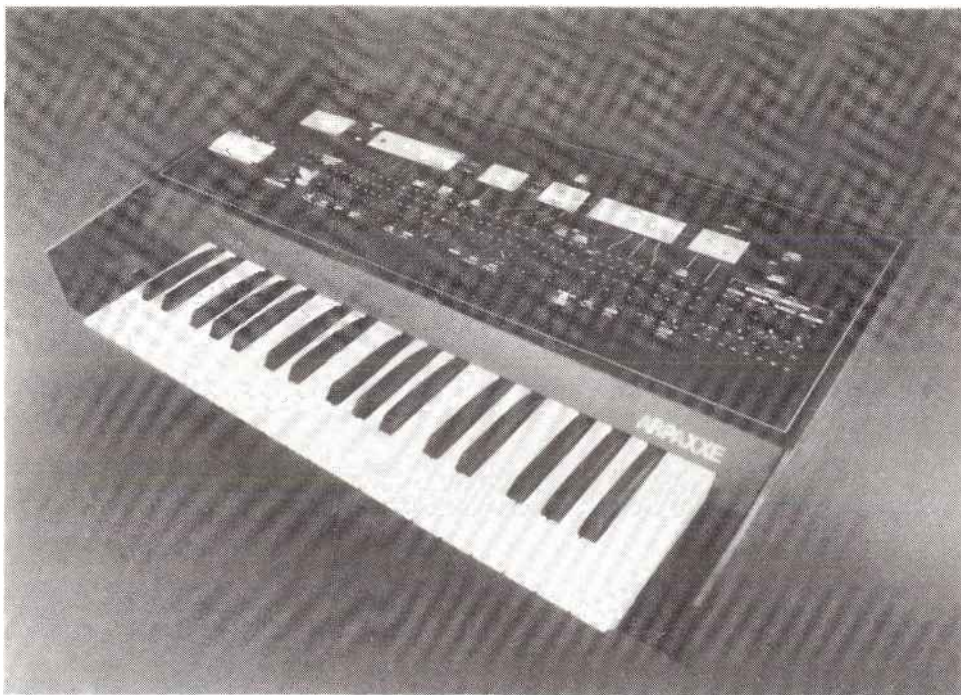
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INSTRUMENT REVIEW 6

ARP AVATAR GUITAR SYNTHESIZER

No Beat interviewee is safe from being conned into doing an instrument review for us, as Tony McPhee (see next month's feature) discovered. In addition to taking an experienced look at the Avatar, Tony describes how he once nearly beat all the manufacturers to it six years ago:

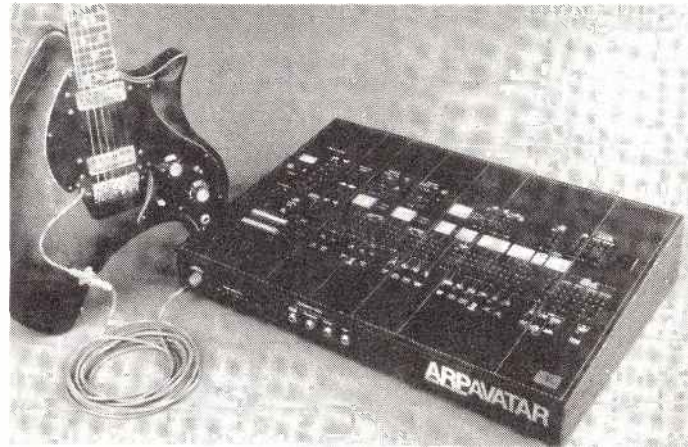
When I got my first synthesizer, an ARP 2600, about six years ago, I soon realised my keyboard playing was just about adequate even though it was a monophonic instrument, in other words — one-handed. Delving into the workings of the machine, I knew that I must try to find a way of working the synth from a guitar fretboard, but this proved not to be an easy task. A synthesizer requires three voltages: pitch; trigger and gate, although on some the trigger voltage is taken from the leading edge of the gate voltage, which is a square wave.

At the time there was a machine made by EMS called a pitch-to-voltage converter which should have done the trick; you just plugged an instrument into it, it scanned the pitch of the note you were playing, and it gave out the correct voltages to operate the synth. Unfortunately the guitar note is so rich in harmonics and transients that the converter flew about all over the place trying to find something steady to latch on to. So, somewhat disillusioned by what I thought would be the answer, I looked for another way.

In the end I took an old Fender Mustang along to PA:CE, who make MM mixers, and together with Dick Parmee, their designer, tried to figure out how to make a fretboard function as a supplier of voltages. Basically we had to cut a groove along the neck and insert resistors, one for each fret, and solder them to the frets. A voltage was then connected to each end of the string of resistors, and when a string touched a fret, a corresponding voltage was taken from the end of the string via a special bridge.

The gate and trigger voltages were derived from the pick up via an envelope-follower circuit.

Well, it worked to a point, but then both Dick and myself started getting into other things, and it was shelved. At the same time, other companies were trying to solve the same



problems and came up with various solutions, all with certain snags.

The Hagstrom guitar synthesizer, for example, uses a more sophisticated version of my own idea in that the string making contact with the fret provides the pitch voltage. Snag: you have to buy the special guitar and you might not like it, although it is pretty good. In addition, after laying out the money for the guitar you have to have a synthesizer to go with it. So it's expensive.

The Roland works on the pitch-to-voltage converter principle, so you can use your own guitar. But after you've paid over a grand for it you still need to buy a synthesizer as it is only an interface unit.

So we come to the ARP Avatar, which is an actual synthesizer with the pitch-to-voltage converter built in. So for something over a grand you get the whole caboodle.

The one snag here is that to achieve a satisfactory pitch-to-voltage function a special pick-up has to be fitted to your guitar directly next to the bridge, but this pick-up has the advantage that it extends the scope of your guitar sound by adding an extra pick-up which is particularly bright.

A fuzz circuit is also built into the Avatar which allows much cleaner distortion on chord work. This is because the pick-up itself is in fact six coils and this means that each string has its own fuzz circuit; when these are mixed, the result is a "clean" fuzz. So one point for innovation. From then on it's a basic synthesizer with a few special pre-patches. There are two signal oscillators with square adjustable to pulse, and

sawtooth outputs. On oscillator one there is also a switch which disconnects the pitch voltage and switches it to low frequency, 2 to 20 Hz, so it provides a control voltage. There is also a separate low frequency sine/square wave oscillator pre-patched to the oscillators, and filter and voltage controlled amplifiers to provide vibrato, wah-wah and tremolo. This oscillator is also patched to the slider controlling the pulse width modulation of both square wave oscillators. This slider can also be switched to the ADSR unit.

Another little goodie that isn't present on my 2600 is a high pass filter. And then there's a very handy little innovation called Phase synchronization. This cannot really be described — it's like having to say what a ring modulator sounds like. It all depends on the frequency relationship of the two input signals. Suffice to say it is a scintillating sound!

I was playing the Avatar for about five hours, so it was not possible to list all the things it could do. The only frustration I found was that there were a couple of little things I wanted to try which weren't possible because the thing is totally pre-patched, and I suppose I'm used to using patch cords on the 2600.

So to summarize:

The synthesizer proper is what you would expect from ARP — nice clean graphic controls as on the 2600 and Odyssey, but maybe those nylon sliders are a bit too easy to break off, as has happened on my 2600 a couple of times. But for that matter the whole thing should be treated with care.

The actual interface section works well — BUT don't expect

it to behave like a guitar. You must use clean, steady pick action for it to trigger properly. The thing to remember is that you are playing a synthesizer, not a guitar, and they work between well defined limits. So don't expect to go haring across the fingerboard and find the thing responding perfectly. Once you develop the technique of the instrument — and I repeat, it is NOT a guitar — you may find you have opened up a whole new area of experimentation and sound.

So the order of priorities in learning the techniques is —

- 1) Developing a nice picking style. There are light emitting diodes (LED's) which correspond to each string when you pick it. By the way, individual strings can be turned off which, when you get used to the instrument, provide fascinating possibilities.

- 2) Learn the limits between which the synthesizer will function properly. As with a keyboard the functions are either on or off, and you will eventually learn that there are degrees of "on" above that point necessary for triggering.

- 3) Treat it as an instrument in its own right. It is not an extension of the guitar, because however you provide the voltages for a synth to work doesn't matter. If the voltages are correct, it will make music.

- 4) Once you have mastered the techniques, then think about playing duets etc. between guitar proper and synth. But don't do this until the technique has become an instinct.

At the back of the instrument there are jacks for control voltages in and out so you can play the synth using a keyboard or couple other synthesizers to it — or both of course.

There is also a pedal facility which I did not have time to try, but reading the instruction book (a very clear and concise one, supplied with the Avatar) it can be switched to control the filter and the pitch of oscillator two. Finally, three jacks to be used with a footswitch provide synthesizer on/off, portamento and sustain on/off.

Thanks to Chase Musicians for providing the Avatar and the premises.

by Tony McPhee

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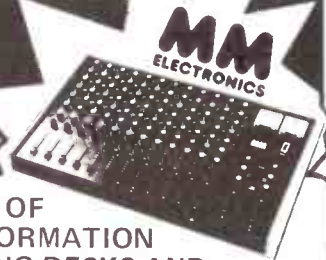
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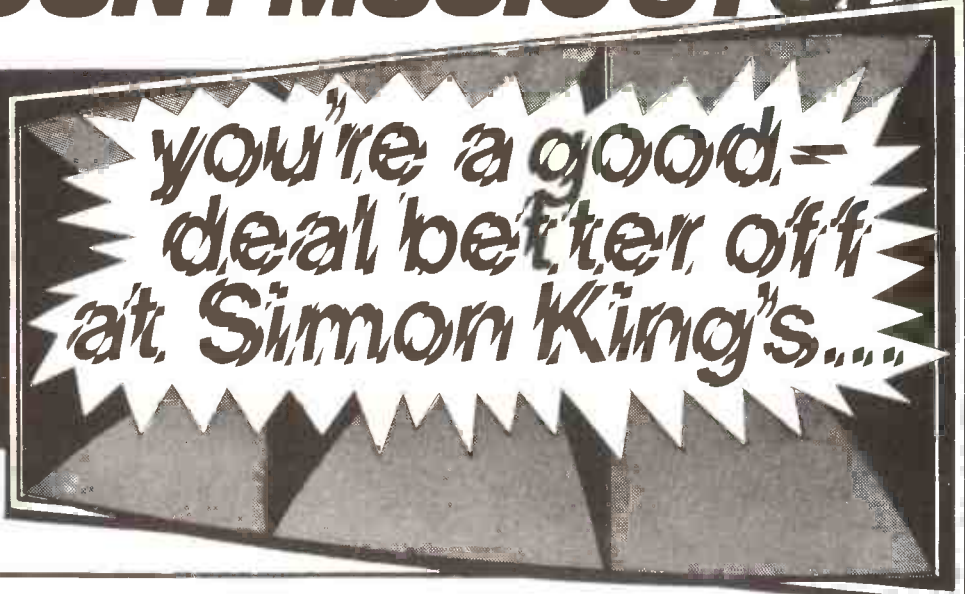
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SO YOU WANT TO START A RECORDING STUDIO...

Part 2.

Nigel Jopson completes his survey of 8-track studio equipment, looking this month at the master recorder, noise reduction gear, monitors, effects units and microphones.

The first part of this review concentrated on the minimum requirements for a fully professional (ie commercially run) eight track studio, and the various merits of the Allen & Heath Mod 2 16/8 console and Brenell eight track from our 'test studio' were discussed. This month the Revox A700 mastering machine, dbx noise reduction unit, JBL speakers, effects units and microphones are given an operational assessment.

For many years Revox tape recorders have been more or less 'standard issue' two track master recorders in small studios, although generally it's been the A700's younger brother, the steadfast A77, which is used. Of course they do have quite legitimate competitors from the likes of TEAC, Otari, Ferrograph and so forth, but the Revox's long history of Swiss-made high quality and reliability, plus the fact that they're made by the world renowned multi-track manufacturers Studer, undoubtedly makes this brand of machine an outright winner in the popularity stakes. The A700 costs £1,056 plus VAT, which makes it about twice as much as the A77, which costs just over £500, depending on which model you buy.

With a budget of about a grand for two track recorders, there are basically two options that I would advise the prospective studio owner to consider: if you already have a stereo recor-

der of reasonable quality, then buy an A700 — if you don't, then two A77's would probably be a better bet. If you're running a commercial studio, then two stereo machines are really essential, as clients will always want lower speed copies of their masters or demos (especially the latter), and if you can get it together to make accurate copies with properly labelled boxes then you can bring in extra work by doing copy jobs when the main studio isn't working. It's also very useful to have a second two track machine available when mixing, either running as a 'backup' machine to produce a second master, or for use as a tape echo or double tracking unit.

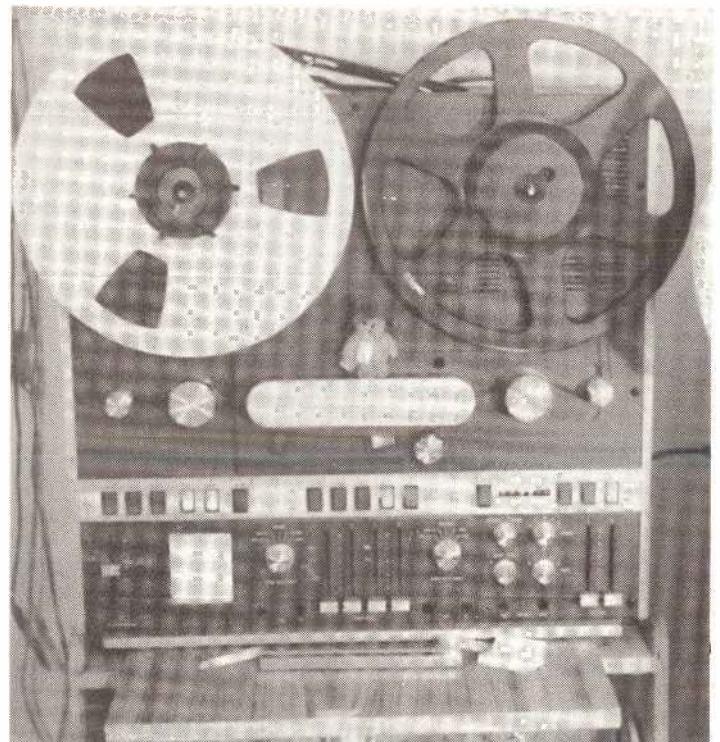
Transport

The main advantages of having an A700 rather than an A77 for mastering is that it has a far more sophisticated tape transport mechanism, and that it has 3¾, 7½ and 15 ips speeds as standard. The actual improvement in sound quality is so small that it is impossible, for my ears at least, to notice any audible difference between the two machines; however, as I pointed out in the first part of this review, there are other criteria apart from sound quality which apply when selecting equipment for a *commercially* run studio. The deck controls and transport mechanism on the A700 appear to be virtually identical to those on the Studer B67,

and in general use one can work far quicker and with far more facility on the A700 than with other 'semi-professional' machines.

Headblock

The main wind/play/stop/record finger-touch buttons are located directly beneath the headblock assembly in a recessed alloy extrusion, with the counter and speed buttons on the right and power switches to the left. With a 10½" in NAB spool on one hub and a mini 3 in spool on the other I was unable to generate any symptoms of uneven operation or tape snatch by winding, playing, recording or stopping in any order: tape tension is measured and controlled by two silicone damped sensing arms underneath each reel, and two tape guides lift the tape off the heads when spooling (if the wind buttons are kept manually depressed this function is disabled and you can locate tape position by listening to the 'monkey chatter' of audio going past the heads.) In addition to the normal transparent controls there are buttons on the left for 'Pause', 'Repeat' and 'Automatic'. The 'Auto' button is handy, as this will automatically rewind the tape and go straight back into record or play, according to which mode the logic was in before — very useful when listening to mixes.



Paddington Bear (centre) checks out the Revox A700

The 'Repeat' function works in conjunction with the end of tape lamp, and will automatically rewind a tape at the end of a play or record cycle and start it again — providing you've got 30 foot of clear leader spliced on at the beginning of the tape! This is a good feature if the A700 should be used for tape echo, as there is no switch to disengage the reel motors (as on the A77), so you can't use a tape loop without the take-off and take-up hubs madly spinning round. The pause control is of the momentary 'push for on' type, and this is one of my few criticisms of the A700 — I think it would have been more useful if this button actually latched into the 'on' position when depressed. My only other structural criticism of the A700 is that the input and output connectors at the rear of the recorder are all mounted directly onto the PCB (printed circuit board): because several different combinations of types of input are provided, it's reasonable to assume that a certain amount of plug swapping is going to take place, and the PCB would be less vulnerable to mechanical damage if the connectors were mounted separately on a small metal sub-chassis.

Input facilities on the A700 are very comprehensive, and obviously designed with the home recording/Hi-Fi buff in mind, but still by no means out of place in the small studio. There is a stereo master gain control and four input channels arranged in stereo pairs with input selectors; both input selectors have positions for 'Aux' (eg from mixer), and high and low (which was a bit noisy on our machine) microphone inputs. In addition, input selector one has positions for radio and magnetic cartridge (hook-up a record deck to the latter so you can listen to LP's on the studio monitors), and input selector two has an 'MP/Echo' position, which works in conjunction with the two faders when bouncing an already-recorded piece from one track to the other, or when feeding the track output back to its input for echo. There are lots of nice touches on the A700 — like its two main outputs, one affected by the mono/stereo/left/right selector, and one straight; there are two outputs for cans, one of which mutes the main output, and there's a decent tape counter calibrated in minutes and seconds (for 7 1/2 ips). If none of the speed buttons are pressed, then the whole of the input sec-

tion can be used as a straight pre-amp.

There are also treble and bass controls which work on the 'power amp' output circuit (to use this you have to wire up a five pin DIN plug, with two of the pins removed, to the 'Revox-amp only' socket); Bass and Treble controls may seem superfluous on a studio recorder, but as they are properly calibrated in 2dB steps they might come in handy for assessing whether a master tape could benefit from any additional equalisation when cutting.

Logic

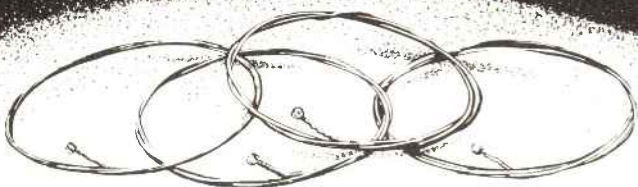
I think it's worth mentioning that, prior to testing this machine, I had heard some murmurings about the A700's reliability as far as logic was concerned; all that I can say is that the machine which I tested passed every test I could give it in this respect, and the A700's smooth tape handling is one of the strongest reasons for investing this amount of money in a two track recorder. Apart from the general fault-free performance there are also a lot of little extras' about this machine which makes it a pleasure to use: there are, for instance, two

little LED peak indicators in the face of the VU meters which flash at + 6 dB over 0 VU; as the Allen & Heath mixer only had VU's and not PPM's (peak programme meters) I found these a very useful indication of peaks when mixing to two track. Because the A700's tape speeds are crystal controlled, they are not only very stable and independent of power line variations, but can be accurately controlled with a Variable Speed unit (calibrated in musical half-tones), which is a plug-in unit you can buy for around 50 quid. Top speed using this device would be 2.2 ips, which is fast enough to get a genuine double-tracking effect. It's also very useful having the lower speed of 3 3/4 ips as standard: although you're never going to master at this speed, it will give you a proper 'concert hall' echo effect, which is infinitely preferable to the boxy 'room' type of echo that is generated at 7 1/2 ips.

The A700 is set up for use with Revox 601 'high output low noise, tape, this is of 1.4 mil stock so should be acceptable with all cutting rooms. All the level and bias settings are, however, adjustable via presets



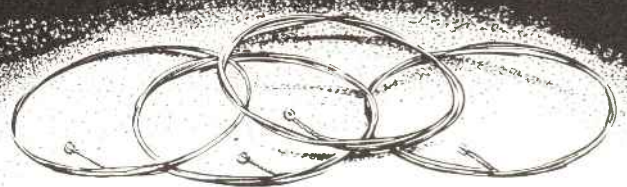
Bruce Foxtton's "Swing Bass" Guitar Strings



Once Used, Never Forgotten



Mike Rutherford's "Swing Bass" Guitar Strings



Once Used, Never Forgotten



SO YOU WANT TO START A RECORDING STUDIO...

within the recorder (as they should be for any machine with professional pretensions), so the machine can be adjusted for another type of tape if you prefer. My only other (minor) quibble with the test machine was that the playback level from the Right channel was about 1 1/2 dB down on record, and the Left channel down by 1/2 dB: it doesn't really matter that the levels were slightly down, but it would have been nice if they had matched. Overall, however, the test machine performed exceptionally well, and can be recommended as a beautifully engineered piece of professional equipment; it was quite amusing to see the Revox and Brenell working next to each other — the Revox purring away like a Swiss watch and the Brenell steaming along like a British Dreadnought — two totally different approaches to tape recorder design, but both quite valid and successful in their own right.

Switchable

Used in conjunction with the A700 (but only for a short time, unfortunately), was a dbx 157 noise reduction unit; this was very kindly loaned to us by equipment specialists REW, of 126 Charing Rd, because the UK agents Scenic Sounds were in very short supply. With present day 'industry standards', you are going to have to offer your clients some sort of noise reduc-

tion, and, given this assumption, there are basically two ways you can go. Either the whole hog, with eight channels of Noise Reduction for your tracks and two for mastering, or use a one inch multitrack recorder with no noise reduction and just have two channels for mixing down. In the States, where cheap one inch machines like the Brenell are harder to come by, technical writers would probably recommend a 1/2 inch machine like the Tascam with full NR. Eight tracks of noise reduction are going to cost a minimum of around £800 (if you buy one of the license-made switchable encode/decode dbx units), or around £1,700 (if you buy factory-made dbx simultaneous encode/decode or second-hand Dolbies). This would obviously be quite a slice out of our budget of 10 grand, and for reasons that I explained in the first part of this review, the 1 inch format I consider the 'only way to go' for professional usage. Using inch tape, the build-up of noise only becomes really objectionable when multiplied by the tape noise of the master, so two track only NR is quite acceptable so long as you remember to pull faders down on tracks when there's no signal present — extra NR can always be purchased at a later date, and you can still legitimately advertise your studio as 'noise reduced and keep the 1 inch tape format as with our test studio.

Justify

The dbx 157 unit which we had on test is, in fact, a simultaneous encode/decode unit, with separate switches and LED indicators for Play 1/2 and Record 1/2. I selected this unit in preference to the 152 non-simultaneous dbx for a number of reasons, all of which I think

justify; the price difference of approx. £100, the 157 costing £431 plus 8% VAT. Apart from the obvious use of the unit during mixing. I was also able to use it for stereo tape echo during recording, and for track-bouncing on the multitrack. Using the dbx on its own for noise reduction on tape echo, it was a case of the proverbial 'it was so quiet I didn't think it was working'.

I'd been using tape echo fairly heavily to sweeten some synthesizer stuff that I was recording, and I'd got used to a fairly high level of 'noise perfume' in the monitors when I pushed up the echo-return channel fader. When I did this after I first had hooked up the dbx to the Revox, I really thought I must have inadvertently pulled a plug until I played a few notes. The sound certainly justifies dbx's claim of "in excess of 30 dB noise reduction": the echo was so clear and clean that it actually sounded as deep and rich as plate echo (remember that you're going to have to pay at least £1,500 for a second-hand, mono EMT plate); this is a really important quality if you're going to record echo on the multitrack and feature it prominently in the final mix (as I was).

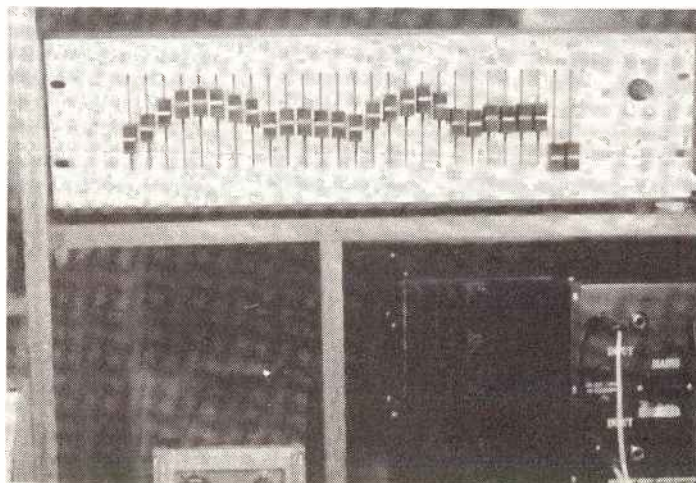
Tape hiss

The only time when tape hiss becomes really objectionable on a non-noise reduced eight track is when you have to track-bounce for instance, tracks of individual drums to a stereo 'kit track', in order to free — up a couple of tracks for overdubs. The increase in tape hiss from the second tape generation means you may as well have traded off mixing control on the kit and recorded it in stereo in the first place. With the dbx 157, the stereo track-bounce can be recorded via noise reduction, and played back when mixing;

you still have two tracks of 'record' NR to master through, but you'll just have to monitor the mix before it's been processed, rather than after it's been processed/deprocessed, which is no great hardship really.

What about Dolby NR, I hear a few studio-buffs ask: well for a start it's a hell of a lot more expensive, also it doesn't give you as much noise reduction, plus you have to be very careful about aligning it with tones in order to get it working properly, whereas the dbx needs no setting up at all. Yes, dbx units do generate an audible amount of 'breathing' on certain instruments, but these instruments happen to be things like solo zither and harp: most of your recording that uses all 8 tracks will probably be modern music, which fortunately lacks the subtle nuances which sometimes apparently 'fool' dbx units — the lack of noise and increased dynamic range of my synthesizer pieces with dbx was well worth trading for the occasional 'swish' which my subtle and bizarre noises occasionally triggered — they tended to blend with the general swish of the music anyway!

The dbx system of NR utilises a 2:1 compression before recording and a 2:1 expansion on playback in conjunction with RMS level sensors, which have been found to be the most successful sensors, to combat compander error due to minute shifts of phase in the audio between the time when it's recorded and played back. The 2:1 compression before tape means that you get a very useful 10 dB extra headroom in level when mixing. This is really helpful when you realize that you can end up with a genuine dynamic range (range of clear signal pp to ff) of up to 100 dB on playback, whereas without dbx you'd be stuck with



Klark Teknik's DN27 graphic equaliser



Allen Heath's A.D.T and F.F.L.

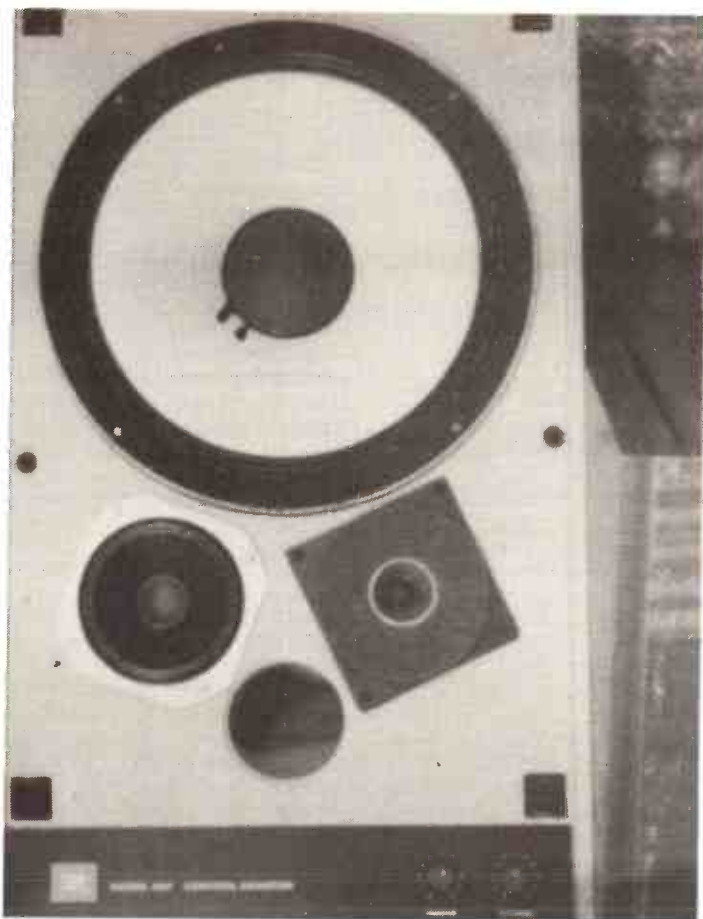
a little over 60. Synthesizer's oscillators are rather notorious for 'bending' VU meter needles, and with the dbx I was able to combine several such high-level signals from the 8 track in a mix, and get a stereo master with minimal tape noise and no nasty peaks either. The dbx 157 was equipped with level matching controls for record and play, which were useful when swapping from track bouncing to mixing, it came with the most comprehensive and readable manual I've seen for a long time, and four stick-on plastic feet which I nearly mistook for squares of chocolate. This is really the only item of gear I reviewed which has no competitors at all, and it's well worth every penny of the cost.

In the first part of this review I mentioned that the JBL 4311 monitors that I tested were 'clear and transparent' — Hi-Fi clichés, of course — but they certainly gave a much more balanced and even representation of mixes at low monitoring levels, than even some of their larger and more expensive JBL brothers can boast. The 4311 is a ducted-port bass-reflex enclosure with a 12 in bass unit, 5 in midrange unit in its own sealed enclosure, and 1.4 in direct radiator for HF.

Crossover points are at 1.5 and 5 kHz, and there are separate energy controls linked to the passive crossover for the mid and treble units.

Monitors

Your studio monitors are the final criterion by which you judge the product of your studio — it's no good them just sounding impressive in the control room — they must moreover be *accurate*, otherwise your clients will find deficiencies in the sound when they take their tapes elsewhere. I listened to a very wide range of music on the 4311's — pieces that I'd mixed elsewhere (a very good test), classical and rock albums, plus my own synthesizer pieces and the 'demos' that I recorded with the test studio; I also listened in several different rooms, not just the temporary control room that I normally had them in. As a result I am firmly convinced that the 4311's not only have the well known JBL qualities of good bass response and impressive reproduction of the dynamic type of rock music (eg Led Zep), but they also give a balanced and faithful reproduction of acoustic instruments,



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and they accurately showed up qualities which I knew past mixes to have. The 4311's are £300 each, which is not cheap, but well worth spending so that you can record and mix confidently. They came with a comprehensive manual giving advice on positioning and maintenance, and my only small (structural) criticism of them is that the mid and treble units should be capable of being 'mirror image' mounted. While I was mixing, I had the speakers on their sides so that the treble units were furthest apart (in my rather small room), and it would have been nice if the mid and top units had been vertically aligned with their opposite numbers, rather than having the mid unit on top one side, and on the bottom the other.

Beyer supplied us with four different types of microphone for our test studio: all had Hypercardioid pick-up patterns — this is the 'tightest' kind of pattern there is — thus these microphones are excellently suited to multi-mik recording where the maximum possible separation between instruments is required. The M201 was found to give excellent results on snare drum, and also a very warm and close sound with acoustic guitar. The M69 was a good general purpose microphone for amplified instruments, and the M88, with its extended frequency response, gave a great sound on Tom-toms and, amongst other things, bird song! All the above microphones are of the dynamic moving coil type, whilst the M260 model mike was a unidirectional ribbon: at just under £70 the M260 can be highly recommended as a 'poor-man's Neumann', it's high sensitivity and clarity giving a great sound on vocals. Beyer also supplied us with microphone stands for the review — their stands are widely used by PA hire companies and so forth, and they 'stand out' (if you'll pardon the pun) amongst their peers as being particularly durable and,

above all, very stable when erected.

Octave unit

Klark-Teknik already have a fine reputation in the studio field for their graphic equalisers, and the DN27 $\frac{1}{3}$ octave unit used in our studio performed its task admirably: the advantages of spending about £500 on the DN27 is that you get a really professional unit which can be used at the limits of its 12 dB of boost and cut for effects, without introducing unwanted noise onto the track that you're working on. If you're going to do a lot of work with groups then the DN22, which has two separate 11 band octave equalisers, might be a more flexible choice, but as I was doing a lot of solo work with synthesizers and remixing old tapes the DN27 gave me more facilities for creating and 'bending' sounds.

The remaining three effects units that our studio used were all made by Allen & Heath: the "Feed Forward" Limiter, Automatic Double Tracking Unit and "Mini" Limiter. The FFL uses an ingenious system whereby the audio signal is delayed by a very short internal delay line whilst level sensors detect peaks above the limiting threshold: thus the gain reduction is "fed forward" before the audio even enters the limiter part of the unit, completely eliminating the chance that any peaks might get through 'unlimited'. There are manual controls for Limited Threshold, limiting ratio and Gain makeup. By turning the Threshold and Gain makeup controls right up, you can virtually 'squash' the dynamic range of a signal to practically nothing — this is quite useful if you want to 'lift' a lead instrument out of the mix, but you need to set a fairly slow release time (for which there is also a separate control), otherwise the limiter starts to 'suck' a bit heavily. The FFL has an LED Peak indicator array, which can be switched to either monitor gain reduction or input and output levels; with the limiter switched out, this can be used as a PPM indicator to check signals. The Mini-Limiter is a far less expensive and complex device (at £80 as opposed to the FFL's £250), with a slider control for input level, an LED clipping indicator and switchable medium/slow/fast attack times. It was useful as an auxiliary device, however, and I generally used it to curtail signal levels coming from tape echo or going

to the ADT unit.

The ADT costs the same as the FFL, and has two separate channels with up to 24 msecs of delay selectable by push-buttons, controls for input level (with clipping LED indicators) and cleanfeed/delay mix, plus a button which cascades the two channels. As I didn't have a second stereo tape recorder available when mixing, this unit proved very useful for doubling and loudness enhancement. If you do have a second stereo recorder, then this portion of the budget might have been spent on a simple phasing unit.

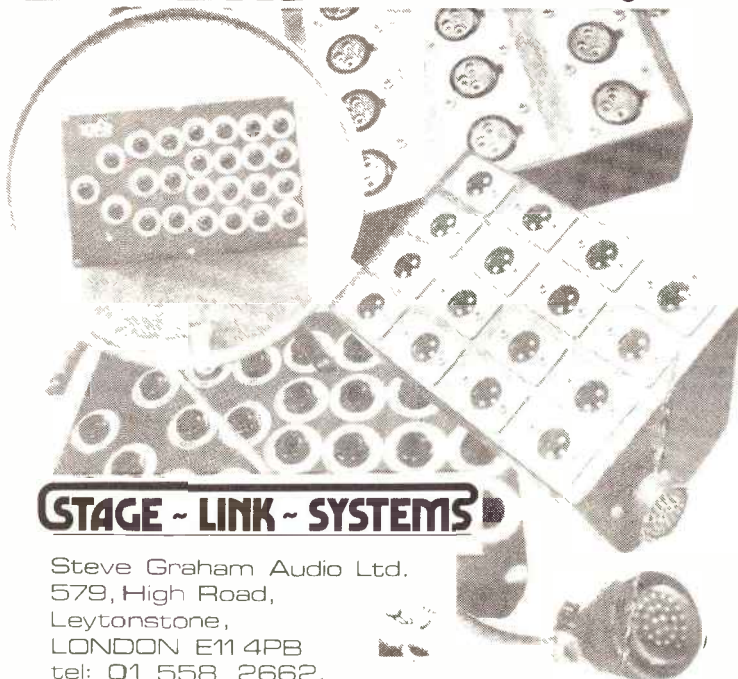
During this review the equipment was used to record exclusively synthesizer music, demos using acoustic instruments and voice, conventional electric 'rock' music ... and even birdsong! There are few real criticisms of the gear under review, but then that's to be expected as it was selected very carefully to make up our recommended 'minimum requirements' 8 track professional studio.

Tape

Before this review finally winds up, a word about the 1 inch multitrack tape that we used. It was EMI 816, and throughout the review gave excellent results. It spooled well at all times, with hardly any 'leafing', and although at times I was cramming an awful lot of level on tape, with peaks of up to 12dB as read on the FFL's PPM, there was absolutely no audible trace of HF squashing as a result — so here's a tape that really lives up to the tag "high output".

We apologise to readers who were puzzled by parts of last month's studio gear article. Due to an error at the printers, two sections of the article were transposed. Thus on p. 32, col. 3, paragraph 2, the line beginning "groups and tape return — and" continues at the top of page 35, runs down that page, and resumes after that on p. 32 where the original error began.

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David Coverdale? Not *another* band formed from the ashes of Deep Purple, you're thinking? Well, hold your horses a minute. Coverdale exercised his tonsils for Purple right enough, but he also happens to have lined up one of the toughest rock n' roll outfits currently pounding their way around the country. Ah, you're beginning to get more interested now, are you?

There's Micky Moody for a start — with David from his first solo album Whitesnake and offering a rather mean bottleneck repertoire. Then there's Bernie Marsden, previously with Babe Ruth and last with that other ill-fated Purple splinter, PAL. Now a lot of people may not have noticed that Bernie came across with some very raunchy riffs because the band died so rapidly, but this should be rectified as David Coverdale's Whitesnake (the band takes its name from the album) leaves him much more room to enjoy himself. On top of that David has recruited David Dowle and Brian Johnstone, both from the Streetwalkers, and Neil Murray, last with Colosseum and National Health. The band's promise was confirmed during the rapid rehearsals for their British tour, and the tour itself predictably brought the punters out in force.

Enthusiasm

Whatever he's working on, Dave Coverdale exudes an air of genuine enthusiasm, and when he talks about the band he appears to be as excited by the chemistry as any observer in the front row. "I could go in with this band and do a new album immediately," he announced as he watched them rehearsing. "They're going to open a lot of minds. Micky and myself were the nucleus — he's been with me from the start," he went on, describing the way he'd put the band together. "I wanted to build the band up around him. Bernie I got to know as a person when he was with Plaiice, Haddock and Cod but his work with them was very held back so I didn't really know him as a guitarist. He said 'can I come down for a blow?' and I told him that he was more than welcome so long as he appreciated that I wanted more of a second guitarist to Micky. He said fine, he just dug having to play. The empathy between them is fabulous, they really bounce off each other and provide two distinct styles."

In that event, I wondered, why go for a keyboard player,

David Coverdale: "This band will open a lot of minds"

particularly as he had found that the hardest role to fill? "I love rock and roll piano and hairy organ sounds," he replied. "Rhythm guitars have been done to death as backing instruments anyway."

He returned to the band: "David Dowle came from the Streetwalkers, and I knew that Chapman and Whitney wouldn't have any nonsense in any of their bands. He was stunning, the most surprising discovery along with Bernie. He'd give little Simon Phillips a run for his brass as well. . . . We were still looking for a bass player when Bernie said that Neil Murray could help out in the meantime. I never thought of asking him — he's so conservative he suggested Edward Heath for keyboards!"

Neil Murray, it should be said, is quite a surprise as well. His previous bands, National Health in particular, were not exactly what you'd call down to earth rock 'n' roll bands, and Neil himself wandered from the stage during a break in rehearsals to describe his new role. . . .



David Coverdale

"Amazing; it's the first time I haven't been thinking in complex musical terms but simply in terms of straight rock bass playing. I'm playing with my heart now, not my head."

David Coverdale again, this time on the music: "I'll be doing some of the Purple songs that are more in line with my musical direction — good tunes, not simply crowd pleasers. We've re-arranged them to suit the musicians in the band, and to be quite honest I find it much more exciting — which is something because Purple was a very exciting band to work with. The Northwinds (his current album) tracks we'll be doing are also better, with no disrespect to the musicians who worked on the album, but more *feel* has been put into them and I'm experimenting more with harmony. Micky and Bernie will sing.

"The way I've worked has been to make demos of the songs up at home and then play a cassette to the musicians. The kind I've worked with could pick it up straight away, run through

it a few times in the studio and then take it. On the last two albums, you see, I've been primarily interested in just recording the songs rather than developing a particular direction. Now that I'm on the road with Northwinds I'll be gradually establishing that direction. I hope the albums will have shown there's more to me than just screaming my guts out."

Intimacy

The change in fortune from fronting one of the biggest bands in the world to playing his way round the smaller clubs hasn't bothered David at all. If anything, it's made him eager to prove himself over again. "I had the feeling it might be a step down after working with the crème e la crème — and they were, believe me — but no way. I couldn't imagine that now," he emphasised. "In fact, I used to miss the intimacy and sweat on the walls when Purple played the huge stadia."

The new single from Northwinds, *Breakdown*, pictures the last days of the band and shows that the memory of his past still lingers on. "OK — analysis time. I'm a fiend for lyrics. *Breakdown* is about the break-up of Purple. It wasn't a

"I've been primarily interested in just recording the songs rather than developing a particular direction"

breakup, it was a breakdown. Everyone from Purple is mentioned not by name but by expression. '*Getting near the end I knew the time was right for a breakdown. Megaton surprise but your eyes didn't make it a shakedown.*' When we went on stage we used to start with a phenomenal chord which was like an atom bomb — megaton. '*Shaking like a leaf, see me blowing away.*' I was very nervous because of my roots. I always felt I had so much to prove. '*You won't see me fall on the ground till I've had my say.*' remember, whatever the credits on the songs said it was nearly always Blackmore and myself

or Bolin and myself writing the songs. Now there's no way I could write a song about the breakdown of Purple without it sounding like Purple. The words '*Screaming like a wildcat, I knew that I had nothing to lose*' — I did. When we recorded that track for Northwinds it's a great, great pity that some of Micky's guitar had to come down in the mix when the voice went on. He was playing some amazing riffs. I feel I'm one hundred per cent a group singer, and what we're playing now is physical and emotional music. It'll show the way I want to go now."

by Chris Simmonds

"... there's more to me than just screaming my guts out."



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BUYING BASS EQUIPMENT?

It's easy when you're loaded, but here Gary Cooper takes a down to earth trip around the bass players' world

On the face of it one might be forgiven for thinking that bass players have exactly the same set of problems with their equipment as guitarists. This opinion (most often touted by guitar players? fails to take account of the undeniable fact that bass guitars, amps, and techniques are vastly different from those encountered by six string players.

To start with the whole criteria of sound quality is

changed. Instead of piercing treble you're looking for a clean and resonant bass response. Sustain takes on a whole new meaning because a bass player wants a clean sustaining bass note, not the overload so eagerly sought by his guitar playing brother.

So, let's assume that you want to be a bass player. First, ask yourself why. It's just not good enough to have admitted to yourself that you'll never

make the grade with six strings and that, hidden away at the bottom end of the overall group sound, no-one will be able to hear your mistakes. Especially since players like McCartney, Squire and Entwistle liberated the instrument, bass players have been expected to be more than just a rhythm instrument which was vaguely in tune. Today, if you want to succeed, you've got to be good and that means treating the bass as a vital piece of equipment.

Rather like a drummer you've got physical aspects to consider as well as just musical ones. Look at your hands and your arms, are your hands small, your arms rather less gorilla-like than some? If they are then why not consider a small necked instrument? Yes, I know that most of the top bass players use Rickenbackers and Fenders, both of which have long scales and (especially the Precision and Telecaster) quite wide necks. But, for beginners and experienced players who aren't built like tanks, a short scale bass may be the answer. While it is sometimes said (and there is a bit of truth in it) that a short scale instrument won't produce the deep resonance of a long scale one, never forget that the immortal Cream tracks were recorded with Jack Bruce using a short scale Gibson EB3!

Short scale basses are still available. There are plenty of cheap EB/copies about (although I have to admit that I've never seen a good one!) and Fender still makes the excellent Mustang short scale bass. Several of the Japanese manufacturers like Yamaha offer quite small necked instruments and these are well worth checking out.

So, let's now assume that you've decided that you want to

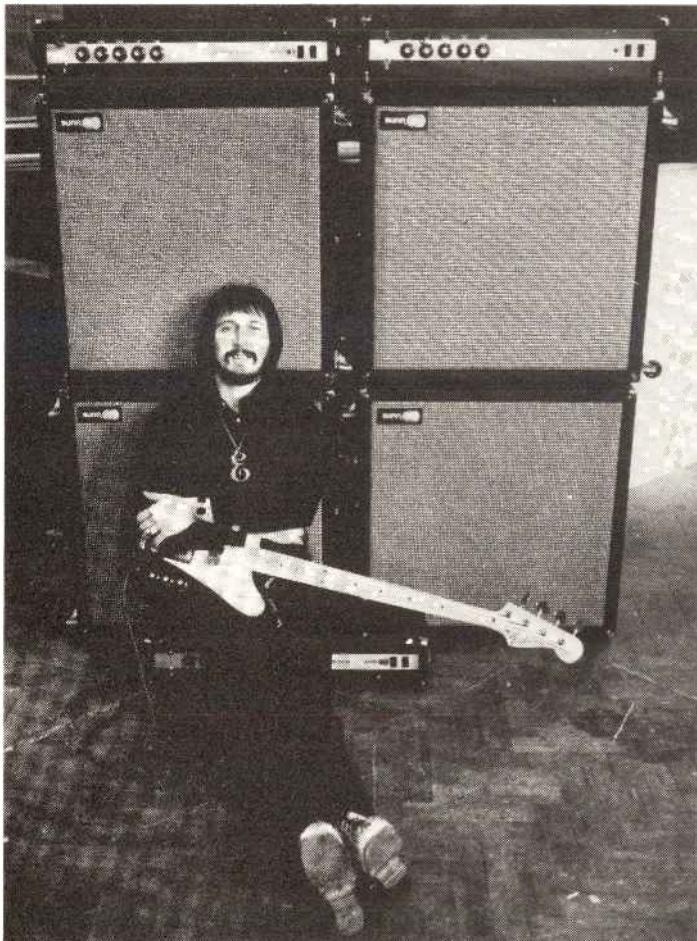
be a bass player and that you're not using it as a hedge against your own musical inability. Also that you've worked out whether you need a long scale or short scale instrument. From here on the process is similar to guitar buying. Set yourself a financial target and high-tail it off to the local guitar shops to try a few instruments and see what you fancy.

As we're always saying in BEAT, it really helps at this stage to take along an experienced friend who can watch for lousy knobs, bad bridges and general duff guitars. This applies particularly if you're considering buying secondhand on the private market. A good guitar shop will always listen if you bring a faulty instrument back a few weeks (or even months) later. It must be said, however, that there are definite advantages to be had in buying privately. You might find a mug selling a Ricky 4001 for £20 (I know someone who bought a Strat for £30!) and, even if you don't find a mug, you'll certainly save by not paying the retailer his mark-up. Nevertheless, I always feel safer buying from a retailer and I'd advise you to consider the pros and cons very carefully.

Discount

Another point is to try more than one shop. Especially with copies, retailers don't and can't stock every range and some are *much* better than others. A recent range of rock bottom cheapo copies of Fenders I tried were among the worst instruments I have ever seen in my life and anyone who bought one would want his head looking at. At the absolute bottom price range you'd probably be better off buying a good secondhand copy bass. It's a bit unfair to mention individual names but Fletcher Coppock and Newman's Columbus Jazz Bass copy is excellent value, especially if you can pick one up cheap. Also excellent buys are the Rose-Morris Avon Precision copy, Antoria and Ibanez copies (pricey) and many other Jap wonders, too numerous to mention.

One point that you *must* be careful about, though, is re-sale value. Some of the better copies are now approaching the cheapest discount prices of a genuine Fender Precision (about £200 upwards). The re-sale value of a copy will never approach that of a original so paying a bit more for a discount Fender could be well worth it in



"I'm all right, Jack — how's tricks?"

■ ■ ■

BUYING BASS EQUIPMENT

the long run. Gibson basses are still trying to recover from the loss of image they gained when the EB3 went out of fashion (and they thickened and hence ruined the neck). Although the copies of their models don't, in my experience, rival the originals in quality or tone neither do they approach Gibson's price. If it's a copy you want then maybe a good (rare?) Gibson copy is worth a look. Rickenbacker copies are very hard to make because of the all in one neck/body job and you should inspect Ricky replicas VERY carefully as the necks on some models can be lousy.

If you're prepared to be original and don't feel that you *must* have the same instrument as your hero, try looking at the original Yamaha basses, Shergolds, Guilds and the original design Ibanez and Aria models. None of these are that familiar but all are excellent guitars. If, like me, your aren't entirely at home on the run of the mill instruments you might well find that an unusual design could suit you admirably — then

you can develop a trend on your own!

I suppose that, fashions going as they are today, I should say a word or two about fretless basses. Most players find these quite hard at first as you have to get used to playing with phenomenally more accurate fingering — your finger actually takes the place of the fret and, therefore, needs to be spot on. There are several good fretless basses around these days. In my opinion the Rickenbacker 4001 is the best but, equally acclaimed, are the Fender fretless models. For those of you with an urge to try what you can't afford, Antoria do a nice fretless copy that's worth a look, and Hagstrom make some nice original ones that are worthy of attention — at a price.

Intonation

Basic points to look for are much the same as on six string guitars. Check that the neck is straight by sighting it like an arrow. Look for frets that stand proud and check the intonation by picking a harmonic at the twelfth fret and then playing the note on the stopped fret. They *should* be identical assuming that the strings are alright, the neck is straight and the bridge

properly adjusted. If the notes are out then ask the shop to set it again for you. If you're still dissatisfied after that then leave the instrument alone. Always check the guitar through an amp and listen for fret buzz as you play higher up the neck. See that twin pickup designs actually *sound* like they have a tonal difference when used independently and that switches and knobs aren't too fragile and don't make a noise like a bowl of breakfast cereal when you turn them!

Finally check the action. Too many instruments still come out of the factories with crazy actions and several basses I've tried lately (of dubious oriental origin, ie *not* Japanese) have been impossible to set low enough to make fingering possible. If the shop can't get the action low without a good deal of fret buzz then walk out — the instrument isn't for you.

Assuming that all these factors are OK and that the sound seems to be what you are looking for then you can assume that you're alright.

Right, so you've bought your instrument and now you're looking at something to play it through. Before you do, though, don't you think that it might be worth looking at the

string situation? Far too many instruments have not only lousy actions but even lousier strings and a new set will improve your tone like nothing on earth. Bass players have two choices here, roundwound or flatwound. Although roundwound are undoubtedly the favourites for Rock playing, there's still a lot to be said for the smoothness of a set of good flatwound strings. Don't spend a fortune on some American strings, however. Rotosound and Picato are probably better and, even though they are American, Ernie Ball are pretty good value. In my opinion, however, there is no need to pay the outrageous prices asked for bass strings by some American guitar makers! The key to strings is experiment. Try several different types and shop around till you've found the one you like the best, then stick with it.

Picks

Just for the record I'll stick in a bit about picks. Most players use their fingers to pick but recording can sometimes call for a cleaner sound which means using a pick. Furthermore, quite a lot of bass guitarists still like to use a pick (myself included) for the clean, sharp sound it gives.

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Although a Gibson heavy is good there are quite a few proper bass picks on the market and these massive pieces of engineering are by far the best devices to use.

So, now we're onto amps and that's a subject which demands a book. Still, within the limited confines of a short article, it's down to a combination of price, volume and the sound you like. Although I personally can't stand most solid state amps for guitar, there are a lot of bass players who like the clean distortion-free sound they provide, so it's a matter of personal taste here.

First look at the gigs you're likely to play. If your band is down for small clubs and pubs you'll be able to get away with 50 watts unless your guitarist thinks he's Robin Trower — in which case your bank manager might suggest you find a more suitable partner!

Bigger

Assuming that you're playing these smaller gigs there is any number of combos around to choose from. Personal favourites are the Marshall 30 watt (nominally!) valve combo, the small Peavey's, a Marshall 50 and 4 x 12 (yum yum!) or even the legendary Vox AC 50 coupled with the 2 x 15 cabinet, a device which I personally used in small gigs for years with no problems and always (to my ears at any rate) a good valve sound.

When the gigs start getting bigger though, these aren't going to be enough and you're going to need at least 100 watts. It always used to be said that a bass player needs at least twice the potential volume of a guitarist. The reason for this is that his low frequencies (40 Hz on an open E string) are less obvious to the ear than the piercing treble of a Telecaster. Although the small combos I've just talked about are adequate they are the bare minimum

you'll get away with, really being more suitable for rehearsal and practise (with the exception of the separate amp/cab arrangements of the Vox and Marshall systems). It's at these bigger gigs that you'll really need to go for a separate amp/cab setup. Here the field is tremendous but, basically, the main factor is the speaker cab. It's here that you get into the science fiction world of cab design and speaker size.

What speaker size you choose will, to a large extent, depend on the sound you like. Personally, I've always felt that 15" speakers are best for bass as they provide a good power handling with a halfway house sound in between a 12" and an 18". In reality 18" speakers are usually regarded as being too bassy for use today, especially for funky and sharp sounds. There are, however, players who prefer 12" speakers and even a few rare adventurous players who like 10" speakers although these really aren't suitable on their own for bass work.

On average, I would recommend that you start with a 12" or 15" speaker size, either a 2 x 15 and 100 watt top or a 4 x 12, using maybe Celestion Power-cell or JBL speakers from choice although there's nothing wrong with many other units.

Cabinet design is something of a holy mystery to most players and there is only really room to go into it in minute detail here but the options are there for the more financially better-off player so here goes.

Horns coupled to cone-type transducers are especially useful for reproducing bass guitar frequencies and the main choices are between front loaded, rear loaded and folded designs. Buying these off the shelf is an expensive business but they are pretty easy to make from the many books available on speaker enclosures for PA use. The rear loaded horn directs



Avon's Precision lookalike, one of several worthwhile copies.

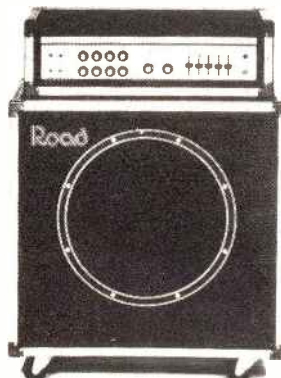
the sound waves in a 180 degree semi-circle around the front of the unit, it produces quite a lot of bass and some players might find that it goes over the top in so doing. Front loaded horns don't offer quite such low frequencies (below about 50Hz) but do project the sound well in larger halls. Folded horns have their advocates in that they can produce REALLY low bass frequencies but, again, I find them a bit over the top.

Although there is a bit of a trend for some players these days to go for horn enclosures for bass guitar (some like Mc-

Cartney and Clarke even using mini PA systems) recent experience has shown that, providing the bass is miked-up or D.I'd and the audience is getting the sound through the PA system, you might be better off using a couple of 4 x 12's which enable you and the rest of the band to hear what you're playing, a factor which can be lost when you are using horn enclosures designed to throw the sound a long way from the player. Providing you are miked-up or D.I'd, therefore, you would do well to stay with straight speaker enclosures containing 15" or 12" speakers of a good quality.

It must be stressed, however, that good speakers will pay you dividends time and again. Bass frequencies cause greater cone excursion (movement) than treble ones and therefore second-hand bass speakers should be viewed with caution. Try and stick to better known makers; no Marshall, Fender, Peavey or Acoustic is going to risk his reputation with rubbish speakers. For lesser known brands, try asking what speakers they use first. You know you're in safe hands with JBL, ATC, Gauss, Electro-Voice, Celestion or Altec.

For most of us there's no need to have a hand made Alembic bass and mini PA for bass. Take your playing seriously, choose carefully and with a good Japanese bass a 100 watt amp coupled to 15" or 12" speakers you'll be on course for the days when the exotica will be a tax loss! Certainly some bass guitarists will *look* better toting the latest hand-made American guitar and playing it through a bin system (which throws the sound so far out into the auditorium that they can't hear it!) but you, with a carefully chosen axe and simple but good amplification and strings, could blow the arse off them — it's the fingers that count don't forget!



Amplification: it's a matter of taste, but these four should provide the main course

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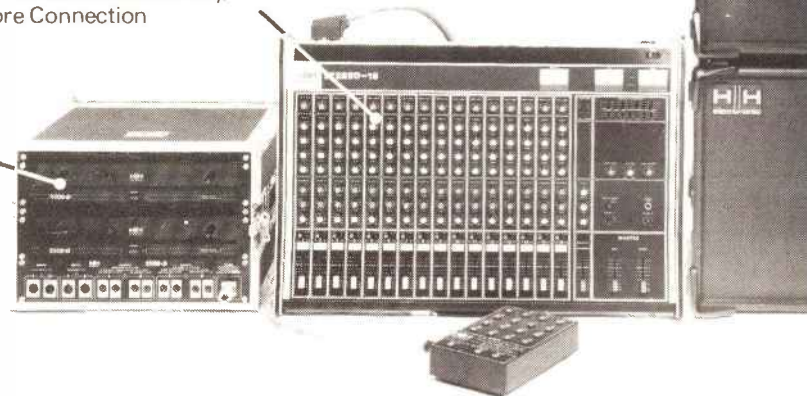
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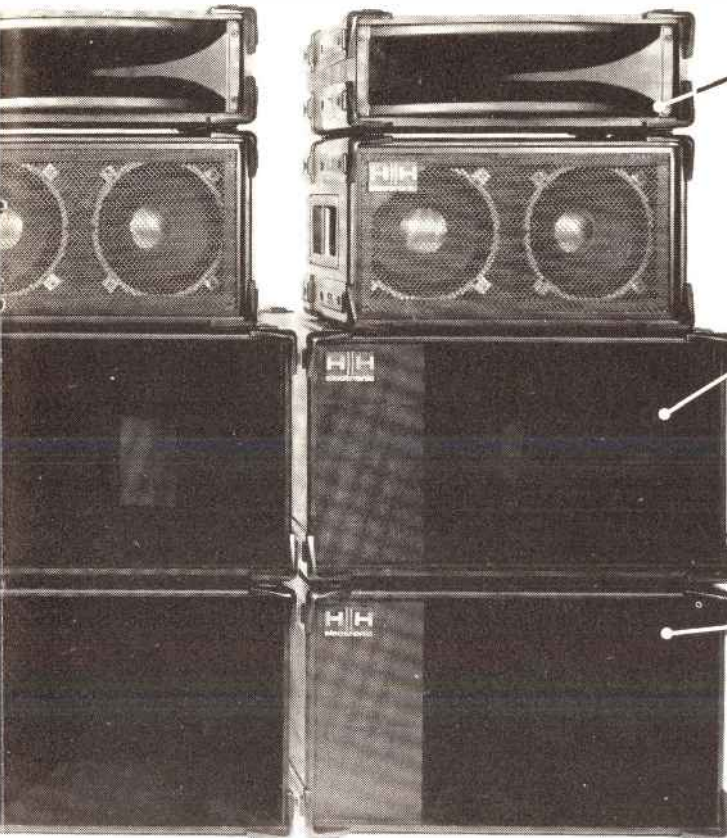
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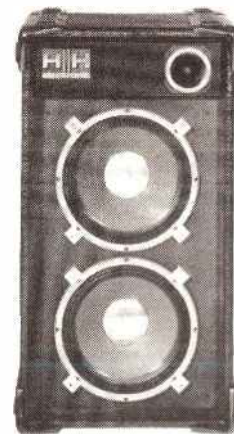
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Weight



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album reviews

And then there were two . . .



GENESIS AND THEN THERE WERE THREE CHARISMA CDS 4010

A bold title; it shows that Genesis are more than ready to tackle the thinning of troops in the ranks, and immediately suggests that they didn't anticipate any problems doing an album with just the three-strong core of the old band. Of course, no-one will ever spot any large holes in the Genesis tapestry: overdubbing in the studio will keep their recorded sound full and reinforcements have been hired to do likewise on the road. Even so, the departure of Steve Hackett must be regarded as rather more crucial than that of Peter Gabriel; the latter retreated with all the theatrical clobber but merely served to unveil another facet of Phil Collins' ability — that of the strong and emotional singer. And Then There Were Three will be good because Genesis don't make duffers, but when it comes down to it the question must be: with what, if anything, have Hackett's noble lead lines been replaced?

First of all, the Genesis about to go on the road is worth a look, bearing in mind that British dates for this year have yet to be finalised — if there are to be any at all. Yes, the new album might have to hold the fort on its own without any live extravaganzas to keep it bouncing in the charts. After original suggestions

that bass player Alphonso Johnson would join the band and share guitars with Rutherford, the current situation is that Daryl Stuermer, previous George Duke and Jean Luc Ponty guitarist, will join the band for their tours and that Chester Thompson, as last year, will stay on drums with Collins.

The album once more — well, yes, they have done it again. Like a wave able to hug any different shorelines, a rich, complete sound comes washing in to sweep away the precedents of the past. Banks maintains his role as anchor man with his swirling keyboards, atmospheric introductions and link passages, but he also injects a few sharp lead runs. Rutherford remains the lyrical 12-string hinge and turns out bass runs which alternate between gentle and distant, and full-blooded pounding. He also adds lead — sparse and clipped — and between him and Banks the Hackett question mark evaporates. Genesis with three, as with four and as with five, continue to achieve the sound of their choosing, and any changes in the album come not from the desertions but from a genuine new lease of life dealt out by the challenge of pressing on as a trio.

The first track, Down And Out, co-written by all three, sets the album off in glorious Genesis style; a thin, sustained note held by Banks and expanded into a selection of reedy chords before Rutherford and Collins explode the track into a full-winged march powered along by a bombastic bass line and fiendish drum riff. The lyrics are tough and Collins spits them out that way. The band don't get that violent again until halfway through *Ballad of Big*, and the other attempts at more rhythm-based tracks — *Deep In The Motherlode* and the start of *Ballad of Big* — are formed round what for Genesis are sim-

ple progressions. In fact, *Ballad of Big* is the nearest thing to a straight shuffle they'll ever produce, with Rutherford adding just enough lead guitar to fill the appropriate area.

The single, *Follow You Follow Me*, is representative of the more lyrical, restrained side of the band which gets an airing mainly through the Rutherford songs. *Snowbound* reflects his image as the quiet man with a gently strummed guitar and easy, romantic lyrics. And what of Tony Banks, carrying the band along as grandly as ever? *Undertow* has him in full chordal flight, leading the band to sound for one brief moment like Yes in their prime, and he satisfies his classical bent to best advantage on another of his compositions, *The Lady Lies*.

Of course, track by track observations suit a Genesis album worse than most. Their albums are about moods, changed and sustained throughout albums that ebb and flow around your mind long after they should. Tracks from this album should be taken on the road, to become extra pices of heritage in time, while the album should triumphantly take its place as one of their best.

C.S.



STEVE HACKETT PLEASE DON'T TOUCH CHARISMA CDS 4012

My fourth attempt to write this review. Curse Hackett for making an album this good. It would be so much easier to slag it. But slagging is something that will have to be left to the other papers. *Please Don't Touch* is a dazzling mixture of styles and moods, a result of the pent-up frustrations that Steve must have been feeling just before he left Genesis. Let us pray fervently that he continues to feel frustrated whenever a new album is due, because if *this* is what was inside him screaming to be let out last summer, we are in for some fine music for several years to come.

Voyage Of The Acolyte, his previous solo album, gave little indication of Hackett's individual talent outside the band; but that was some four years ago, and a lot of water has sloshed under the bridge in the intervening period. Like Peter Gabriel's album of last year, this one shows a marked American influence: Richie Havens (who supported Genesis at Earl's Court), Randy Crawford, and Steve Walsh of Kansas all contribute their voices, Chester Thompson and Phil Ehart (also of Kansas) play drums, and former Zappa sideman Tom Fowler guests on bass. It frees Hackett from the slightly oppressive Englishness of the Genesis sound, and allows him to experiment in areas that would never have been possible within the confines of that band. The music remains as rich and grandiose as we might expect, but has beaten a path in a very different direction.

Narnia, the opening track, is introduced by some brisk 12-string acoustic guitar, followed by a stomping beat and the surprisingly excellent tonsils of Walsh. We are led into the next tune — *Carry On Up The Vicarage* — by the eerie sounds of mechanical fairground voices, an idea taken up by the twin vocals of the song itself, one recorded an octave too high, Chipmunks-style, and one an octave too low. A sinister device indeed, but the lyrics are a hoot: "My wife's cooking is out of this world, take a bite/Died from some rare tropical disease in the night . . ."

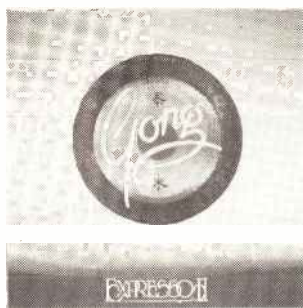
Racing In A is an exhilarating song with simple lyrics, another good vocal from Walsh, and the familiar Hackett multi-tracked guitars powering a solid rock beat. A solo classical guitar plays us through the gentle reflections of Kim, and introduces a flute solo by (brother?) John Hackett. *Richie Havens'* first, but with an entirely different mood, beautifully captured by Richie's sensitive voice.

Hoping Love Will Last is sung with controlled emotion by Randy Crawford (a woman, in case you were under any misapprehension). Rich, sad strings fill out the middle passage, and the song takes on a melancholy tinge, as do many of the tunes on *Please Don't Touch*. There is a definitely autumnal feel to the album with all its implications of maturity coupled with unhappiness. *Land Of A Thousand Autumns*, a short anxious instrumental, is just like its name, and leads into the title track, a breathless, throbbing, nervous

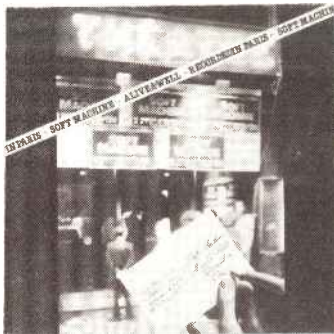
tune of rare power. The Voice of NECAM is actually just another classical guitar piece with tape looped voices aaaaaa in and out, and then we come to the last track, vocals by Havens — Icarus Ascending — a subtle tour de force of styles, and once again replete with both delicacy and passion of delivery.

Please Don't Touch has barely left my turntable in the last few days, whereas the new Genesis album has lain to one side, good though it is. Perhaps it's because there's a rush of fresh air throughout Hackett's album that has lifted him above anything he has done before, and maybe Genesis could take a hint from that.

P.D.



GONG
EXPRESSO II
VIRGIN V2099



SOFT MACHINE
ALIVE AND WELL
RECORDED IN PARIS
HARVEST
SHSP 4083

Jazz-rock, that despised medium, seems to be making a comeback in the backwash following the gradual decline of punk. Gong open their follow-up to last year's magnificent Gazeuse! with a deceptively simple and plodding drum beat; the bass chugs in a few bars later, the rhythm guitar beams in on the riff, and it sounds like Black Sabbath with a hangover as the vibes chime along behind.

Suddenly the beat flips into low-key funk and the vibes and marimba start to criss-cross with Mick Taylor's soaring lead line. Just a foretaste of the more esoteric delights in store: Golden Dilemma, the next track, has a churning, jerking rhythm founded on Hansford Rowe's guitar pattern, whilst Sleepy, the third and final track on this side, sways into action from the liquid, bell-like tones of Mireille Bauer and Benoit Moerlen on vibraphones, with Allan Holdsworth and Bon Lozaga on guitars and Darryl Way on violin playing furtive snatches of lead.

The album continues in this tightly rhythmic vein throughout, the solos flowing over the top in abundance. Holdsworth's pliant lead guitar swings nervously through Soli; Way is lyrical in Mireille's tune Boring, and in Three Blind Mice Allan bubbles crazily all over the place as Benoit and Mireille continue riffing.

Espresso II, despite its wealth of brilliant guest musicians, is a bit of a disappointment after Gazeuse! — and it's entirely due to a lack of tunes. Do I hear boos and hisses and derisory laughter from the jazz-rock lobby? Quite possibly. But a melody of some sort is always stronger than a riff, however unorthodox, and the same dictum applies to this new Soft Machine album.

The Softs are currently in business with their fifteenth lineup. Alive And Well is the first album to be made by this incarnation, consisting of Karl Jenkins on keyboards, John Marshall on drums, John Etheridge on guitar, Steve Cook on bass, and Rick Sanders on violin. Mood and melody feature strongly throughout the long, varied piece which takes up the whole of side one. We are pleased to note that the repetitive riffing only gets under way during the last few minutes! The side begins with a delicate theme, picked out on flute-like synthesizer and bass to a gentle undercurrent of rippling keyboard, which give way to a particularly tasteful guitar line from Etheridge. (A note to guitarists who like playing fast, or trying to: a race between Etheridge and former Softs guitarist Holdsworth would result in both of them rising gradually off the planet.)

Side two is also a single linked piece, beginning with a solo acoustic guitar, and building from there with a bass and piano theme, taken up in turn by electric guitar and violin, but subsiding eventually into a quiet

violin also from Sanders. But just as we were almost nodding off, in comes that recurrent Soft Machine device, the keyboard tape-loop à la Terry Riley, whereupon the whole thing takes on a soft rhythmic power, ever threatening to break out of that forest of brightly-coloured synthesizer, hypnotic and threatening, but never quite doing so.

And so the Soft Machine carry on, largely unrecognized, producing fine and thoughtful music in a continuous, reasoned progression from what has gone before. One can only recommend once again the Triple Echo retrospective released last summer. Something else worth recommending, though we don't normally take any notice of such things, is the E.P. by Landscape entitled U2XME1X2MUCH on their own Event Horizon label. Despite their boring name, they are a truly dazzling jazz / funk / rock outfit, whole live gigs are a must for anyone who likes fun and music combined in a single evening. See them!

P.D.

DOUBLE FUN **ROBERT PALMER**



ROBERT PALMER
DOUBLE FUN
ISLAND ILPS 9476

Robert Palmer is distinctly American-flavoured these days, elegantly settling into a musical Hollywood existence suggested by the cover of Double Fun and confirmed by music of indeterminate identity. His singing on its own has always been classy but albums up to Pressure Drop had a more direct and — well, English feel about them which made his equally classy songs work. So now, you flick to a credit list of trendy American musicians as long as your arm and you begin to wonder how much his current 'set' have influenced the music. Or, as he becomes more and more 'laid back', is it his own choice that he should become a new wave middle-of-the-roader to broaden his appeal? We may never know.

What we do know, however, and what Palmer fans will quickly perceive, is that Double

Fun hedges its bets all over the place, and that only about half of it comes off. Every Kinda People, the first track, is average by the album's standards and only gives an inkling that we are not dealing with the Palmer of old. Written by Island bedmate Andy Fraser, Palmer sings along on auto-pilot against a rich, full background of chugging guitar, squealing organ and strings and it all sounds faintly listless. Best Of Both Worlds gives reggae the first of its two parades (Love Can Run Faster, on side two, is the other) and while Palmer adopts the querulous phrasing of Jah people he doesn't entirely convince in unfamiliar territory.

Leaving aside the reggae sector, the remaining tracks provide enough ammunition to outline the identity crisis which seems to be at the root of the problem. Come Over is good, sultry funk more suited to his voice, and interest is sustained as he takes the song through a few melody changes to make it a cut above average. The Kinks' You Really Got Me, given an unrecognisably slow and languid rhythm, also takes its place on the right side of the tracks. Night People, by Allen Toussaint, edges in by a whisker. Palmer must know that Toussaint is the King American-sounding slicker, but he seems happy enough singing over the fuzz guitar to reinforce this new side of his personality.

If we lump that all as average Palmer, Where Can It Go? and You Overwhelm Me provide the two stark warning lights. Strings come flooding in from all directions like two musical Love Storys with lyrics to match, and the tracks are so middle of the road you could put down dotted white lines and find paint either side. Back you flick to six inches of American credits and shrug your shoulders. But Double Fun ends on a good note, with its one effort at a tougher rock 'n' roll song, You're Gonna Get What's Coming, with its Elton John style guitar and piano (approx. Saturday Night's Alright For Fighting).

Double Fun provides enough evidence that Palmer can still write well, and his voice is as fine as ever. It's now down to the flavour of the material, and this will depend on how deeply immersed he becomes in the whole easy-going, suntanned sound syndrome.

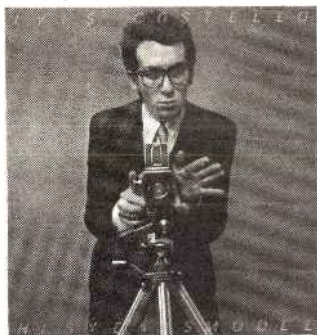
C.S.

ELVIS COSTELLO
THIS YEAR'S MODEL
RADAR RAD 3

The snarler is back, sounding as

album reviews

tortured and twisted as he did on *My Aim Is True*, but this time with his own band, The Attractions, instead of Clover, who backed his first album. The almost hysterical reaction which greeted the latter on its release was a sign of how musically desolate those times were. The press were betting on bands like they were horses — Pistols, Damned, Clash, Buzzcocks — they all flashed past with no more than a handful of chords between them and not a single melody. As heroes they were pretty one-dimensional, but then along came Elvis with all the right hip credentials PLUS the ability to write good songs and suddenly everyone was rushing to stake their bankroll.



So has he survived musically in the interval between then and now? Well, probably, but there are signs on This Year's Model that Elvis is having to draw on a couple of rather obvious influences: Dylan's Subterranean Homesick Blues and the Stones' The Last Time crop up rather alarmingly. He cocks a snook at Cliff Richard in one song with a clever pastiche of Summer Holiday, but though this raises a smile the first couple of times, it later becomes irritating. On the last track — Night Rally — the opening riff is direct from And Then I Kissed Her.

None of this is really necessary because Elvis has already proved that he can write his own perfectly good hook lines. Night Rally doesn't depend on that well-worn riff — so why use it?

Another bitch: both arrangement and production are a little down on last time. That horrible, reedy plastic organ sound really ought to be put out to grass. It would be O.K. on some songs, but on others it is

inappropriate. The whole album has a woolly feel to it at the bass end. What it could have used to advantage was a shade more rhythm guitar to fill out the gap between bass and guitar/organ, that middle area which the keyboard player so sadly neglects. The first album had everything covered in this department, and was hence easier on the ear.

On the credit side, there is some fiery playing on Lipstick Vogue and Lip Service, both of which do have the full sound that the others seem to lack, in addition to being good tunes. Little Triggers is a slow song in 3/4 which allows Elvis to show that he can put something more subtle in his voice than the usual mixture of anger and jealousy.

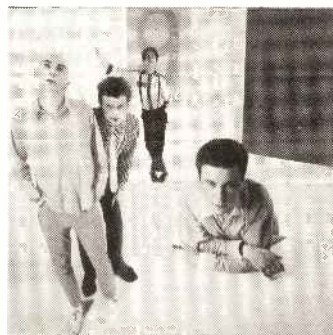
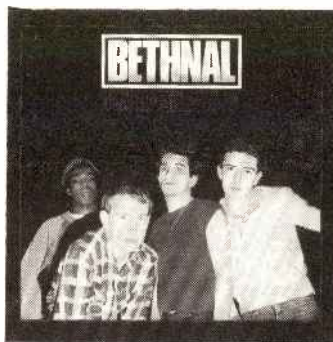
There's nothing on this album as good as *Watching The Detectives*, but like all of his songs, these take quite a lot of getting used to. It's worth giving them a chance before making any final decision, so borrow a friend's copy first! P.D.

Punks on parade...

The girl who was cutting my hair (I was having it spiked and dyed pink so they'd let me in the Marquee) paused before answering my query about her musical tastes. "I like *real music*," she affirmed after a while. My heart quickened. Brahms? Stravinsky? Miles Davis? "Frank Sinatra," she snapped. And then, as if in defiance: "Demis Roussos. I think ee's luvly."

Sometimes I feel the same way about punkdom. It all depends on your standpoint. A shoal of the stuff has filtered through to Beat over the last month, so it was obviously time to get down and review the lot (*Someone tell him to get on with it... Ed.*).

Starting at the "light" end of the scale, the first album by **Generation X** (Chrysalis) is good, driving, entertaining stuff, but ultimately a bit like the Kleenex they sing about in one song. The main thing, however, is that they do at least have a stab at melody and harmony vocals, and Bob Andrews is by no means ashamed to play some wailing lead lines, as



towards the end of Youth Youth Youth and Promises Promises, nor indeed to play his guitar like an instrument worthy of respect, as at the beginning of Kiss Me Deadly. The lyrics also make a change from the general run, being for once sufficiently disposable to match the tunes: Ready Steady Go is about being in love with Cathy McGowen, whilst Promises Promises asks the Joe Strummers of the business where *they* were in '75 when there weren't any gigs. Well, for one, Tony James (bass guitar) was sitting around wondering what to do with his First in Computer Science from Brunel University.

Expecting to loathe and detest the new **Patti Smith** album, *Easter* (Arista), due almost entirely to her deification at the hands of certain weekly scribes and to Smith's proud display of underarm hair on the front cover, I was surprised to find that there are occasional signs that she can actually sing — not unlike a punk Grace Slick. The lyrics and the song titles are, on the other hand, so gruesomely pretentious (amongst other outrages she condemns the American Indian for racism) that one can only recoil in horror. Exceptions are *Because The Night*, the title track and *We Three*, but in general there's too much hysteria, too much attitudinising, and not enough humour. Still, I *do* like that title track...

The **Buzzcocks** are enjoyable enough live, but listening to a whole L.P. of their songs, *Another Music In A Different Kitchen* (United Artists), can be a trifle wearisome to the ear. It

is, let's be honest, good old fashioned punk at a time when most bands are moving away from the three-chord thrash. There's nothing on this album that's been released in single form already, so at least you get all-new material.

Their UA stablemates **999** are an example of the sort of pop/punk band that we see more of these days. Their debut album is better produced, makes more of an effort with tunes, and represents a real attempt to provide variety. They just about bring off what Generation X have been trying to do less successfully — and parallels between the two bands are marked. The album includes one track which is genuinely outstanding — *Emergency* — a superb riff and some fine vocal harmonies. This is followed by the fastest song I have ever heard (*No Pity*), presumably just to keep their punk credentials in order! Nonetheless, a good album.

By far the most extraordinary platter of the whole bunch is *Cycledelic* by **Johnny Moped** (Chiswick), the first of the predicted psychedelic punk albums to appear. One's first reaction is to adopt the same expression of distrustful bewilderment that Johnny himself wears as he stares out at you from the cover. Odd but brilliant effects such as the sound of insane laughter changing into the mewling of seagulls, weird snatches of studio chat, and a version of *Little Queenie* sung in strangled falsetto — all this and more can be found between the grooves of this endearingly amateurish performance. The main think is that it's also *funny* and, unlike the first Clash album, deliberately so.

Funnier yet than the Clash are **Sham 69**, whose first album *Tell Us The Truth* (Polydor) is so desperately working-class that it hurts (literally). Songs about Ulster and the innocence of George Davis are *de rigueur* with bands of this sort, and if there are as many as 2½ chords on this album I'll scoff my headgear.

Max's Kansas City is not a band, it's a fashionable New York club, and the CBS album of that name is a sampler of some of the bands who have used it as a launching pad for greater things over the last year. As one might expect, dross and gold-dust are present in pretty much equal quantities; Harry Toledo Pere Ubu, The John Collins Band and Suicide represent the latter, and Wayne County, Cherry Vanilla and The Fast the former. Suicide's sci-fi

piece Rocket U.S.A. is particularly arresting, if you like that Eno-esque sound.

Leaving the best till last, the first **Bethnal** album, *Dangerous Times* (Vertigo), hardly comes under the punk umbrella at all. The standard guitar, bass, drums format is complemented by the addition of violin and keyboards, both handled by the talented George Csapo. This band is far closer in spirit to the Who than any of those who openly worship at the Townshend shrine — the song *Who We Gonna Blame* is in the classic angry mod vein; musical individuality is maintained, however, by the extraordinary violin-playing of George, who somehow manages to combine rock with Greek Cypriot folk-dance in a remarkably effective way. Sounds wierd? Not really. In fact, *Dangerous Times* is the closest of the lot to good, well-played, straight-ahead rock and roll. Very promising. P.D.

SHORT CUTS

CARL PERKINS ROCKING GUITARMAN CHARLY CR 30003

The man in his prime, including *Blue Suede Shoes*, *Roll Over Beethoven* (Chuck Berry), *Bopping The Blues* and *Honey Don't*. Interesting to compare the rough and ready sound with the richer tone of his current *Ol' Blue Suede's Back*. That'll be the natural passage of time.

FATS DOMINO LIVE IN EUROPE UA UAS 30121

The latest addition to a mountainous selection of new and newish Fats albums, none of which features any new material. *Greatest Hits* came out not long ago, as did the six record 'Story Of' series, while *Live In Europe* retraces a lot of ground covered a couple of years back by the *Live In Montreux* set. About four tracks overlap, inevitably, as he re-runs *Blueberry Hill*, *Blue Monday* etc.

JIMMY JEWELL & EARS FROM THE FIRST TIME I MET YOU

AFFINITY AFF 5

A Jekyll and Hyde affair from a sax player who once backed *Screamin' Lord Sutch* with *Ritchie Blackmore*. Most of side one is simple, easygoing blues, jazz and small band swing, while side two veers alarmingly towards a nondescript middle of the road. Curious—but there are few enough sax players around fronting a conventional band to raise interest.

BOOK REVIEW

British Rock Guitar by Dan Hedges Guitar Player Books

Guitar Player Books, published under the aegis of the excellent *Guitar Player Magazine*, generally cater for the same market as their affiliate big brother. The magazine, first of all, is a distinguished American publication which carries in-depth interviews (influences, technique, equipment and so on) with guitarists and furthermore boasts an awesome selection of advisory panelists like B. B. King, Larry Coryell and Johnny Winter.

Their *British Rock Guitar*, by Dan Hedges, profiles several leading British guitarists in an expanded magazine format, supplements the interviews with tablatures and solo transcriptions plus selected discographies and triumphantly emerges at the end of the production line as a weighty and interesting read/manual from the Books stable.

Dan Hedges, however, has realised that *British Rock Guitar* is mightier than a few well-observed profiles, and he wisely writes an introduction illustrating the aims of the volume. "The idea behind this book was to take a closer look at some of the guitarists and bassists who've played their way to the forefront of British rock; to find out where they came from, where they are right now, where they hope to be going in the not-too-distant future, and how they see themselves fitting into the soundscape of contemporary rock guitar" he states, before going on to a more specific and important paragraph. "One part of the book contains transcriptions to help you see how the musician approaches his craft" he continues. "However, this is *not* intended to be an instructional volume in the traditional sense of the term." These, to my mind, are the crucial words of the introduction, and they shine a definite light on the profiles and interviews as they start unfolding in the following pages. They illustrate the fact that Dan Hedges is aware of the perceptible and significant difference between a musician after a handbook regarded as a lexicographer might his coveted edition of *Roget's Thesaurus* and the plain fan and student after a more palatable draught of gospel.

The guitarists taking turns under the microscope line up as a fairly obvious cross-section of British folklore once the author has delivered his aims. There are thirteen: Steve Howe, Chris Squire, Steve Hackett, Mike Rutherford, Rory Gallagher, Jeff Beck, Peter Frampton, Eric Clapton, George Harrison, John Entwistle, Alvin Lee, Chris Spedding, Big Jim Sullivan. No doubt most enthusiasts would change the list somewhat to accommodate guitarists they find indispensable, but it seems fair enough bearing in mind the comparative scarcity of 'British Rock Guitarists' who were a) an important

part of the Sixties' scene and b) who continue playing to this day. Naturally, some are not fired by their old spark any more: Alvin Lee, for instance, has settled into the sort of comfortable and musically indifferent existence which originally prompted the punks to lash out with an alternative, while Clapton enjoys a financially secure decline into the realms of undemanding blues and country music.

But let "the author" precede the stars — and why not? The book supplies the obvious: New York born (not obvious but likely when you note his style), a guitar freak and in-trapid correspondent for several American and British papers — including *Beat Instrumental*. Our own readers might recall his series of features on Yes (the band subsequently decided that Dan, having written around forty-nine interviews with each member might as well join the team as PR) and the connection will explain the occasional lapse into 'Dan' rather than 'Hedges' in the formal style of book reviews. Rest assured, however, that his book will balance in the scales of justice as any other... the very thought!

All the profiles are similarly styled. Two or three paragraphs of scene setting precede the meat, and these bear the Hedges-adapted bursts of wordy journalese. Dan does at least *write*, preferring a fireside chat manner of some erudition to the hard-nosed punchy "news-comment-quote" formula: if he waxes long and lyrical when in full flight it is merely to give a literary shine to what must eventually become a catalogue of straight quotes and comments.

Once Steve Howe has been slotted into his rightful place on the musical landscape, they begin from square one. Learning to play in the bedroom, listening to Chet Atkins, filling in for various guitarists around London before joining his first band runs into Yes, guitars and the perpetual process of improving technique. Yes are immediately represented again by Chris Squire, one of the two bass players, and the same pattern emerges. Naturally there is overlap during the Yes section, but the only points worth bringing up concern the presence of the bass players at all. If guitar playing, even *British Rock Guitar* Playing, needn't always be heroic and lyrical and the bass, after all, is a guitar, then why not broaden the interest of the book? Anyone in deep enough to buy it *must* be interested in the role of bass playing and players. Although Squire and Entwistle are obvious choices, the book runs the risk of appearing a little Yes-heavy. What about a Jack Bruce? I immediately thought, but then you'd have the same situation with the Eric Clapton section. Mike Rutherford and Steve Hackett provide the other bit of overlap (if you're a guitar freak but not into Yes or Genesis you might find yourself in a slight quandary) but Mike gets filed under 12-string and double-necks while Hackett goes out as

another lead guitarist. Fair enough.

Beck was read with interest. The man is a notoriously difficult subject, but one presumes that he tried to pull his finger out in the circumstances.

Dan makes the best of Jeff's "I just plug into anything" sort of quotes, and his section is as informed as the rest. Spedding and Sullivan, the last two guitarists, plug the vital session gap. Neither is a big star by traditional reckoning, but they are very important guitarists — not only that but able to articulate their musicality very well (Spedding only when prodded with a big stick, I might add!) A good pair to end with.

There are, to conclude the profile section, two flies in an otherwise balmy ointment. Their names are Clapton and Harrison. They are lumped together in the shortest section where Dan gives each a skimpy overview. Hard to leave them out I suppose, but harder still to get an interview. Come on fellers — he's not going to talk about drugs or Patti in a guitar book, and I *know* he'd never drop ash on the Wilton.

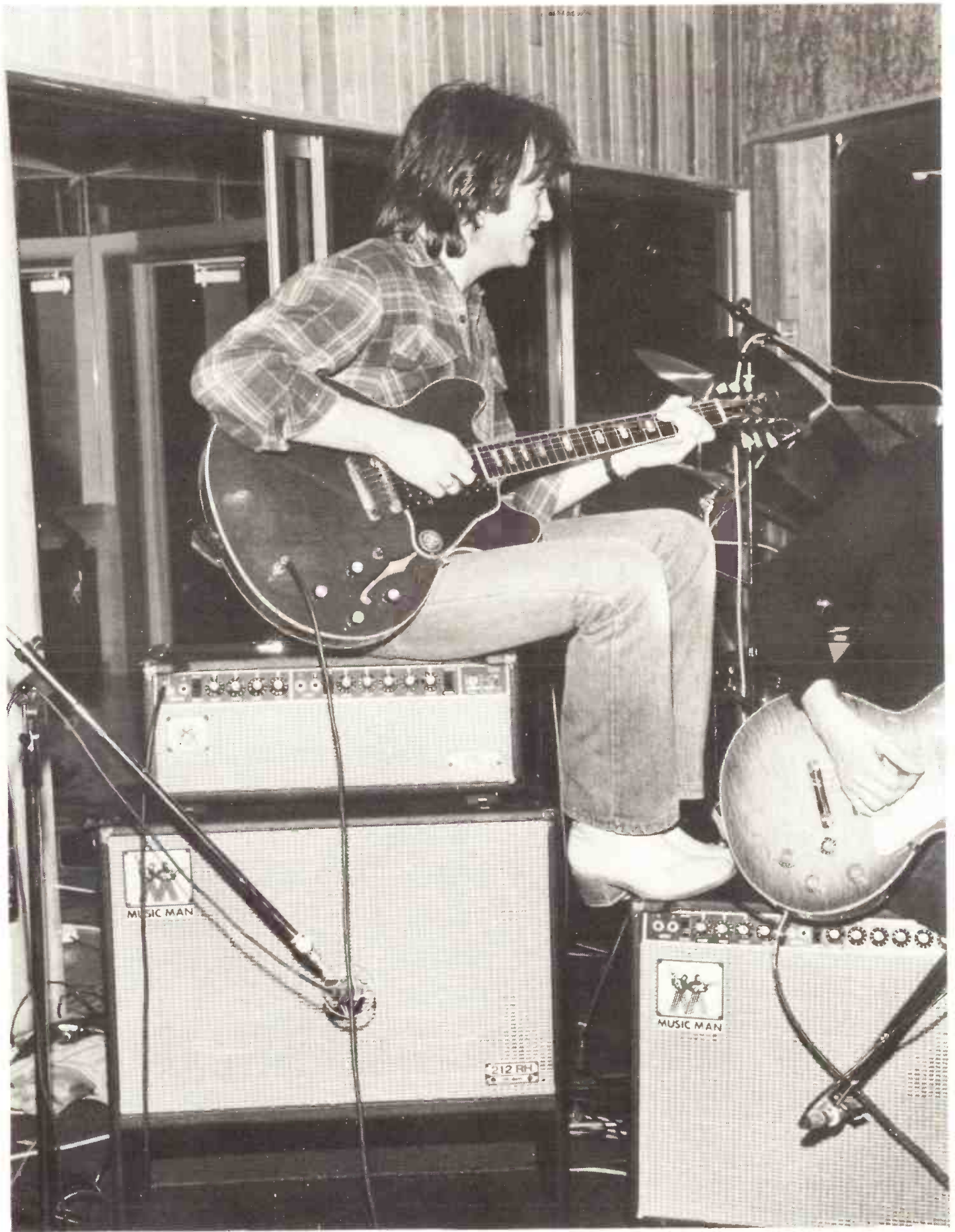
The second part of the book transcribes the guitarists' chosen solos (mainly two each). Obviously this goes one step further than the interview as a means of analysing and understanding someone's approach, and it pushes the volume deeper into specialist territory. If you can't read music, and learn instead with your ears, this part won't help a lot! Dan, naturally, taps the nail on the bonce in his intro to the solos. They are, he says, typical rather than "their best" and he concludes the paragraph with some mild wrist smacking. The publishers of the chosen Yes songs levied an unacceptable royalty charge and the great Steve (not to mention Chris) goes solo-less. Dan, normally the most mild-mannered of men, is aware of the irony and brings down the ruler. Beck's publishers went one better — they weren't having any of it *at all*. A pity, that, for those who *can* read, a well picked Beck solo would be more interesting than most, although rather difficult to notate in terms of feedback, harmonics and his other quirky tricks. American equipment manufacturers mentioned in the text are listed before the book winds up with a selected discography. Vital. Raise your eyebrows, for example, at Chris Spedding's list of albums.

British Rock Guitar is a good book because Dan mapped out his precise territory before he started, and charted it thoroughly. I favoured the style of the interviews — Beat's, I like to imagine, would run along the same lines if they went to that length — so I felt on safe and comfortable ground. You should too.

As for availability and price in this country, Dan wasn't around to give details at the time of writing, so I suggest you try your luck in decent-sized book shops and if they can't help, write direct to *Guitar Player Books*, Box 615, Saratoga, CA 95070, California, USA.

The price in dollars is \$9.95 (around the £4.00 mark) and although they tend to cost more in the States, it still offers good value for money.

C.S.



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Shelley's ode for a bass player

When Hughie Green announced that "Opportunity Knocks" was coming to the end of its time, he spared no effort in apologizing to the nation that they would be forever deprived of his wonderful and truly sincere show. It was so sad, he said, that it all had to end like this. The following day someone sent a letter to the national press which offered a different perspective. Never mind, Hughie, it said, be happy for the millions of people who can now watch TV on a Monday night safe in the knowledge that your odious

visage and irritating Canuck whine will never again cause them to make a desperate lunge for the "off" knob every time you appear.

All of which has hardly anything to do with Budgie, except that bass player Burke Shelley was telling this very story as I walked in. But in some ways you could see the same applying to them in reverse. Budgie are back, you might have thought, but so what? They've been having a high old time in Canada, neglecting the British fans who had brought them their success with albums

like "If I Were Britannia I'd Waive The Rules" and "Bandalier", and now they're back expecting gratitude!

Well, gratitude and great joy was what they got all right. Budgie, you see, aren't tax exiles. They simply aren't that rich and never have been. Let Burke explain.

"Because it's so big to do the States we thought we'd just park ourselves somewhere over there with our kids and wives, and we'd just do what we do in Cardiff — nip off to gigs in the States and come back. Originally we were just gonna just do it for four months, so we could get in a fair bit of touring in the States, covering as much ground as possible before we came back. I mean, if we'd done it from here we'd have had to pay freight charges every time we went across the Atlantic. This way it was so much easier."

Had they, I wondered, found the other side of the road very much more attractive than this side? Had it changed their attitudes in any way? Burke was hesitant about this one.

"There's a great flow of musicians in the States, going from one stage band to another, backing various people. It's like a whole sea of people, changing around like so much flotsam and jetsam. And to do that, to get the jobs, they have to be professional, inasmuch as they have to be able to play well. People seem to really work at

being musicians. They've got places to go and work. They've all got summer cottages, these Americans, stuck out in the woods somewhere!"

"... And you don't get criticised so much," added Steve, "as you do here. It's always been like that here though."

Budgie's brand of Welsh three-piece hard rock has always possessed that distinctive edge over the competition — mainly due to Burke's knack with melody. The band's new album "Impeckable" (groan) generally stays with the well-loved formula, though those in the know might detect a slight — very slight — sense of added relaxation behind the driving riff-powered tunes.

It was inevitable, really that they would find American and Canadian musicians generally using a wider variety of gear. Our transatlantic brothers, being so much richer than us, can afford the best gear, and consequently will use a Roland echo, for example, where most of us still have to make do with Copicats. Burke has picked up a Travis Bean bass which he found out there, and Steve, noticing that even the smaller bands have got a lot of equipment together, and that QE2-sized drum kits are a must, has purchased an enormous white Pearl outfit with nine or ten tomtoms and a couple of roto-toms.

Snobbery

Affluence is the norm in America, it seems. "It's not the fact that you've got a hi-fi, it's which one," Burke explained. "and usually you're quite smart if you can retort to someone who says they've got a particularly good one that you had that one previously, before you got *this* one. It's that sort of snobbery." But good old Britain (nearly said England) has consistently produced the best rock music.

"Well, hungry people always have the need to create food, y'know. And in our case we had to play music. And in every band's case they have to do whatever it is they're doing just to supply themselves with a roof and the bare necessities. The black musicians create huge chunks of musical styles, and that goes without saying. But the average white American band tends to be influenced by British bands who've picked up on black music. Their rock bands are a bit Zeppelin-ish. A lot of bands have singers that are total rip-offs of Zeppelin..."





Getting back to the gear, what about that Travis Bean? "I'm not using that on stage at the moment," said Burke. "I've been playin' it and gettin' the feel of it, and it's a spare in case I break a string or something. The old Precision is my guitar. I've recently had two amplifiers stolen — two Marshall 200 watt amplifiers, which they don't make any more. It took me a while to pick 'em up. So I realize I'll have to find another highly-rated amplifier, to suit my needs. Orange make a pretty good one — I want a valve amplifier of 200 watts or over — hefty, solid — one that can give a punch towards the top of the level, that point where you're

just over half and you start to pick up a bit of valve distortion."

We chewed the fat awhile about that one, until it was time to tune in to a radio interview the boys had done a couple of days ago. A&M's massive hi-fi system was mysteriously unable to produce much more than a cacophony of distortion and interference. Interspersed between the whistles and crackles of the airwaves was the sound of a three-piece powerhouse. Burke was tapping his foot.

"I do like boy-meets-girl stuff," he mused. "I'm a romantic. I like innuendo in the songs as well. I like that poster they put out to advertise us: Budgie Is Back — Hide Your Pussy ...





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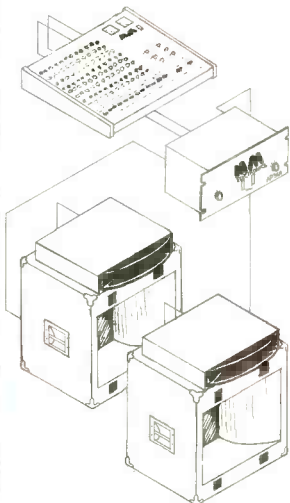


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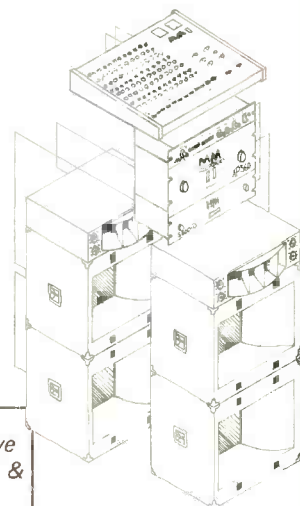
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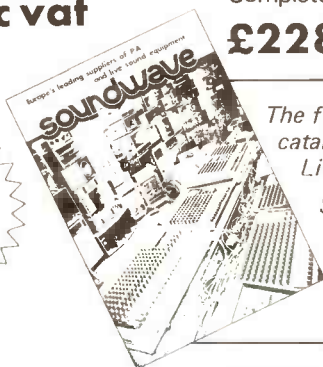
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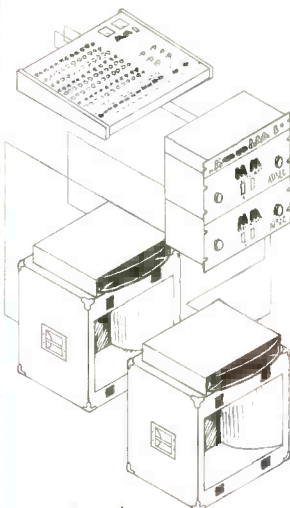


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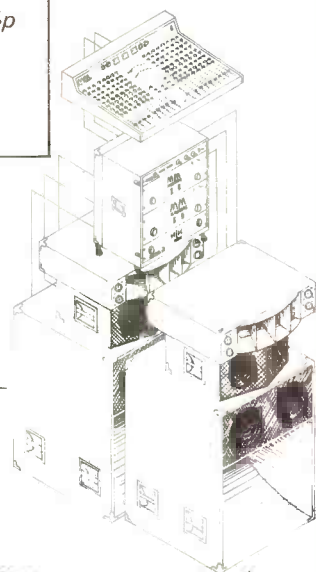
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It was the unexpected and altogether welcome sight of the 'Park' logo boldly blazoned across the front of a selection of amplifiers and speaker cabinets sitting on the Clearstone stand at the recent Frankfurt Fair that made CMI an obvious choice for one of our regular company spotlights. There's probably a whole new generation of Beat readers to whom the name 'Park' means nothing more than a large grassy patch with a number of trees, and a scattering of be-

bicycled, uniformed fun-spoilers keeping an eye on the litter-droppers, swan-feeders and skate-boarders.

However, there must be some of you who can remember Park amplification, a force to be reckoned with back in the good old heady days of the rule of the valve, and who may still be using them. We decided to call in on CMI and try and discover not only the reasons behind the re-introduction of this brand name, but also to unravel the Cleartone story and have a look

at the different products distributed from their new premises in Milton Keynes.

First problem, of course, was finding them! Milton Keynes, despite the planners' commendable attempts to the contrary, is a maze — albeit a logical, carefully laid out one! Dawson Road was easy enough to find, but number 7? Still, we did find them eventually and settled down with director Roger Heathfield to chat things over. First the CMI history.

"There's not really that much to tell," Roger began. "It started off about ten years ago in some very small premises in Birmingham. At that time we were attached to a local music company, Jones and Covall, and the company literally just wholesaled Park amplification. The way things developed was, in retrospect, a little haphazard." New lines were added all the time because the network that became established was capable of handling just about anything — for example, among the present 600 (yes, six hundred) product lines are such diverse pieces of gear as a 6-channel 100 watt mixer, drumsticks, effect pedals, castanets, and even a selection of bird calls and decoys! In other words, if it's in any way musical the chances are that somewhere in the enormous CMI catalogue you'll be able to find it.

"Park was the start of it all," Roger continued, "but after a short time we decided to go to Frankfurt and of course that's where the organisation began to snowball — we picked up

distribution deals for all sorts of things from pitch pipes to capos."

The decision to drop Park amplification was taken around the time the transistor amp suddenly accelerated out of its cosy, background position into the vogue deal of the moment and it became obvious that without the facilities to back the equipment is a really big way, Park would eventually retreat into total obscurity. Rather than allowing that to happen CMI decided to knock it on the head while it was still respected and well-known (perhaps with the conscious knowledge that one day it could be brought back?) It was at this time that CMI moved into the field of own-brand equipment. The first examples were a range of amplifiers imported from Japan but marketed under the CMI banner.

"That, naturally, pushed us out from under the wing of Jones & Cavall and into new premises again — this time with just a little more room," Roger continued. "It was shortly after the introduction of the CMI amps that we started looking around for some guitars to market as well because it seemed a logical step. It was then that the haphazard approach to expansion was halted and some firm idea of company philosophy emerged."

This philosophy centered around producing equipment for the semi-professional musician. At the time there was a mass of up-market up-priced equipment around with comparatively few organisations catering for the



Outside CMI ...



The offices ... and the goods entrance

serious semi-pro. It was easy to go to Woolworths, or stores like it, and pay only a few pounds for an extremely shoddy and cheap electric guitar, and just as easy to go to an established music shop and buy an extremely well-made and expensive guitar, but the mid-bracket where the musician was looking for quality without the prestige of one of the better-known names, and for modest cost without the normally associated 'cheapness' offered very little choice. Even the Ibanez's and Yamahas of the time hadn't acquired their present-day well-deserved images, and CMI moved into the market with a wide range of copies which provided excellent value for money without pretending to be anything other than a fine guitar for the amount asked.

The decision to aim at this market has obviously paid off. The CMI brands of amps and guitars sold extremely well — the guitars still sell well (we've reviewed a double neck in this issue and have been suitably impressed) but things changed once again on the amp side of things.

Roger: "It's almost turned full-circle for us now: in many ways I guess we could be accused of jumping on bandwagons — those of the valve versus transistor amps — but obviously it's good marketing policy. No company at all wants to get lumbered with a load of equipment — no matter how good it is — if nobody wants to buy it from them. There seems

to be a trend back to valves running parallel with these half valve, half transistor numbers, so we decided to bring back the Park name and quality."

It could be said that Park equipment falls a little outside the previously described company philosophy as it's rather more expensive than the old CMI gear, but it's also supposed to be. Park always had a name for reliability and quality and the newly re-introduced range continues that more up-market approach. Not all the amps under the Park banner are valves — a case of hedging bets no doubt — but a good proportion of them are.

An important factor in CMI's continuing success is the involvement of Jim Marshall (yes, he of Marshall fame) who has been on the board of directors for several years now. His knowledge of the amplifier market has obviously been critical to CMI's marketing policies.

The move from Birmingham — where Cleartone had at different times occupied a building with the local branch of the Musicians Union (no shortage of practice equipment for the members no doubt!) and then a converted church (!) — to Milton Keynes came about towards the end of last year; the final move was completed in January.

"Milton Keynes, despite the all too obvious environmental drawbacks, is an excellent location for any distribution-orientated company," Roger explained. "The M1 is literally five

minutes away, and road communications east and west are good as well. We're probably lucky to get in to the town relatively early on in its development, as we're bound to see the benefits before very long."

CMI's future is difficult to predict even now — though, perhaps, not as difficult as it must have been when the very first Park amplifier went out the original front door with its CMI cargo ticket on it. Because Cleartone are so heavily involved in all aspects of the musical instruments industry it's impossible to say exactly what they may be handling at any one point in the future; it's possible that the item(s) in question have yet to be manufactured!

"The future policy remains the same, though," Roger interjected. "To provide value for money for the semi-professional musician — it's as simple as that. Park cuts across this basic philosophy, not because it's not good value for money but solely because it's more expensive in its own market than the other products we distribute; that's something we'll have to get used to. We intend continuing the heavy promotion of CMI branded guitars, but always staying within the pre-set price boundaries we have made."

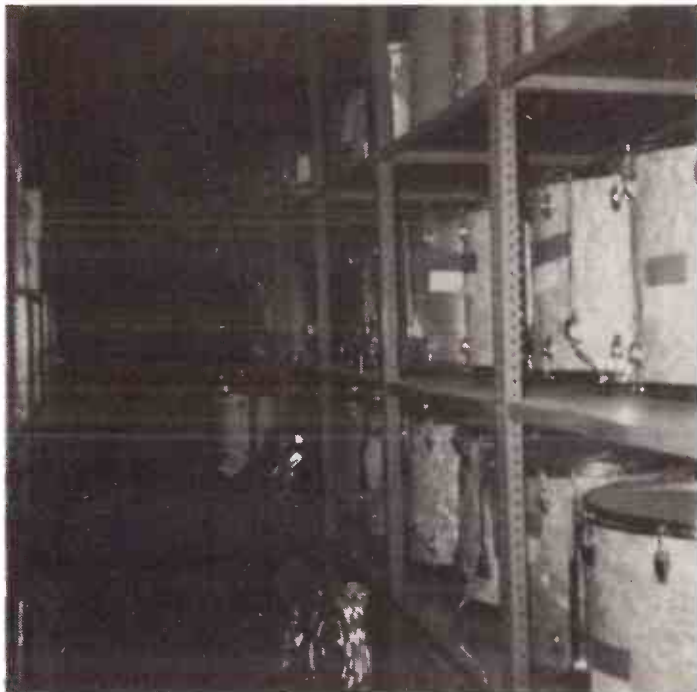
The boundaries encompass a number of brand-names which are probably quite familiar to a large number of Beat's readers — especially in acoustic guitars. CMI are responsible for the distribution of three well-known acoustic guitar brand names — their own, CMI, and Mountain

and Hashimoto. Picato strings for guitars, harps, violins, etc. are also distributed by Clear-tone. What else?

Try cymbals, guitar straps, capos, drum sticks, hotted necks, flageolets, slide whistles; metronomes, harmonica harnesses, music stands, guitar stands and trumpet pegs; machine heads, bass bridges, tailpieces, pick-ups and leads; phasers, fuzzes, graphic equalisers, headphones and microphones; mic stands, violin stands, wah-wahs, octave dividers, pitchpies, plectrums, fingerboard nuts, thumbpricks, toggle switches, bride pins, end pins, saddles and stools.

Dozen

So, that's a brief behind the scenes look at one of the country's largest and most versatile distribution companies. The range of equipment surprised us as much as it probably has you. CMI's policy of providing quality at a reasonable price has obviously paid off for them — and ultimately for you, the potential customer. It may sound like Cleartone are an enormous, neo-monopolistic organisation intent on pulling everything into their octopus-like grasp. Quite the contrary is true. There are only a dozen or so employees based at Milton Keynes because CMI know that the more staff they have, the more difficult it is to keep prices as they are. Monopolistic? Hardly, as there are several other extremely large distributors. Octopus-like grasp? Well, only around the wine-bottle at lunch!



Inside CMI ...



drums on display ...

and an old familiar name back again

It's impossible to become a rock guitarist without one.

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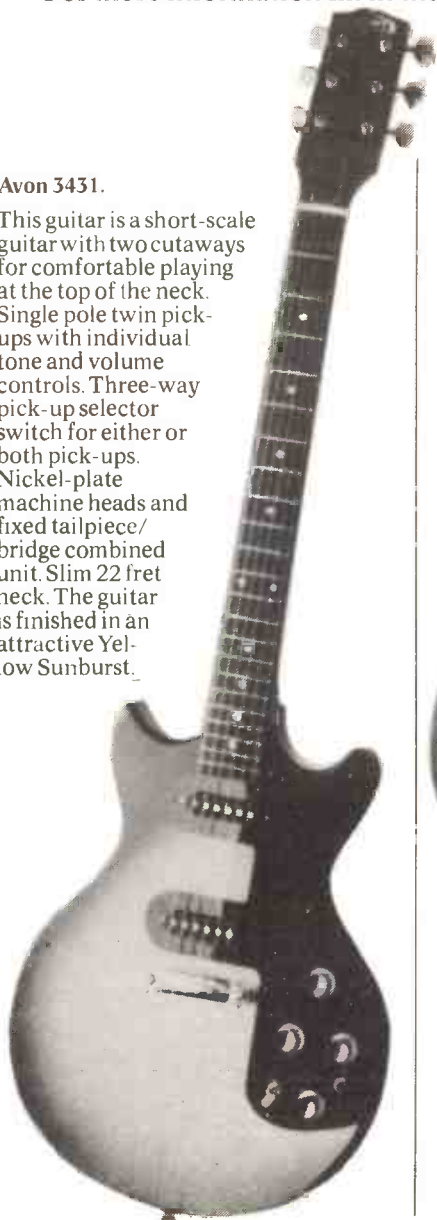
The talent we can't help with. The guitars we can. Because we have a range of solid bodied guitars that could do great things for you and your career. They're called Shaftesbury and Avon.

They're fast. They give a good clean sound. And because you're not a star yet, we've made sure not to overprice them.

For more information fill in the coupon.

Avon 3431.

This guitar is a short-scale guitar with two cutaways for comfortable playing at the top of the neck. Single pole twin pick-ups with individual tone and volume controls. Three-way pick-up selector switch for either or both pick-ups. Nickel-plate machine heads and fixed tailpiece/bridge combined unit. Slim 22 fret neck. The guitar is finished in an attractive Yellow Sunburst.



Shaftesbury 3399.

This is a double cutaway bass guitar with an ash body and maple type neck. It has two pickups and a damper on the tailpiece. The action is fully adjustable and the controls are: volume control, two-tone controls (one mid-range one treble) and a four position switch for channel changes between the pickups. It is supplied with a fitted case.

Avon 3430.

This guitar has a double cutaway allowing easy access to top frets. Two pick-ups of single pole type with individual tone and volume controls. Three-way pick-up selector switch for either or both pick-ups. Tulip style machine heads and fixed tailpiece/bridge combined unit. Slim neck with 22 wide frets. Finished in Cherry Red.



Dear Rose-Morris,
I'm not a star yet. But I will be. Send me the words on Shaftesbury and Avon guitars. Today.

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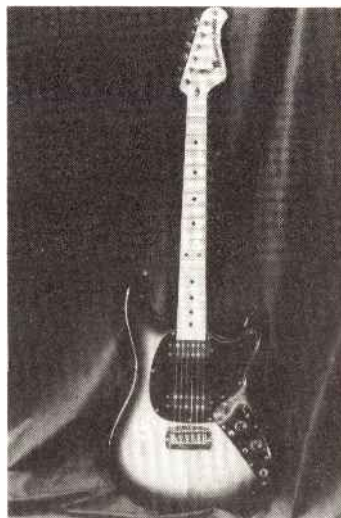
Rose-Morris & Co., 32-34 Gordon House Road, London NW5 1NE. Telephone: 01-267 5151.

INSTRUMENTAL NEWS

NEW GUITARS

A new guitar in the Hagstrom range appears this month, courtesy of Fletcher Coppock & Newman, the importers. The "Superswede" — a hand-built guitar — has a number of design features which are intended to improve its playing quality. There is a zero fret to enable greater tonal parity, and an isolated tailpiece for increased sustain. The two pick-ups offer a choice between humbucking and single-coil sounds. The Superswede will complement the already impressive Hagstrom range, and also the less expensive guitars available through F.C.N., the Satellite electrics, Lorenzo acoustics, Columbus electrics, and Kimbara guitars.

And there's more from another top manufacturer: Music Man have introduced a new guitar by the name of the Sabre. Roughly similar to the Stingray model in shape, it is however slightly smaller and lighter. The body is contoured, there is a new bridge assembly to increase sustain, and a tapered string post which forces the strings to lie flat against the head piece. A new truss rod design, using a flat rectangular configuration, makes a thinner neck possible without compromising on mechanical strength. The controls are as follows: 3-position selector, volume, treble toggle (!) and phase reversal toggle.



The new Sabre II

WARM SARM

A fire which broke out at London's Sarm Studios in March has caused them to close their doors for the first time since they first opened in 1973. Ironically, the main damage to the studio area was done by water rather than fire, though the tape library was completely unscathed. Sarm hope to re-open entirely refurbished and re-equipped this month.

CERWIN VEGARIES RESOLVED

Cerwin Vega products, which have been pretty thin on the ground here in recent years, will now be available again in Britain, following the appointment of C. E. Hammond & Co. as U.K. distributors.

Having begun about 20 years ago as one of the few companies who put their own loudspeakers in their own enclosures, Cerwin Vega have now numerous strings to their bow: domestic hi-fi, instrument amplification systems, stage monitor systems, disco speakers, high power stereo amplifiers, graphic equalizers, disco and PA mixers.

NEVE GO EAST

The Neve mixer company are making some remarkable progress in Eastern Europe, an area which they tactfully describe as "traditionally difficult to penetrate". Orders totalling over £180,000 have recently been won from the Rumanian TV organization in Bucharest for four 20-channel consoles, from Bulgarian Radio and TV in Plodiv for 24-, 12- and 10-channel machines, and from Poland for a 24-channel recording and mixdown console, and a 12-channel general purpose console.

This is not to imply, however, that the ever-hustling Neve sales force is idle in this country. They have gained an order worth over £75,000 to custom build a pair of 30-channel consoles for HTV in Bristol. Both will provide HTV with 16-track mixdown facilities: one for a brand new film and studio dubbing theatre, and the other into Studio 5 as part of a re-equipping programme there.

... AND MUSIC MAN ADD AMPS

In addition to the announcement of a new guitar (see above) Music Man tell us they will shortly be bringing in a brand new series of 1 x 12" combo amplifiers. The 112RP-65 is a single-channel model offering reverb, a phaser, two inputs, bass, treble and midrange controls as well as a bright switch and a deep switch. In addition there is a sensitivity con-

trol which, when used in conjunction with the volume control, allows for any degree of distortion desired.

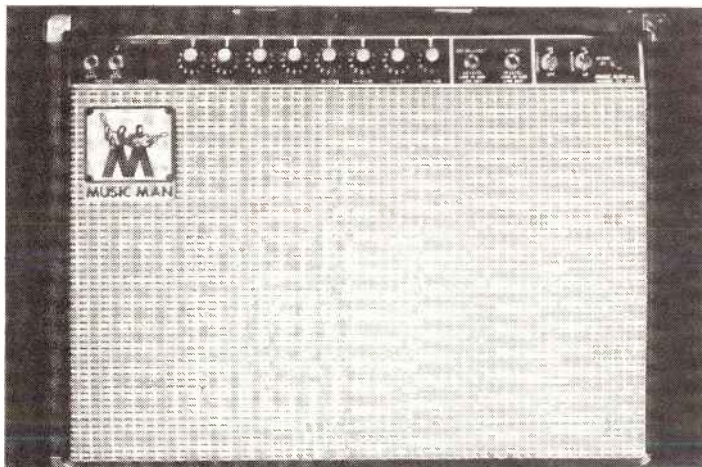
The most interesting feature of all four amplifiers is a pair of multi-function stereo line in-out jacks which are front-panel mounted. The first jack is low level and may be used to extract or inject a signal between the preamp and power amp circuitry. A variety of sound modif-

cation devices such as graphic equalizers, flangers or an additional phaser to provide bi-phasing may thus be inserted at this point. The second, high-level, jack may be used to drive another amplifier, and can also be used as a foot volume control and apparently has the advantage of eliminating noise when the pedal is in use, since the noise is attenuated along with the signal.

The amplifiers all have valves in the power section, the 112RP-65 delivering 65 watts r.m.s., as does the model 112RH-65 which is similar though lacking a phaser. The other two models, the 112RD-100 and 112RP-100 are conservatively rated at 100 watts r.m.s. They are all of the same dimensions — a nifty 18" high x 22 3/4" wide x 9" deep. The 100 watt versions come equipped with an Electro-Voice 12-L series speaker.

Strings & Things, the British distributor, don't know as yet when these amplifiers will be arriving in Blighty, but when they do, watch out for an early Instrument Review in Beat.

A familiar face in a new body.



SUMMERFIELDS PUT THE KESSEL ON

Summerfields of Gateshead are sponsoring a couple of important guitar classes this year. The first is to be held in conjunction with Chappells of London and takes the form of a one-day "clinic" by master jazz guitarist Joe Pass. This will be held on June 10th in Chappells'

own recording studio at 20 New Bond Street, London WC1. Tickets for this session are £5 each from Summerfields, Saltmeadows Road, Gateshead, NE8 3AJ.

For the sixth year in succession Summerfields are also running their four-day course

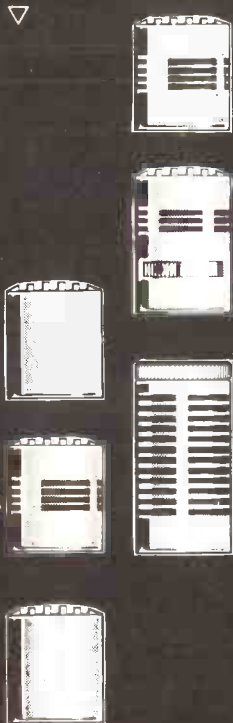
known as "The Effective Guitarist", presided over by Barney Kessel. The dates are October 26th-29th inclusive, and as usual the venue is the Imperial Hotel, Newcastle on Tyne. A free ten page booklet on the course is available on application to Summerfields.

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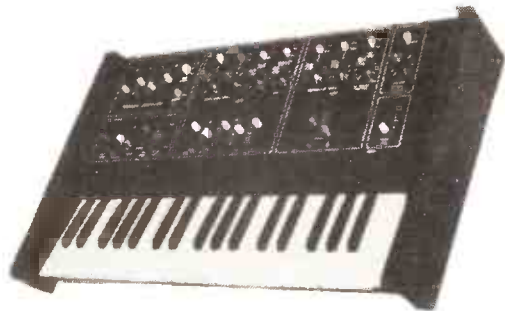
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SPEAKER SURVEY

CABINETS

Our speaker survey this month is split into two halves, one for the bits that make the noise (the drivers) and one for the boxes they go in (the cabinets). In some cases, manufacturers build both speakers and cabinets. For the purposes of this twin survey, rather than repeat ourselves, we have included them in either one or the other, but not both. O.K.? We kick off with the cabinets — reflex, horn-loaded, rear-loaded, top-loaded, front-loaded, side-loaded. . . .

AIRTHREY MUSIC

Airthrey manufacture a number of speaker cabinets and P.A. systems as well as giving a lot of advice as to how to assemble separates into a useable PA system. Airthrey are also the people to go to for all the nice little bits which are invariably the problem for D-I-Y men — i.e. cabinet cloth, plastic grilles (up to 8ft wide), cabinet cloth glue, corners, recess handles, castors, piping, etc, so it's worth a phone call or dropping a line to them at Towers Place, Causewayhead, Stirlingshire.

CARDIFF SOUND CENTRE

Cardiff Sound Centre, based obviously in Cardiff, handle a sound system especially designed for use in 'clubland'. The whole system incorporates a four channel 150 watt amplifier, a pre-amp mixer and compact, front-loaded speaker cabinets with full range frequency response featuring Fane 35 watt horns. The speakers are rated altogether at 80 watts each.

FUNKSHUN

Funkshun (manufacturers of the excellent valve amplifier reviewed in this month's Beat) make a range of speaker cabs to complement their other activities in their Northampton home. The cabs are constructed from a wood/vulcanised fibre laminate and further protected by fibre angle which is rivetted to all exposed edges.

There's a nice 2 x 9" ATC 250 watt pressurised enclosure containing two 9" ATC (a little obvious . . . Ed.) speakers rated at 125 watts each. Also in the tight Funkshun range are a 4 x 12" 260 and a 2 x 12" 130 watt pressurised enclosure. The cabs mirror the design spec of the amplifiers in that they are, for all intents and purposes, flight-cased.

HILL

Hill produce a large number of speaker units and enclosures. The B212 has twin base frequency cone drivers, direct radiating above 100Hz and folded horn assisted below that

figure, while the B112 is a single driver version of the 212 operating in the same fashion.

Units from Hill include the DF100, a high frequency compression driver on fibreglass dispersive flare fitted with clip-on protective cover, while the M109HF is a mid frequency cone driver on contoured play dispersive flare with built-in supertweeter.

EPICENTRUM

'Deceptively small' is an apt description of the Epicentrum 1000 watt 4-way stack. Four identical modules — 2 bass, 1 lower mid, 1 upper mid and top — are flight-cased and cost a reasonable £1200. Being truly modular means you can start with less and build up to a full rig. Epicentrum recommend the 500 watt system 4 with one bass and one top module at around £600 as being a good starting point, and add that they can help you out with all your P.A. problems (amps, mixers, custom flight casing, cabling, mics etc.). Epicentrum can be found on Boxted (020 636) 668.

MARSHALL

No speaker survey would be complete with a brief mention of Marshall equipment. The 2126 Supabass Bin is the basis of the Supabin series — all of which use the folded horn principle of speaker loading. The 2126 features a 15" 100 watt driver mounted in the tuned folded horn with an extra wide mouth to emphasise low frequencies. Celestion twin drive high frequency horns can be added to the 2126 — the 2127 Supahorns can be stacked atop the bin, and the wiring up is simplified by the use of integral crossovers and common jack sockets.

Alternatively, the 2120 Supabin has the Celestion twin drive horns built in to the bin enclosure itself, producing a very compact full frequency enclosure especially suitable for P.A. All information about Marshall products is available from Rose Morris at 32 Gordon House Road, London NW5, tel: 01-267 5151.

MARTIN AUDIO

Martin Audio, known for its horn-loaded 1 x 15 and 2 x 15 bass bins, has developed a 2 x 12 horn-loaded mid range which is currently being used by the Floyd, Who, Tasco, Supertramp and many other leading groups and hire companies (say Martin).

A new high frequency horn

continued on p 66

Phoenix amplification dealers



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

Ashford (Middx) Accent Music
Barnsley Kitchens
Bath Assembly Music
Bexhill-on-Sea Birds
Birmingham Yardleys
Blackpool Music Stores
Boacombe Eddie Moor's Music
Bradford Kitchens
Brentwood Soundwave
Bristol John Holmes
Bury St. Edmunds Albert Ballam
Canterbury Socodi
Carlisle Studio Music
Chester Dawsons

Coventry Sound Centre
Dudley Modern Music
Exeter Greenhagh Music
Fleet Kingfisher Music
Guildford Andertons
Hanley/Stoke-on-Trent Chatfields
Helaton Tottles Music Shop
Hereford Picton Music
Hove/Brighton Southern Music
Huddersfield Dandelion Disco
Hull Cornells

Ipswich Albert Ballam
Launceston Tottles Music Shop
Leeds Kitchens
Leicester Sound Pad
Lowestoft Morlings
Luton Luton Music Centre
Maldenhead The Sound House
Maldstone Sharon Studios
Manchester A. I. Music
Mansfield Carlbro Sound
Middlesborough Cleveland Music
Newcastle Rock City Music
Newton-le-Willows Newton Music
Northampton Alans Music Centre
Norwich Cookes Band Instruments
Oxford Taphouse & Sons
Portsmouth Courtney & Walker
Reading Rumbelows
Rochdale Shorrocks & Shorrock
Romford Soundwave
Salisbury Mitchell Music
Scarborough B. Dean
Sheffield Johnsons Soundaround
Southend Chris Stevens Music
Stockport Dawsons
Sunderland White Sound Equipment
Tunbridge Wells Sharons Music
Wallasey Rumbelows/Strothers
Warrington Dawsons
Wigan Dawsons
Winchester Whitwams

Scotland
Aberdeen Bruce Miller
Bathgate Music Box
Glasgow McCormacks Music

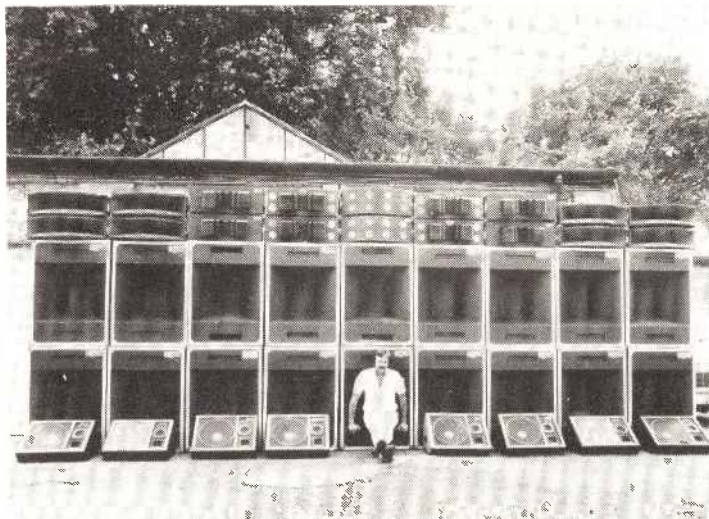
Nth. Ireland
Belfast Marcus Musical Instruments

Wales
Carmarthen Picton Music
Cardiff Sound Centre
Colwyn Bay Memphis Music
Merthyr Picton Music
Newport Sound Centre
Swansea Picton Music
Tredgar Sound Centre

Eire
Dublin McCulloch Piggott
Isle of Man Island Music Centre

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Dealers content with the same old gear won't explain Phoenix to you. It makes their lives complicated... that's why Phoenix dealers are specially selected — only top people can deal with top equipment. OK so Phoenix is a little more complex and you keep on finding new areas of sound and experience as you use it. After all who wants an amp that they can master in one session?

If you don't want to expand your style don't try Phoenix



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PHA 1

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SPEAKER SURVEY Cabinets

continued from p 64

suitable for use with Gauss, JBL and other drivers has also been very successful. By redesigning and manufacturing many of their own components they have been able, as with the new range of monitors, to raise efficiency and reduce costs.

MEGA

Mega have launched their new range of professional P.A. this year and the units are now available in the appointed dealers throughout the country. These units are a completely new design and offer particularly high performance from very compact units. There are four systems ranging from the FR29 — 300 watts RMS up to the B212 system. In this system the bass bin has two 12" flared bass units, the midrange has a unique fibre glass flare and a double loaded treble horn that delivers 106 dB at 1 metre for 1 watt output — a very efficient system particularly interesting for its defined, tight bass. Mega

use ATC speakers in most of their cabs and take pride in the fact that they're British!

ORANGE

Orange manufacture a comprehensive range of speaker cabinets, all easily identifiable by their bright orange covering. The 4 x 12 mini cabinet is a multi-purpose cab fully strutted from front to back and is available in 120 or 200 watt RMS models. The Orange Bouncer Bass Cabinet is a folded horn enclosure incorporating one 15" speaker. The drive unit is mounted backwards in a sealed, airtight enclosure so its full power is bounced off the rear of the acoustically tuned cabinet to give maximum forward power. Orange also produce a 2 x 12 Projector Column, and a 2 x 15" Reflector Cabinet for bass guitar.

RANDALL

Handled in this country now by J. T. Coppock, the Californian firm of Randall Instruments manufacture consistently praiseworthy amplifiers, mixers and speaker cabinets. Amongst those of particular interest are the RG 120-610 — a monster 6 x 10" closed back enclosure and the RMC 212 2 x 12" which comes with something

strangely named as "Whizzer" cones for high frequency reproduction and penetrating power.

The angled fronted RMC212 fasten together to form a solid cube for easy transportation — a nice extra touch. Randall also manufacture complete P.A. systems incorporating their own cabinets. The RSC6 columns are 56" tall, and feature 2 x 12" speakers (again with 'whizzer' cones) 2 x 10" P.A. speakers, and two piezo super horns.

SHURE

Renowned throughout the world's music business for their excellent range of microphones, Shure are also known for other important pieces of sound reproduction equipment — both mixers and speakers. The Shure SR102 and SR103 speaker columns were developed especially for use with high power amplifiers, and offer an exceptionally wide frequency response with very low distortion.

The SR112 and 116 are two newer speaker systems from Shure, and are recommended wherever there's a need for a small, wide-range speaker system — i.e., it's ideal for the smaller gig in clubs, pubs, churches(?) and similar auritoria.

Both models are only 15 3/4" high by 23 inches wide, and weigh in at only 40 pounds — could be that small really is beautiful!

SOUNDOUT

Soundout Laboratories down in Surbiton produce a wide range of speaker cabinets, a recent addition to which is the DL10 PA stack, a full range system capable of handling 200 watts RMS.

Designed with touring bands in mind, this rig dismantles into small, easily portable modules, yet when stacked produces an imposing and highly efficient full range enclosure.

YAMAHA

Yes, Yamaha make speaker cabinets as well as everything else the professional musician needs. Although their speaker systems are not that well known in Great Britain yet, they are incredibly popular in the U.S.A., so it's probably only a matter of time before we over here will be digging into our wallets for yet more Yamaha equipment! The S0112T is a high quality system incorporating one 12" and one 10" woofer developed by Yamaha themselves, combining with 4 tweeters.



Introducing SOUND SENSE from CMI

Featured here is just one of the new PARK reverb valve combo's, suited to both electric guitar and keyboard instruments, and available from CMI. For full details and brochure send a 10p stamp.

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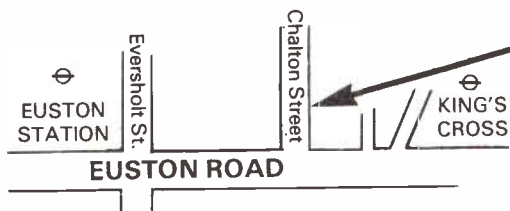


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SPEAKER SURVEY

DRIVERS

Part Two of our tour of the speaker world takes us through the ins and outs of the drivers that go inside the cabinets—namely cones, horns, lenses, woofers, tweeters and everything else through which noise may emanate.

ALTEC

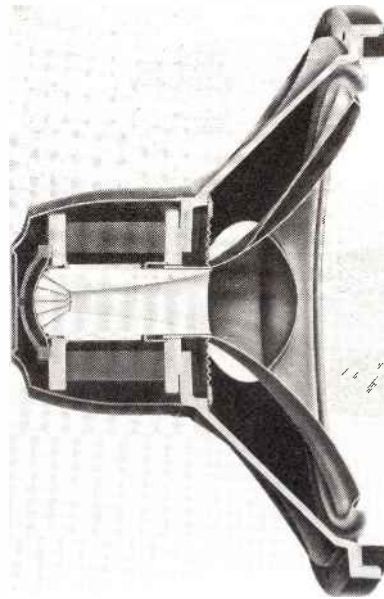
Handled here by Theatre Projects, Altec are big in the States for both chassis speakers and the enclosures they're mounted in. Altec are able to use Anaheim Stadium for their speaker testing — and if you can hear a speaker from the other end of a stadium like Anaheim you could hear it anywhere else!

The 1219B has an epoxy finished cabinet and features a bi-amplifier sub-set in the front grille, resulting in an efficiency of power transfer not possible in conventional systems — according to the company. Again, with a range of products so large coming from one company all we can do in the space allotted is to wet your appetites, and

hope you'll get in touch with Theatre Projects for yourselves.

CELESTION

Celestion are one of the best known and best respected manufacturers of speaker units in the world — their fame extending over into the hi-fi market where they have a firm reputation for accuracy and performance. Celestion speaker units can be found in some of the world's best cabinets. The range is phenomenal and we've only space here to point out a couple of units that may of more specific interest to Beat readers. The Powercel Range, incorporating three models, was specifically designed and developed for the reproduction



Tannoy loudspeaker utilising the dual concentric principle to provide an integrated sound source. The Tannoy system combines a precision built high frequency compression horn driver with a direct radiator bass unit, mounted concentrically on a single frame and magnet assembly.

and amplification of electronic music and P.A.

The Powercel 12, rated at 100 watts, is suitable for enclosures demanding a 12 inch unit, while the Powercel 15M gives the same rating but with a housing diameter of 15 inches. The 15 is rated at 125 watts and is the most powerful unit designed for use under more arduous conditions. Enclosed within a heavy-die cast aluminium housing of rigid design, the plasticized cambric-edged cone allows long periods of high power, low resonance without displaying fatigue effects. An aluminium dome is used to improve top response.

CETEC

Cetec Audio manufacture and distribute the Gauss range of professional loudspeakers which find their way into many a famous cabinet maker's workshops. Gauss Series 40 speakers are designed for bass guitar and organ applications and two of the series can be used as low frequency units in

sound reinforcement applications in front or rear loading horns or bass reflex enclosures. The Series 41 speakers are designed for lead, rhythm guitar and keyboards in stage monitors or columns, while the 31 series is intended for general purpose low frequency applications such as studio monitors.

Gauss Series 42 are horn loaded instrument loudspeakers, while the Series 4,000 horns have different applications: the 4075 Radial Horn is specifically recommended for sound reinforcement requiring wide coverage while maintaining medium to long throw capability and the 4140 is designed for critical near field applications where a clean, transparent sound character is necessary.

ELECTRO VOICE

Handled in the UK by Gulton Europe, Electro-Voice make a staggering number of speaker drive units, and are no small fish in the cabinet market either. More popular, perhaps, on the

MARCH COMPETITION RESULTS!

The outright winner of Beat's March competition is John Logan of Clydebank in Scotland. John plays bass, but chose a Hohner Pianet from his choice of Fender Strat, 5-drum Olympic outfit, Maine combo amp and pianet! This will be supplied by Free 'N' Easy Music, and is worth £350.

Runners-up Brian Dauncey of Blackwood in Gwent, Joe Caulfield of Hampstead, Richard Lamb of Palmers Green, London, and David Atkin of Sheffield each receive a Chappell acoustic guitar valued at between £50 and £63.

Well done, chaps, and watch out for yet another competition in the near future!

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The HH PL50 — with additional details.

continent than they are here at present, Electro-Voice are still best known in the UK for their excellent studio monitor range of speakers, the E-V Sentry.

The Sentry V all-purpose monitor can handle peaks up to 300 watts over a frequency range extending from 45 — 18,000Hz. The Eliminators are also popular units — the 15B bass speaker, for example, is coupled with a 55H z exponential front-loaded horn.

FANE

Lifetime guarantees don't come with every product in the world, now do they? Fane Acoustics, however, feel sufficiently confident about their drivers, so they're obviously happy about the way they perform. Fane manufacture nearly a quarter of a million units a year and have been in business for some 20 years now, so they know what they're doing. There are more than 60 basic models in the Fane range, extending right up to an 18" 300 watt base unit — aptly named the Crescendo Colossus, one of the 'Elite Range' which have enjoyed a high reputation for several years.

Fane speaker units are to be found inside many a famous cabinet and its worth unscrewing the back of your own, favourite Wondercab for a quick check. Senior staff at Fane are reported as being excited about a new 12" Crescendo model which they say produces startling sensitivity figures.

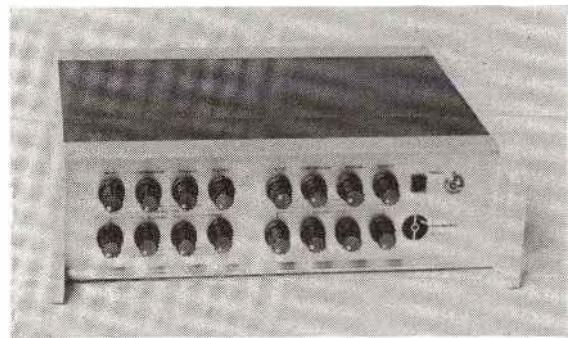
JBL

JBL's a name which is almost

synonymous with loudspeakers — especially in studios admittedly, but JBL produce a range of ultra-high quality units that find their way all over the music field. JBL low frequency horns are ideal for theatre or high power reinforcement applications. The flat panels are constructed of dense stock with double sheets of plywood on the curved surfaces. The baffle panel accepts 15 inch drivers, and is already fitted with 1/4 — 20 threaded T nuts to facilitate loudspeaker mounting as well as

continued over

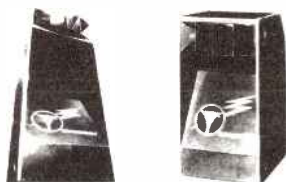
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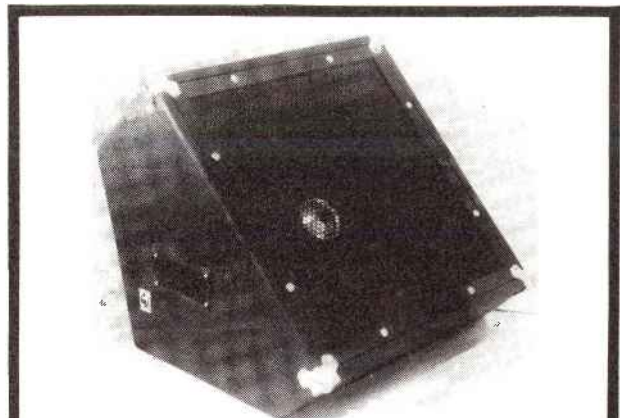
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Illustrated is the M112 monitor cabinet. It can be angled at either 30 or 45° to the performer. The speaker grill is of heavy nylon to avoid rattles. Construction is of top quality birch plywood, and the cabinet comes complete with all fittings including a cannon socket. The finish is scratch resistant vinyl stain.

M112 size 20 x 20 x 15" takes 1 x 12" speaker. Price £26.50. With McKenzie TC 1275 (75 watt dual concentric) £52.38. With ATC PA STD (150 watt) £96.66

M112H size 20 x 26 x 15" takes 1 x 12" + horn. Price empty £30.25. With McKenzie TC 1275 + Piezo horn £65.34. With ATC PA STD + 2 x Piezo direct radiators £117.18.

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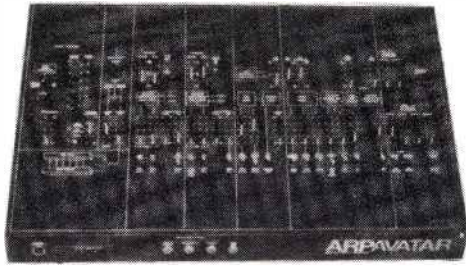
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SPEAKER SURVEY

push button input terminals.

JBL claim their K series loudspeakers deliver more sound per watt than any other musical instrument loudspeakers, and that's certainly a claim and a half! JBL speaker units definitely give a distinctive sound as anyone used to them will confirm, and they are well worth checking out.

McKENZIE

The C15 bass speaker is the most recent addition to the McKenzie range of high power drive units. It is built on a rigid aluminium die cast chassis, designed for front or rear mounting, and features a massive ceramic magnet system and three inch diameter high temperature voice coil. It is a suitable component of a bass bin, as a bass drive unit in multiple speaker systems or as a bass guitar and organ speaker.

Besides this, McKenzie manufacture a range of 12" 75 watt loudspeakers in their Forte Series, all with a voice coil

diameter of two inches. McKenzie are currently working to improve the specifications of the Forte models and to increase their power handling capacities, while more models on the same precision die cast chassis as the C15 will shortly be available.

R.C.F.

Covemain at Dunchurch Trading Estate, London Road, Dunchurch, Rugby are the UK distributors of the Radio Cine Forture (RCF to you) range of speaker units — and a large range it is, too. RCF would appear to be an ideal choice for any of you contemplating building your own speaker enclosures, offering quality at an affordable price.

RCF claim the life of the life of their speakers is "virtually unlimited" provided they are not subjected to violent mechanical shocks and that the quoted electrical characteristics are respected; in other words, wire it up right and don't it fifteen floors out the window and you're probably all right!

VITAVOX

Vitavox are firm believers in the old adage 'it's what's inside the box that matters.' Vitavox used to make speakers for cinemas in the 1930s and have created drivers for a whole host of dif-

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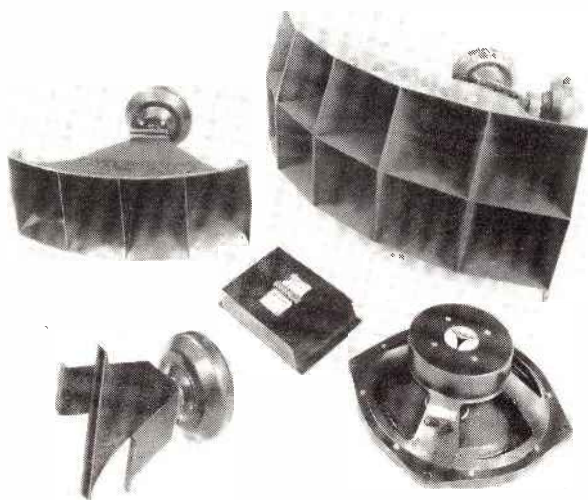
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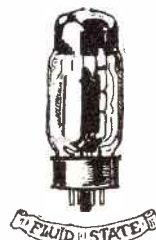
fering applications — from P.A. systems on battleships, and underground railway stations to fields more closely related to Beat's interests.

The latest range from Vitavox incorporates four units into one composite, or as separate entities from upgrading other systems (as Vitavox put it.) The range gives exceptional music quality of 100 watts power han-

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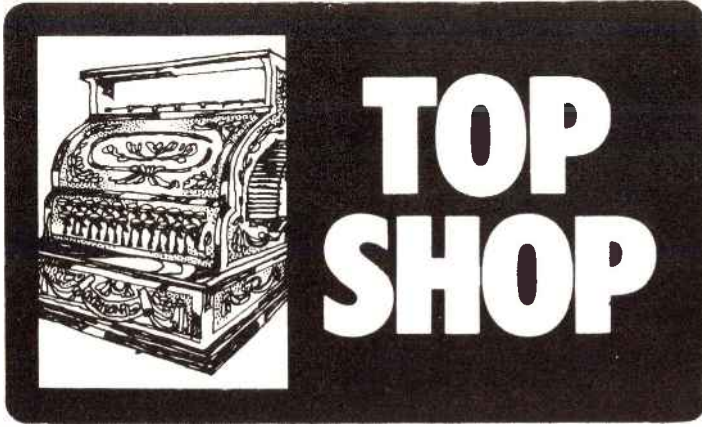
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MUSIC GROUND DONCASTER

Doncaster and Norwich have but one thing in common — a really good music shop! Last month's Top Shop nestled in the centre of Norwich with its magnificent cathedral and medieval buildings, while this month's hides amid the dark, satanic mills of Stainforth, a small town some five miles north of Doncaster itself. We're not snobs down here at Beat by any stretch of the imagination, but isn't it about time someone dropped several thousand tons of Persil on the place during the next thunderstorm?

Music Ground occupies an old Co-op depot in Station Road, Stainforth, and stands out from the surrounding buildings because it looks clean, efficient and purposeful — and the inside story is much the same. Equipment leaps at you from all sides when you go in, and it takes a bit of time for the eyes to adjust to the soft lighting in direct contrast to the drab appearance of the rest of the road. It also takes some time to realise that 90% of the equipment on display is the real, professional gear, and only a small section of the display area is inhabited by the cheaper end of the market.

Music Ground got off the ground (*Oh no! ... Ed*) only four years ago when its owner boss, accounts manager and keyboard demonstrator Rick Harrison finally decided there wasn't much more of a future in being a pro-musician. "I'd been playing bass and keyboards for years," Rick told us, "mostly in local bands, but also in some 'semi-name' bands as well, and couldn't really see much point in carrying on with it full time, so I

started off initially by selling HH gear from one of my father's shops — and the whole thing grew up from there."

The 'HH only' idea soon went out of the window and Rick set up a mile down the road from the present shop and moved only twelve months ago — still in Stainforth. Hadn't he considered moving from the village into the town centre?

"Yes, obviously we wondered whether it might be better to go into the town because there's hardly any passing trade here at all," he replied. "But the chance came to buy these premises, and I thought it would be better to grab them at the price they were asking and give myself tons of room, rather than be forced to lease some small place in Doncaster. It's worked anyway."

The fact that Rick still uses the other shop for drums, runs a very successful business, and is negotiating for premises in another town in the area is proof that his choice was right.

"I have to put down my success to price-cutting," he explained. "I know that's not the usual bullshit answer: it's more fashionable to point to service, back-up, stock, atmosphere and all the other things. We have all of that as well, but we got established in this area by being cheaper than anyone else — after all, price is probably the most important factor in everyone's mind when they decide to buy something. Even now I get casual phone calls simply asking the price of a piece of equipment, and I know that that guy will have been on the phone to several other music shops already — so I must try and be cheaper."

That may be Rick's answer, but there's a lot more to the story. Music Ground has several other things going very strongly for it. Firstly, as we said earlier, it's a shop for the serious musician. The vast majority of the equipment is definitely up-

market, with a lot of American and top-line Japanese gear in evidence; Secondly, the shop feels right because it's so excellently laid-out. Everything is on display, and there's a double in the stocks for any potential purchaser to get to grips with. Thirdly, the atmosphere is decidedly laid-back — almost to the horizontal! There's absolutely no hustling whatsoever to the point of you having to hustle them to sell you something; and fourthly the staff are all pro-musicians, so there's all the experience and help you're looking for.

A quick tour of the shops revealed that Rick's passion for serious equipment is reflected in the stock. "We're all musicians", he continued, "so we know what gear is good and what isn't. We do keep a very small selection of cheaper copy guitars and stuff like that, but we aim upwards all the time."

Music Ground are area stockists for, among others, Music Man, Bose, Yamaha, Fender, Gibson, Peavey, Carlsbro, Sonor and Hohner, and there's a selection of equipment from Orange, Ludwig, Gretsch, Rogers, Paiste, Zildjian, Tama, Ibanez, Rickenbacker, Marshall, Wem and a whole lot more, so it's obvious that there's brass up there in the north.

Apart from the comprehensive selection of new guitars (Gibson, Yamaha, Fender, Music Man and Ibanez all in evidence) Music Ground also stocks second hand guitars — good ones. Rick is a genuine guitar freak, a collector, a real axe enthusiast and he found in the early stages that a lot of people would come into the shop and spend hours looking at guitars before buying something else — so he reckoned there was an enthusiasts' market place to be filled. The result is an amazing selection of old Gibsons and Ephanones directly imported from the States. "I've got a guy out in America who literally tours the cities' pawn shops and music shops and picks out the guitars that I want. I suppose I'm importing 80 or so every month, wholesaling the ones I don't want, and keeping the best."

We spotted a lovely old Dobro guitar and brought Rick's attention to it — "That's a National," he explained, "made prior to 1928 when the company became Dobro. Adolf Rickenbacker made the metal triplate for it as he used to run a machine shop long before he ever thought about manufacturing guitars for himself." An

interesting anecdote, we thought, and indicative of Rick's comprehensive knowledge of guitars.

Amplification occupies the majority of the floor space in the large front portion of the shop — attractively laid out in size descending order. Music Ground tries to keep the full range from any chosen manufacturer, and therefore the need for space is at a premium. Keyboards fight for that premium space with the amps, and there was a good selection to choose from at the time of our visit — again all serious stuff including the compulsory Fender Rhodes, as well as synths from ARP and Yamaha, Logan string machines, Yamaha piano, and a number of other interesting items.

Backstage at Music Ground is another show area mainly occupied by drums — again, as we now expected, occupied by the up-market brands. Sharing this back area are a load of P.A. bins and outfits: Altogether a very satisfying sight. Naturally the bits and pieces — from capos to effects pedals and properly gauged and arranged plectra — are all systematically stored.

The staff, as we mentioned before, are old pro or ex-pro musos. Rick himself, despite his addiction to guitars, plays bass and keyboards; Gary handles drums; John and Keith handle amps and guitars, and there's a good back-up service on amps and keyboards. Guitar repairs aren't handled on the premises, although Rick reckoned he could find someone to fix just about everything!

Another extra at Music Ground is the possibility of receiving guitar lessons on the premises. A certain Pete Wiltschinsky, a qualified classical guitar tutor, who apparently is a mean rock guitarist as well, gives lessons in an upstairs room — mind you, you have to pay, but that's not so bad really, is it?

The music scene in the area is also healthy — despite outward appearances. Rick guessed there are 25 clubs within a five mile radius of the shop, and another 200 or so inside a thirty mile radius — and therefore there are a lot of local bands gigging round and round the circuit.

So, despite the shock horror appearance of the environment, Music Ground turned out to be a star music shop, aimed firmly at the pro who wants and knows good equipment. No bullshit, just a good atmosphere to buy in — provided you don't breathe the air in outside!

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CONTINENTAL STUDIO SPOTLIGHT

MOUNTAIN RECORDING STUDIO

MONTREUX, SWITZERLAND

During the comparatively short time that Beat has 'spotlighted' continental studios, one in particular has grown from ideas to reality and on to become arguably the best-known studio in the world: Mountain. It's difficult to believe that not even three years have passed since Mountain first opened its doors to the music

world, just in time for the 1975 Montreaux Jazz Festival. Mountain found itself in use virtually 24 hours a day during its first festival, recording and mixing the concerts and the many sessions that took place at the same time. "In fact," co-founder and co-director Alex Grob recalls, "when we played host to the Rolling Stones and

Deep Purple shortly afterwards, they seemed comparatively quiet and relaxing sessions!

But, back to the beginning. Mountain came about out of the many different ambitions of Alex and his co-director Anita Kerr, of the Anita Kerr singers. Alex (who also happens to be married to Anita) and his wife decided they no longer wished to live in America and as he is a Swiss national it seemed obvious to return home; but what to do there seemed to be the problem. Anita wanted a studio to record in, and Alex wanted an investment to ensure their collective futures, and so Mountain began to materialise. Montreux, because of its many links with the music world, seemed the obvious location and then there was always the last advantage — tax: Switzerland is a particularly friendly place for the money-laden stars of rock music!

The studio is in the new Casino building in Montreux — a beautiful town on the shores of Lake Geneva, only 45 minutes away from the airport. Mountains (what else!) soar above the town, and the atmosphere of the whole area is peaceful and relaxing — two of the most sought-after commodities in the super-star priority lists. Because Alex knew precisely the kind of clientele he wished to attract, he also knew that there was no way he could skimp on any part of the studio's design and equipment. The result, obviously, is superb.

For a start, it's one of Tom Hidley's best — he of Westlake Audio fame. The walls are natural stone in the control room, with sections of hardwood panelling; The ceiling is a combination of black panels and yet more wood panelling, while your feet sink into deep pile amber carpet; even the machinery has velvet curtains which really work! The air of opulence — and practicality — is mirrored in the studio itself: the floor is rough blue-grey slate, the walls panelled and natural stone, and with yet more velvet curtains, in addition to its active trap ceiling (more of which later).

The control room is immediately different to the majority of other studios' in the world — there's no window to the studio. All the communication that is necessary between musician and producer is managed through 7 TV-cameras and screens in the recording complex — one of which features fully automatic zoom, pan and light control!

Cue mixes

The next most obvious thing about the control room is the desk — a custom built 32 in/24 out Neve. The Neve has 16 master groups, completely provides symmetric quad monitoring, 4 rev. sends, 4 cue sends, and the possibility of using 4 different cue mixes. There are also 6 Neve compressor/limiters, group to group facility and the typically comprehensive EQ.

The desk is also linkable, via some 50 or so microphone lines, to the Casino concert hall via a custom built Mercury patching unit — this extra facility incidentally uses some 13 kilometres of microphone cable!

To go with the Neve console are two 24 track Studer master recorders, both of which can convert to 8 or 16 track as well. In addition there are two 2-track mastering machines and one four track as well — all Studer, and all fully equipped with the Dolby A Noise Reduction System.

So far, you'll agree, the money has not only been put to good use (especially nice to a see a British console in use at such a studio), it also hasn't been spared. Outboard equipment in the control room is similarly non-compromising. No less than 4 EMT gold foil echo plates are used as well as one EMT-digital echo system. Compressors (in addition to those provided with the desk) are Urei (2) and Kepex; there's a couple of EMT De-esser units and two Eventide flangers; monitoring in



Neve 32/24 and 2 Studer 24 tracks dominate Westlake-designed control room.

the control room is via four specially designed Westlake speakers (allowing stereo or quad monitoring) which were constructed to have a sympathetic sound to the acoustics of the room itself. So, the gear is obviously there — but what about the working end of the studio, as the musician might put it, the place that he's got to sweat in?

Active trap

The studio itself is particularly interesting because of the ceiling design. Known as an 'active trap' ceiling, the design gives an entirely different sound quality to various parts of the studio without the need for separation screens. The traps vary in their ability to absorb amounts of sound: for example, the ceiling above the drum podium is a virtual black hole, absorbing just about all the potentially reflectable sound; other areas for bass, keyboards, guitar and voices offer steadily less absorption. There's a Steinway piano available at no charge, while among the instruments owned by Mountain and available for hire are a Moog Series 12, Fender Rhodes 88, Clavinet, Hammond B3 (*Sigh... Ed.*), ARP String Ensemble, Harpsichord, Boogie Amp (*Sigh... Santana*), Ampeg bass amp, Gretsch Black Hawk drum kit, plus various percussion instruments — bongoes, congas, Tubular Bells, Marimbas, and a Glockenspiel!

Home

But, as indeed with all other studios, it's not just the equipment and technical wizardry that promotes one studio from a run of the mill to the upper echelons of the recording business. Mountain has a particular attraction for the wealthier British rock bands: money. This isn't to say that Mountain's sole attraction is the fact that it's situated in a convenient tax-saving country as we hope we've pointed out during this article, but it is significant that among the artists who have chosen to record there in the three years of its existence are the Rolling Stones, Led Zeppelin, Emerson Lake and Palmer, Bad Company, David Bowie and Yes. Switzerland is at least closer to home for these artists than the States.

But Mountain can offer a great deal more: for a start Switzerland is one of the most beautiful countries in Europe, and for sensitive artists a breath of 'mountain' air seems to work



Above: part of the studio in mid-session. Below: the large Casino hall can accommodate up to 250 musicians.

wonders. Montreux is both a holiday resort and home of possibly the most vibrant and exciting music event regularly held, and the spin offs from this musical activity have resulted in a large number of first-class pro session players living in the district — an important consideration for any recording artist. And while Mountain itself does not offer accommodation, it operates a sub-company specialising in meeting the needs of the studios' clients. Hotel reservations, chalet rentals and car hire can all be arranged, as well as a whole list of more personal services right down to the organisation of skiing trips and excursions into the Alps. The Casino building, in which Mountain live on the first floor, boasts one of the best restaurants in the area, as well as several other bars and clubs, while room service from refreshments to full-blown meals are available in the studio during the artists' working hours. In other words, it's all there!

Exchange

Now, you're thinking, there must be a catch somewhere — and there is, and obviously it's money. Mountain, at current exchange rates, costs just over £85 per hour: the daily rate is nearly £1,150, the weekly over £8,000 and the monthly rate in the order of £32,000. These figures take Mountain out of the grasps of most of us would-be recording artists but obviously



there is always a price to pay and Mountain would successfully argue that if you want the best then you've got to pay for it. Their previously mentioned list of artists would seem to confirm this! On the other hand though, there are names on the same list which wouldn't normally spring to mind as being in the top end of the money-spinning stars: artists like Ralph McTell, Bert Jansch and John Martyn; Gordon Lightfoot and Julie Felix; Larry Coryell and the Chieftans: from the jazz world come Dizzy Gillespie, Count Basie, Dave Brubeck and Oscar Peterson: jazz-rock provides Billy Cobham and Weather Report. So, unlike many of the top studios which seem to carve themselves a reputation for a certain kind of contemporary

music, Mountain specialise in all kinds, from folk to synthetic background and it is this ability to provide a recording atmosphere to suit all kinds which is probably the key to their success.

In all then, Mountain is a studio which emerges above the level of mundane superlatives used to describe it; it's a uniquely successful recording studio with not only the electronic wizardry and recording atmosphere necessary to continue the success, but also the care for and attention to the individual needs of its clients. Beat wishes them continued success, and we hope Mountain will continue to produce records of the quality we've come to expect from them for a good many years to come.

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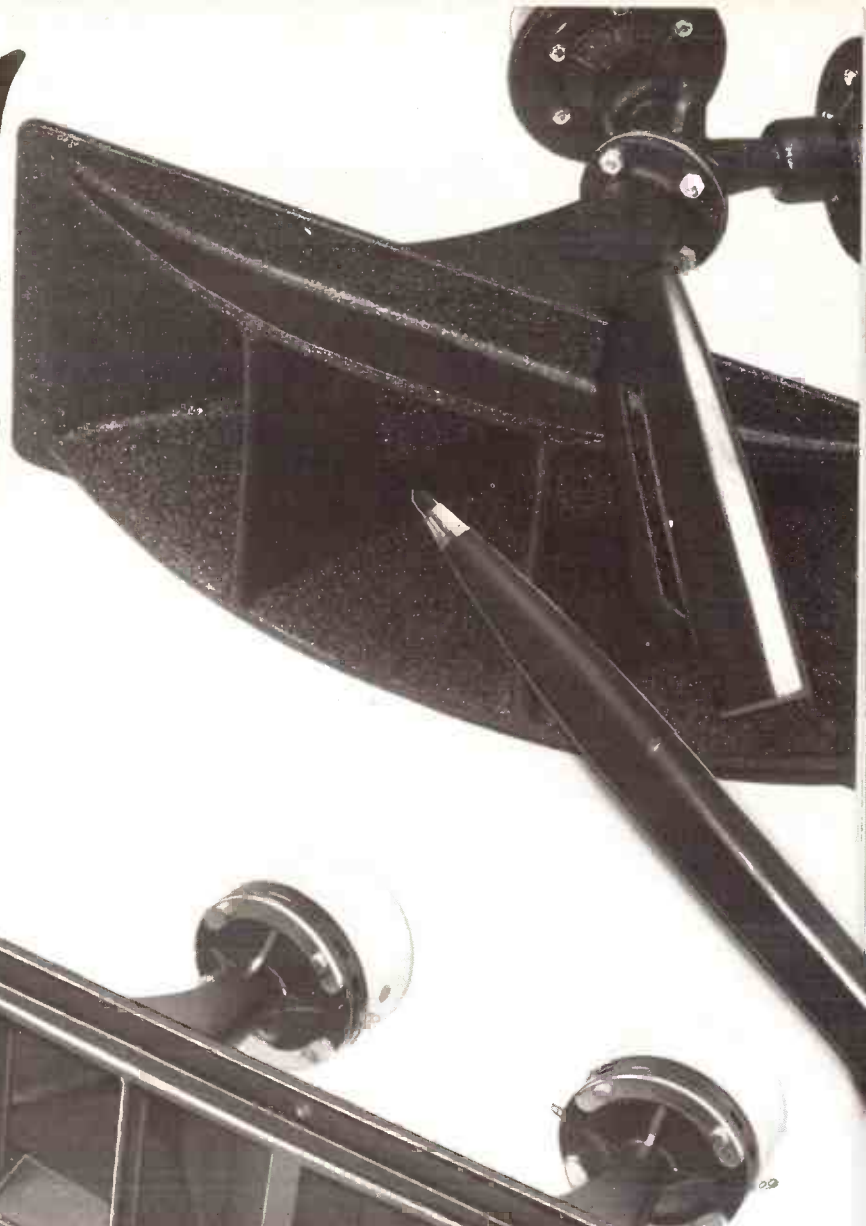
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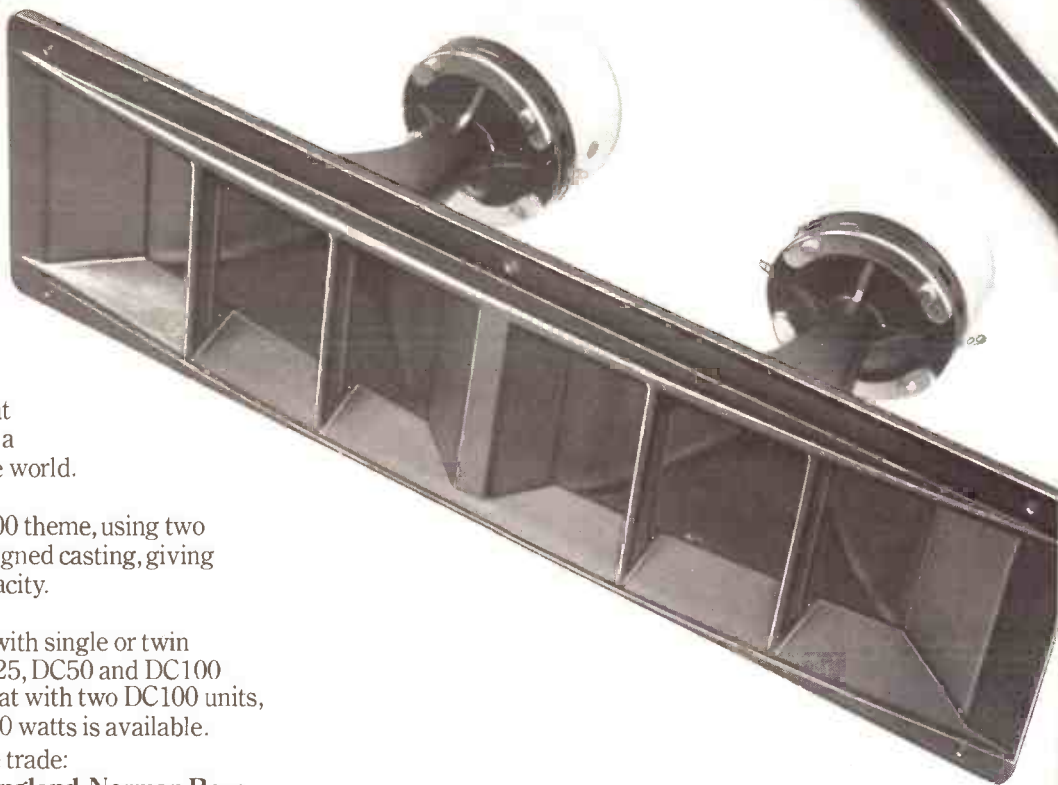
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| 2852 Folk guitar | 28-50 |
| 2853 Jumbo guitar | 43-95 |
| 2854 Classic guitar | 23-95 |
| 2855 Small size Classic | |
| guitar | 19-95 |
| ANGELICA MANDOLIN | |
| 584 Flat-back Model | 12-95 |

CBS/ARBITER (EX VAT)

| | |
|----------------------|--------|
| FENDER | |
| Electrics: | |
| Jazzmaster | 374-89 |
| Jaguar | 367-40 |
| Stratocaster w trem | 323-25 |
| Stratocaster L/H w. | |
| trem. | 364-90 |
| Stratocaster m/neck | |
| w. trem. | 349-91 |
| Stratocaster L/H m/ | |
| neck w. trem. | 391-56 |
| Stratocaster | 291-59 |
| Stratocaster L/H | 331-58 |
| Stratocaster m/neck. | 316-59 |

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|------------------------|--------|
| Stratocaster m/neck | |
| L/H. | 358-24 |
| Telecaster d/l. | 346-58 |
| Telecaster d/l L/H. | 379-91 |
| Telecaster Custom | 283-26 |
| Telecaster Custom | |
| L/H. | 316-59 |
| Telecaster Custom | |
| m/neck | 309-92 |
| Telecaster Custom | |
| L/H m/neck. | 341-57 |
| Telecaster Std | 258-26 |
| Telecaster Std L/H. | 279-93 |
| Telecaster Std m/ | |
| neck | 283-26 |
| Telecaster Std L/H | |
| m/neck. | 306-59 |
| Bronco | 179-96 |
| Musimaster | 139-97 |
| Mustang | 191-61 |
| Mustang L/H. | 206-62 |
| Mustang m/neck | 216-61 |
| Mustang L/H m/neck | 231-60 |
| Semi-acoustics: | |
| Telecaster Thinline. | 338-24 |
| Telecaster Thinline | |
| L/H. | 366-58 |
| Starcaster + case. | 496-54 |
| Basses: | |
| Jazz | 324-91 |
| Jazz m/neck. | 349-91 |
| Jazz L/H. | 356-58 |
| Jazz L/H m/neck. | 383-24 |
| Telecaster | 276-60 |
| Precision | 269-93 |
| Precision narrow | |
| neck | 279-93 |
| Precision fretless. | 269-93 |
| Precision m/neck. | 294-92 |
| Precision narrow m/ | |
| neck | 306-59 |
| Precision L/H. | 291-59 |
| Precision L/H m/ | |
| neck | 316-59 |
| Precision fretless L/H | 291-59 |
| Precision L/H m/ | |
| neck | 316-59 |
| Mustang | 206-61 |
| Musimaster | 124-96 |
| Acoustics | |
| F.C. 102 | 40-06 |
| F.C. 10 | 44-33 |
| F.C. 20 | 55-41 |
| F.C. 30 | 66-50 |
| F.C. 40 | 73-32 |
| F 15 | 51-45 |
| F 25 | 56-27 |
| F 35 | 63-09 |
| F 45 | 64-80 |
| F 55 12-string | 78-43 |
| F 65 | 78-43 |
| F 75 | 98-90 |
| F 85 | 129-58 |
| F 95 | 165-39 |
| F 80 | 100-60 |
| F 115 | 242-11 |

CHAPPELL

| | |
|------------------------|--------|
| Classical: | |
| C.100 | 36-00 |
| C.101 | 43-00 |
| C.102 | 49-00 |
| C.103 | 59-10 |
| C.104 | 65-00 |
| Steel strung: | |
| C.200 | 49-50 |
| C.201 | 63-00 |
| C.202 | 43-00 |
| C.203 | 54-00 |
| Bolin Handmade: | |
| C.10 | 180-00 |
| B.11 | 150-00 |
| B.12 | 120-00 |

CLEARTONE

| | |
|----------------------|-------|
| MELODY | |
| 1200 12/s Folk | 34-86 |
| 1250 12/s Folk Elec. | 43-72 |

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|------------------|--------|
| 500 Folk | 30-81 |
| 525 Folk Elec. | 38-10 |
| 325 Folk | 13-00 |
| 460 Classic | 29-95 |
| 450 | 21-82 |
| 350 | 15-34 |
| 600 | 34-48 |
| 1300 | 39-38 |
| MIAMI | |
| FTI Elec. | 25-36 |
| FT2 Elec | 29-93 |
| FTI Bass | 32-64 |
| TANTARRA | |
| 4195 Classic | 18-28 |
| GUYATONE | |
| HG91 Steel | 20-66 |
| HG300 Steel | 55-52 |
| HG188C Steel | 85-72 |
| KLIRA | |
| Westbury Jumbo | 64-79 |
| 310 Electric | 64-79 |
| 360 Bass | 68-20 |
| Blue Hill 6 | 37-16 |
| Blue Hill 12 | 62-17 |
| SM9 Solid | 80-13 |
| SM9 Solid | 90-58 |
| Westside | 113-81 |
| SM19 Bass | 97-18 |
| 355 Bass | 75-87 |
| 149 Classic | 27-62 |
| C.M.I. | |
| CM1 Custom VI | 109-96 |
| SM1 Custom IV | 122-76 |
| CM1 Salisbury | 109-96 |
| G225 | 45-66 |
| SG10B | 44-52 |
| ST300 | 67-49 |
| HASHIMOTO | |
| G100 | 38-73 |
| G130 | 44-18 |
| G160 | 51-42 |
| G200 | 57-79 |
| G250 | 68-68 |

J. T. COPPOCK

| | |
|-----------------------|--------|
| ANTORIA | |
| 2335 Big Jack S.Ac. | |
| Sunburst | 173-00 |
| 2355M Big John S.Ac. | |
| Maple | 190-00 |
| 2357 Mt. Scrad Violin | |
| Bs. | 88-00 |
| 2350 Memphis | |
| Custom | 136-00 |
| 2350 Memphis std. | 132-00 |
| 2350L Memphis std | |
| /h. | 144-00 |
| 2351 Memphis d/l. | 136-00 |
| 2351DX Memphis d/l | 148-00 |
| 2351 Memphis Ori- | |
| ginal | 141-00 |
| 2342IV Memphis | 170-00 |
| 2341 Memphis ctm | |
| d/l. | 154-00 |
| 2343 Memphis jun. | 159-00 |
| 2337DX Memphis jun | |
| d/l. | 173-00 |
| 2350 Memphis white. | 144-00 |
| 2405 Custom 74. | 208-00 |
| 2451 Memphis Oldie. | 190-00 |
| 2350B Memphis bs. | 143-00 |
| 2660 Memphis Vine. | 150-00 |
| 2438 Memphis Spl. | 157-00 |
| 2351CH Memphis | |
| Cherry. | 136-00 |
| 2675 Custom 76. | 430-00 |
| 2354 Woodstock. | 133-00 |
| 2354S Woodstock std | 127-00 |
| 2345SL Left-Hand. | 135-00 |
| 2377 Woodstock pro | 141-00 |
| 2383 Woodstock ctm | 151-00 |
| 2338 Woodstock std. | 106-00 |
| 2347 Woodstock jun. | 128-00 |
| 2394 Woodstock nat. | 142-00 |
| 2345 Woodstock | |
| white. | 240-00 |
| 2354B Woodstock bs. | 130-00 |
| 2354LB Woodstock | |
| long bs. | 140-00 |
| 2352 Clipper | 92-00 |

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|------------------------|--------|
| 2352M Clipper d/l. | 108-00 |
| 2352 Custom. | 121-00 |
| 2353LDX Clipper | |
| long bs black | 106-00 |
| 2368 Clipper Fireball | 122-00 |
| 2365B Dixie bs. | 138-00 |
| 2365BL Dixie bs/h. | 145-00 |
| 2366B Marksman. | 132-00 |
| 2366FLB Fretless bs. | 132-00 |
| 2375 Rocketman | |
| Maple fb. | 144-00 |
| 2375VW Rocketman | |
| White. | 152-00 |
| 2375L Sunburst l/h. | 140-00 |
| HG188C Steel | 85-72 |
| 2375N Rocketman | |
| Natural. | 155-00 |
| 2375S Ash. | 182-00 |
| 2375B Rocketman | |
| black | 143-00 |
| 2655ZB Rocketman | |
| Zebra | 186-00 |
| 2656ZB Zebra bs. | 188-00 |
| 2375VW Twin Gemini | |
| 6/12. | 250-00 |
| 2407 Twin Gemini | |
| 6/4. | 260-00 |
| 2376 Dixie Fireball bs | 156-00 |
| 2386 Memphis ctm | |
| d/l. | 154-00 |
| 2386L Left-Hand | |
| 2384 Clipper Ash. | 150-00 |
| 2385 Clipper Ash bs. | 171-00 |
| 2370 Semi-Ac Id. | 139-00 |
| 2371 Semi-Ac bs. | 141-00 |
| 2374 Semi-Ac Id. | 154-00 |
| 2395 Semi-Ac nat. | 132-00 |
| 2409B bs. | 160-00 |
| 2409BV bs. | 167-00 |
| 2387 Custom Vulcan. | 198-00 |
| 2387CU Vulcan bs. | 210-00 |
| 2348 Phoenix | 207-00 |
| 2617S Artist nat. | 231-00 |
| 2459 Venturer | 222-00 |
| 2469 Vulcan II. | 223-00 |
| 2683 Solid special. | 232-00 |

ANTORIA WESTERN

| | |
|----------------------|--------|
| FOLK | |
| 698E Gt. Western | |
| elec. | 104-50 |
| 684E Super Electric. | 121-00 |
| 698 Gt. Western jbo. | 120-00 |
| 698M Gt. Western | |
| maple | 137-00 |
| 698BK Gt. Western | |
| Black. | 120-00 |
| 693 Gentleman Jim | |
| d/l. | 107-00 |
| 684/12 Super Jumbo. | 104-00 |
| 684BLK Black. | 97-00 |
| 683 Super Jumbo. | 85-00 |
| 684/6L Left-Hand | 97-00 |
| 628/12 Californian | |
| jumbo. | 86-00 |
| 628 Californian jbo. | 78-00 |
| 62 Bronco fk. | 44-00 |
| 627/12 Bronco jbo. | 71-00 |
| 627L Left-Hand. | 72-00 |
| 642 Folk. | 144-00 |
| 670 12 str. | 133-00 |
| 699 Blonde. | 116-00 |
| 697 Tennessee 6. | 125-00 |
| 695 Nashville 6. | 92-00 |
| 758 Gt. Western | |
| Artiste jumbo. | 100-00 |
| 670. | 124-00 |
| 952 Antoria Vintage | |
| jbo. | 82-00 |
| 684/6 Super Nash- | |
| ville. | 94-00 |
| CIMAR | |
| 1904 Black 2pu. | 83-00 |
| 1904S Sunburst 2pu. | 82-00 |
| 1908 Bass 2pu. | 85-00 |
| 1940 Sunburst 3pu. | 91-00 |
| 1940W White 3pu. | 91-00 |
| 1940 Ash 3pu. | 96-00 |
| 1941 Cherry Jun 1pu. | 75-00 |
| 1942 Walnut 2pu. | 75-00 |
| 1944 Walnut 2pu. | 82-00 |
| 1949 Stereo bs 2pu. | 159-00 |
| 1950 White | 113-00 |

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|--------------------------|--------|
| 1951 Cherry | 112-00 |
| 1952 Bass | 109-00 |
| ANTORIA CLASSICAL | |
| 2855 | 58-00 |
| 2841 | 51-00 |
| 2840 | 49-00 |
| 2839 | 42-50 |
| TAMA GUITARS | |
| 3563 Western | 299-00 |
| 3568 | 239-00 |
| 3560S | 225-00 |
| 3558S | 218-00 |
| 3561S | 212-00 |
| 3566 | 198-00 |
| 3565 | 185-00 |
| 3555S | 157-00 |
| 3557/12 | 214-00 |
| 3560/12 | 236-00 |
| 3550S Classical. | 163-00 |
| 3551 Classical. | 230-00 |
| 3570 | 202-00 |
| DOBRO GUITARS | |
| 1000 | 800-00 |
| 36 | 285-00 |
| 33D | 250-00 |
| 33HS | 250-00 |
| 605S | 205-00 |
| 605 | 205-00 |
| Dobro Mandolin | 200-00 |
| HAWAIIAN | |
| 2390 Guitar only | 38-50 |
| 2391 Outfit. | 117-00 |

FLETCHER, COPPOCK & NEWMAN

| | |
|-------------------------|--------|
| HAGSTROM | |
| 0110/J Swede, Nat. | 325-00 |
| 0111/M Swede, Blk | 325-00 |
| 0112/P Swede, Chry | 325-00 |
| 0136/L Swede, White | 325-00 |
| 0127/J Swede, Bs, Nat | 350-00 |
| 0128/M Swede, Bs, Blk | 350-00 |
| 0129/P Swede, Bs, Chy | 350-00 |
| 0113/S Scandi, Nat | 299-00 |
| 0114/V Scandi, S'brst | 299-00 |
| 0115/Y Scandbass, Sbrt | 325-00 |
| 0116/B Scandbass, Nat. | 325-00 |
| 0126/G Scandbass, Chy | 325-00 |
| 0137/O Scandbass, Fret- | |
| less Natural. | 325-00 |
| 0138/R Scandbass, Fret- | |
| less Cherry | 325-00 |
| 0121/R Special, S'brst | 225-00 |
| 0122/U Special, Chry | 225-00 |
| 0118/H Viking, S'brst | 285-00 |
| 0119/K Viking, Chry | 285-00 |
| 0120/O Viking, Nat. | 285-00 |
| 0131/W Viking, Bub- | |

G.M.S.

PICATO STRINGS (sets)
 ES77 elec. 2-51
 UL77 Rock & Roll 2-69
 XL77 Super light 2-51
 77 light 2-69
 P750 med gauge, elec. 2-99
 735L Bass, round wnd. 6-95
 736L Bass, nylon wnd 6-95
 738L Bass, flat wnd 6-95
 76 "Gold", Classic 2-07
WESTERNER
 600. 2-39
 660. 2-39
 612. 4-07

GUILD (EX VAT)

AA Artist Award. 1070-94
 X-500 S-Ac 2 p/u. 749-64
 X-175 S-Ac 2 p/u. 517-61
 CE-100D S-Ac 2 p/u. 446-21
 SF-6 Starfire Six. 671-12
 SF-4 Starfire Four. 410-52
 SFB-2 Starfire Two Bs 374-85
 S300 Solid 2 p/u. 310-57
 S100-S Standard Solid 2 p/u. 310-57
 S100SC Hand-carved 353-43
 S-90 Scld Double p/u. 235-62
 S-50 Solid 1 p/u. 185-63
 M-75CS Solid 2 p/u 1 c/away. 392-66
 M75GS Gold hardware. 424-82
 M-80CS Solid 2 p/u 2 c/away. 399-81
 B307 Long scale. 314-15
 B301 As above 1 p/u. 257-04
 JSB2C. 299-88
 JSB2C Carved. 342-71

Acoustic:

D55-NT TV Rosewood Dreadnought. 546-58
 D50-NT Bluegrass Special Rose Dreadnought. 449-47
 D44MBL Bluegrass Jubilee Maple Dreadnought. 417-09
 G-41NT Jumbo 17" Body D/nuoght. 413-51
 G875NT 3/4 Size 15" Body D/nuoght. 377-56
 G-37BL Arched Back Maple D/nuoght. 348-78
 D-40NT Bluegrass Jubilee Mahog. D/nuoght. 348-78
 D-35NT Bluegrass D/nuoght Nat. 302-05
 D55SB Spruce. 546-58
 D44MNT Nat. 417-09
 D40SB Spruce. 348-78
 D40CNT Cutaway. 399-16
 D-40C Nc Florentine Cutaway. 399-16
 D-25M Bluegrass Mahogany D/nuoght. 258-90
Jumbo & Folk Acoustic:
 F-50RNT Navarre Rosewood 17". 683-16
 F-50SB Navarre Maple 17" Jbo. S/burst. 546-58
 F-40BL Bluegrass 16" Folk. 395-50
 F-30NT Aragon 15 1/2 Folk Nat. 266-09
 F-30SB Aragon 15 1/2 Folk, S/burst. 266-09
 F30 RNT Smaller. 485-43
 F-20NT Troubadour 13 1/2 Folk. Nat. 212-16
 F50BL Blonde. 546-58
 F40NT Spruce Mahog 395-50
 F30RNT Small 485-43
 B50NT Acoustic bs. 539-35
Twelve-String:
 F-512NT Custom Rosewood 17" Jbo. 715-56
 F-41BL Custom Flamed Maple 17" Jbo. 643-64
 F-212XLNT Extra Large Mah g 17" Jbo. 471-06
 F212CNT Cutaway. 456-68
 F-212NT Mahogany 16" Folk. 402-71
 F-112NT Standard 15 1/2 Folk. 312-82
 G-312NT Rosewood 16" D/nuoght. 485-43
 G-212NT Mahogany 16" D/nuoght. 402-71
Acoustic Bass:
 B50NT Acoustic Bass. 539-35

Classic:
 MK5 Rosewood. 593-28
 MK4 Padouk. 355-99
 MK3 Mahogany. 269-67
 MK2 Mahogany. 212-16

HOHNER

MORIDAIRA
 842 Classic. 57-95
 845 Classic. 70-45
 843 Classic. 59-85
 846 Classic. 83-05
 847 Jumbo. 77-25
 848 Jumbo. 98-70
 850 Western. 121-10
 855/F301 Folk. 72-65
 856/F303 Folk. 82-10
 851/VV613 Western. T.B.A
 852/VVE1030 Jumbo with pick-up 104-58
 B704 12 str. 127-40
 B702 12 str. 95-50
 BW650 9 str. 192-00
 W621S. 245-95
 W611. 312-30
 W610. 199-75
 W620. 179-05
 G212. 103-60
 G214. 131-15

MUSIMA
 1612N Acoustic. 19-95
 1612S Acoustic. 19-95
 730 Classic. 25-95
 731 Classic. 27-75
 732 Classic. 32-50
 736 Classic. 63-55
 737 Classic. 78-50
 738 Classic. 96-50
 500. 125-95

MORIDAIRA BANJOS
 FB IR 4-String. 60-95
 FB 2R 5-String. 60-95
 GB 1 6-String. 62-85
 C-7D Banj case. 28-35

MORIDAIRA MANDOLINS
 MD 20. 41-50
 MD 30. 41-50
 MD 100. 49-05

CONCERTE
 SK612N. 17-90
 CK 100N. 25-85
 CK 114N Concert. 23-70
 GK 200 Concert. 32-80
 WK599SH Jbo. 47-80
 WK 599 Jbo. 44-45
 WK 588. 31-65
 FK288. 31-05
 WK0030. 50-80
 FK 299 Folk. 42-45

HORNBY-SKEWES

PALMA ACOUSTICS
 300N. 17-50
 400F. 22-50
 580. 21-00
 500. 14-95

BAROQUE STYLE
 203-7. 57-00
 437. 86-50
 342N. 109-50
 410. 129-50

KASUGA ACOUSTICS
 G100L. 54-00
 G200. 69-00
 F140. 68-00
 D200. 71-00
 T250 (12-str). 81-00
 D350. 106-00
 HC40. 155-00
 HC600. 207-00

KASUGA ELECTRICS
 SC360. 159-00
 LG380B. 174-00
 SE480S. 179-00
 LG770V. 239-00
 EB750S. 235-00
 LG480S. 181-00
 SE600N. 199-00
 SA600. 199-00
 PB420. 179-00

JHS ELECTRICS
 LP62B. 89-00
 MR26. 109-00

HONDO ACOUSTICS
 H90N. 22-00
 H308A. 26-50
 H310A. 34-00
 H316A. 38-00
 H330A. 44-00
 H130A. 35-00
 H155A. 39-00
 H155B. 41-00
 H156A. 52-00
 H180A. 44-00
 H160A. 47-00
 H1200N. 67-00

HONDO ELECTRICS
 EG502. 43-00
 H5G2. 53-00
 HESS500. 59-00

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.

HLP2BS. 69-00
 HLP2B. 69-00
 HLP2N. 75-00
 EB511. 43-00
 HEP5002. 69-00
 H1B2S. 77-00
 HRB2S. 94-00

IVOR MAIRANTS

MARTIN
 D.18. 375-00
 D.28. 485-00
 D.35. 500-00
 D.12-28. 500-00
 O16NY inc case. 350-00
 D.41 inc case. 850-00
 O021 inc case. 500-00
 D.45. 1150-00

AROSTEGUI
 No. 2. 24-00
 No. 4. 26-00
 No. 6. 28-00

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

MITSUMI
 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
 JG.45 inc case. 100-00
 JG.46 inc case. 120-00
 O3. 80-75
 JF.201. 19-00
 JF.202. 22-50
 JF.203. 27-50
 JW.303. 30-00

SAKURA
 C114B. 20-00
 C113A. 18-00
 L526D. 73-00
 L526S. 65-00
 L526. 55-00
 L526DS. 78-50
 F.339R. 42-50
 MD.25. 39-50
 C132S. 45-00
 C136S. 74-00
 TG.10. 27-00
 TG.20. 30-00
 JB.24. 69-50
 JB.24DN. 85-00
 175DC in case. 95-00
 175DG in case. 110-00

ORFEO
 DC.101. 25-00
 DC.103. 30-00
 DC.107. 35-00
 DC.110. 37-50
 DC.112. 42-50

TAKAMINE
 DC.125. 88-50
 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
 (EX. VAT)
 All 6 str. from. 320-00
 All basses from. 340-00

Les Paul Signature Bs, Gold. 529-00
 Citation outfit. 3789-00
 Les Paul Signature, tobacco brown s/b. 573-00
 Les Paul Signature bs, tobacco brown s/b. 555-00
 Les Paul d/l tobacco brown s/b. 529-00
 Les Paul d/l wine red. 505-00
 Les Paul 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
 SGStd., Bigsby, Walnut. 412-00
 SG Std., Bigsby, Sunburst. 439-00
 L6-5 Custom, Black. 425-00
 L6-5 Custom, Nat. 425-00
 L6-5 De Luxe, Wine. 334-00
 L6-5 De Luxe, Nat. 302-00
 Satin. 302-00
 Marauder, Nat. Satin. 293-00
 Marauder, Wine. 335-00

Left-hand:
 SG Std., Bigsby, Cherry. 399-00
 Les Paul De Luxe, Gold. 505-00
 SG Std., Cherry. 389-00
 SG Spec., Cherry. 339-00
 Les Paul Custom, Cherry. 648-00
 Les Paul De Luxe, Cherry. 529-00

Bass Range
 Ripper (L9-S), Nat. 394-00
 Ripper (L9-S), Ebony Fretless. 394-00
 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 Custom, Cherry. 600-00
 Dove Custom, Nat. 600-00
 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. 425-00
 J160E Custom s/b. 477-00
 B-45-12N d/l 12 str. 445-00
 J-40 Nat Top. 334-00

SAXON
Class Range
 813. 39-00
 814. 46-00
 815. 59-00
 816. 65-00
Folk Range
 817. 46-00
 818. 55-50
Jumbo Range
 819. 55-50
 820. 60-00

BANJOS & MANDOLINS
 AA Tenor. 3816-00
 AA 5 String. 3816-00
 Tenor. 3816-00
 S 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 S-String. 813-00
 RB-100 S-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

Acoustic Custom
 Electric Folklore. 549-95
 Electric Legend. 625-00
 Electric Pacemaker. 649-95
 Electric Classic. 639-95
 Electric Glen Campbell. 599-95
 Electric Custom Legend. 999-95
 Electric Custom Balladeer. 499-95

TOP TWENTY
 1971 bs. 58-95
 1970 6-str. 49-45

AVON
 3403. 86-95
 3404. 69-50
 3405. 65-50
 3407. 76-95
 3430. 79-95
 3431. 79-95

TRAVIS BEAN
 3441 Std + case. 765-00
 3442 Bass + case. 650-00
 3443 Artist + case. 850-00

ACOUSTICS OVATION
 Balladeer 6-str. 349-94
 Classic Balladeer. 349-95
 Custom Balladeer. 389-95
 Glen Campbell 6-str. 449-95
 Glen Campbell 12-str. 549-95
 Pacemaker 12-str. 495-00
 Folklore. 399-95
 Classic. 485-00
 Concert Classic. 380-00
 Legend. 475-00
 Artist. 389-95
 Country Artist. 389-95
 Patriot. 535-00
 Custom Legend. 865-00
 Matrix. 239-95
 Matrix Artist. 239-95

EKO ACOUSTICS
 3131 Rio Bravo 6. 79-00
 3132 Rio Bravo 12. 84-00
 1780 Ranger 6. 54-00
 1793 Ranger 12. 64-95
 3140 Navajo 6. 47-30
 3141 Navajo 12. 54-90
 3152 Sombrero 6. 72-95
 3153 Sombrero 12. 78-65
 3154 Eldorado 6. 106-00
 3155 Eldorado 12. 116-00
 3143 El Paso. 95-00
 3142 El Guacho. 129-00
 Ranger 6 with p/u. 69-95
 Ranger 12 with p/u. 81-50
 Studio L. 25-95
 Student Classic. 25-95
 Left Hand to order 15% Extra. All Models.

CLASSICAL
 3076. 44-35
 3077. 46-85
 3078. 58-95
 3079. 94-35
 3080. 149-50

SUZUKI GUITARS
 3180 Dreadnought. 73-00
 3183 Dreadnought. 87-50
 3181 Dreadnought. 96-00
 3184 Dreadnought 12. 96-00
 3182 Dreadnought 12. 110-00
 3186 Folk. 129-95
 3067 Matt Finish. 59-50
 3068. 68-50
 3069. 84-50
 3070 Handmade. 135-00
 3071 Handmade. 218-00

STUDENT GUITARS

| | |
|--------------------------|-------|
| 3057 Dulcet..... | 19-99 |
| 3058 Constanta..... | 14-99 |
| 1512 Kansas..... | 13-99 |
| 1513 Kansas Variant..... | 13-99 |
| 3166 Texan Jumbo..... | 28-50 |
| 3169 Laredo Jumbo..... | 22-50 |
| 3050 Super Dulcet..... | 22-90 |
| 3061 Conchita..... | 23-50 |

ROSETTI

EPIPHONE

| | |
|-------------------|--------|
| P.765..... | 335-00 |
| P.745..... | 249-00 |
| P.725..... | 199-00 |
| FT146..... | 99-95 |
| FT133..... | 89-95 |
| FT145 Jumbo..... | 89-95 |
| FT165 12/s..... | 129-95 |
| EC20 Classic..... | 69-95 |
| EC15..... | 49-95 |
| FT130 Folk..... | 79-95 |
| FT135 Folk..... | 92-50 |
| FT140..... | 84-95 |
| FT150..... | 129-95 |
| FT160..... | 104-95 |
| FT120 Folk..... | 69-95 |
| CO60 Classic..... | 189-00 |
| EC25 Classic..... | 129-95 |
| EC20 Classic..... | 69-95 |
| EC15 Classic..... | 59-95 |

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|-------------------|--------|
| Electric: | |
| S350 Scroll..... | 175-00 |
| S450 Scroll..... | 245-00 |
| S450N Scroll..... | 255-00 |
| S550 Scroll..... | 265-00 |
| S550N Scroll..... | 275-00 |
| ET285 Bass..... | 149-95 |
| N180 Nova..... | 129-95 |
| N245 Nova..... | 169-95 |
| N295 Nova..... | 159-95 |
| N390 Nova..... | 199-95 |

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|---------------------|-------|
| EROS | |
| 9352..... | 59-95 |
| 9357..... | 49-95 |
| 9353 Folk..... | 64-95 |
| 9356 12/s Folk..... | 54-95 |
| 9350 Folk..... | 29-95 |
| 9351 Folk..... | 39-95 |

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|--------------------------|-------|
| KISO-SUZUKI | |
| 9502 Classic..... | 53-95 |
| 9503 Classic..... | 69-95 |
| 9504 Classic..... | 64-95 |
| 9505 Classic..... | 67-95 |
| 9583 H/made Classic..... | 99-00 |
| 9651 Folk..... | 60-95 |
| 9582 Folk..... | 53-95 |
| 9653 12/s Folk..... | 72-95 |
| 9507 Folk..... | 64-95 |

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| TATRA | |
| 9198 Classic..... | 25-25 |
| 9225 Classic..... | 29-75 |
| Hi-Spot Nylon..... | 18-50 |
| Hi-Spot Steel..... | 17-50 |

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|--------------------------|--------|
| ROSETTI ELECTRICS | |
| Colt 45..... | 366-00 |

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|--------------------------|--------|
| 9660 Lynx..... | 44-95 |
| 9661 Lynx bass..... | 44-95 |
| RAIMUNDO CLASSICS | |
| R106..... | 39-95 |
| R112..... | 46-50 |
| R123..... | 67-50 |
| R128..... | 85-50 |
| R140..... | 109-50 |
| R155 + case..... | 440-00 |
| R150 + case..... | 350-00 |

SUMMERFIELD

| | |
|------------------------|-------|
| STUDENT CLASSIC | |
| 730..... | 23-50 |
| 5106..... | 18-25 |

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

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

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

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

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|---|--------|
| R. MATSUOKA WESTERN DREADNOUGHT* | |
| D30..... | 130-00 |
| D40..... | 200-00 |
| D50..... | 218-00 |
| D60..... | 235-00 |
| D80..... | 325-00 |
| LEVIN | |
| 315S..... | 950-00 |
| W36..... | 285-00 |
| W32..... | 450-00 |
| MACCAFERRI REPLICA* | |
| MAC.2 Special..... | 155-00 |
| MAC.3..... | 165-00 |
| MAC.3..... | 180-00 |

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

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|-----------------------------------|--------|
| CSL & IBANEZ ELECTRICS | |
| 2350..... | 170-95 |
| 2350DX..... | 210-00 |
| FG360S..... | 180-00 |
| 2351DX..... | 189-50 |
| 2351DXCS..... | 189-50 |
| 2341..... | 190-50 |
| 2341DX..... | 235-00 |
| 2350W..... | 180-00 |
| 2451..... | 231-00 |
| 2452B..... | 231-00 |
| 2342..... | 183-00 |
| 2343..... | 195-50 |
| 2337DX..... | 225-00 |
| 2344..... | 230-00 |
| 2402..... | 293-00 |
| 2402DX..... | 322-00 |
| 2404..... | 288-00 |
| 2651CW..... | 276-50 |
| 2351AV..... | 186-50 |
| 2420CW..... | 218-00 |
| 2469..... | 258-00 |
| 2335..... | 175-50 |
| 2464S..... | 338-75 |
| 2459..... | 256-50 |
| 2342 IV..... | 212-65 |
| 2389B..... | 263-50 |
| 2459B..... | 262-00 |
| 2460..... | 268-50 |
| 2461..... | 399-50 |
| 2463..... | 248-50 |
| 2470..... | 397-50 |
| 2471AC..... | 375-00 |
| 2626B..... | 353-25 |
| 2630..... | 314-50 |
| LH2350..... | 180-00 |
| 2663..... | 308-00 |
| 2387C..... | 258-00 |
| 2387B..... | 265-00 |
| 2388B/S..... | 206-50 |
| 2388..... | 219-50 |
| LH1388B/S..... | 220-00 |
| 2453..... | 245-50 |
| 2455..... | 277-25 |
| 2457ST..... | 287-00 |
| 2352C..... | 151-95 |
| 2352DX..... | 176-25 |
| 2369B/W..... | 196-75 |
| LH2352DX..... | 185-00 |
| LHFG360S..... | 180-00 |
| LH2351DX..... | 207-50 |

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|------------|--------|
| 2348..... | 269-50 |
| 2670..... | 900-00 |
| 2680..... | 296-50 |
| 2681..... | 392-50 |
| 2671..... | 392-50 |
| 2676..... | 357-50 |
| 2617..... | 303-50 |
| 2618..... | 299-50 |
| 2619..... | 334-00 |
| 2613..... | 208-00 |
| 2616..... | 293-00 |
| 2625B..... | 310-00 |

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|-------------------------|--------|
| SUMBRO ELECTRICS | |
| SG6M..... | 86-50 |
| SG42M..... | 95-00 |
| SC36N..... | 135-00 |
| SC36W..... | 115-00 |
| SC3..... | 115-00 |
| JB200..... | 125-00 |

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|---------------------|--------|
| BOZO GUITARS | |
| B50..... | 175-00 |
| B60..... | 245-00 |
| B80S..... | 350-00 |
| B80S/12..... | 375-00 |
| B100..... | 500-00 |

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|-------------------------|--------|
| HAWAIIAN GUITARS | |
| 2251..... | 110-95 |
| 2250..... | 41-25 |
| HG18C..... | 178-00 |

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

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

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| MANDOLINS | |
| 574..... | 325-00 |
| 523..... | 315-00 |
| 526..... | 340-00 |
| 521..... | 235-00 |
| 522..... | 250-00 |
| 513..... | 98-50 |
| 516..... | 62-50 |
| 511..... | 52-00 |
| 512..... | 60-00 |
| 514..... | 60-00 |
| 521..... | 22-75 |
| 80..... | 49-25 |
| 100..... | 64-25 |
| E.M.I..... | 42-50 |

*Prices include Hard Shell case

WING

| | |
|---------------------|--------|
| Rickenbacker | |
| Solid..... | |
| 420..... | 239-63 |
| 430..... | 285-19 |
| 450..... | 307-12 |
| 450/12..... | 351-00 |
| 460..... | 342-56 |
| 480..... | 325-69 |

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|--------------------|---------|
| 620..... | 421-88 |
| 950..... | 259-88 |
| 4080..... | 943-31 |
| 4080/12..... | 1290-93 |
| Semi-Acoustic..... | |
| 320..... | 408-38 |
| 330..... | 399-38 |
| 330/12..... | 513-00 |
| 335..... | 457-31 |
| 340..... | 393-75 |
| 360..... | 469-13 |
| 360/12..... | 545-06 |
| 362/12..... | 1105-31 |
| 370..... | 513-00 |
| 360/12F..... | 486-00 |

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|-------------|--------|
| Bass | |
| 3000..... | 345-94 |
| 3001..... | 366-19 |
| 4000..... | 415-13 |
| 4001..... | 448-88 |
| 4002..... | 943-31 |
| 4005..... | 531-56 |

W.M.I.

| | |
|----------------------------|-------|
| G101 Std. Flk..... | 10-95 |
| K200 Folk..... | 16-95 |
| K320 Concert Folk..... | 20-95 |
| KD28 Jbo Western..... | 33-50 |
| KD28-12 12sr 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/J Jbo..... | 39-50 |
| K.475 J.L. Seagull..... | 23-95 |

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|------------------------|-------|
| Classics: | |
| KC.265 Student..... | 18-75 |
| KC.333 Concert..... | 19-75 |
| KC225 Classic..... | 15-50 |
| KDG50 D/J Classic..... | 26-95 |

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|-----------------------------|-------|
| Electric: | |
| K1B, 130 Bs long scale..... | 29-95 |
| E120 Single p/u..... | 23-95 |
| K2T, S.G. 2 p/u..... | 27-95 |

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| Banjo: | |
| KB.52 Deluxe..... | 39-50 |

WOODS

| | |
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| ALLEGRO | |
| G 220 Standard..... | 13-12 |
| G 300 Classic..... | 22-16 |
| G 400 Standard..... | 14-65 |
| G 150A Classic..... | 27-34 |
| G 152 Folk..... | 37-53 |
| G 180 Classic..... | 32-53 |
| G 190 Classic..... | 45-00 |
| G 180 Jumbo..... | 49-47 |
| G 160 Western..... | 49-47 |

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| LOPEZ: CLASSIC GUITARS | |
| Aragona..... | 64-06 |

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| Valencia..... | 67-87 |
| N Navarra..... | 71-51 |
| Granada..... | 82-50 |
| Castilla..... | 91-07 |
| Sevilla..... | 117-93 |
| Andorra..... | 140-40 |

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| WESTERN GUITARS | |
| Serenata VII..... | 60-53 |
| Fantom 20..... | 77-64 |
| Fantom 30..... | 81-29 |
| Fantom 33..... | 87-39 |
| Fantom 36..... | 93-50 |
| Fantom 39..... | 99-59 |
| Fantom 42 Black..... | 99-59 |

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| TWELVE STRING GUITARS | |
| Fantom 112..... | 90-07 |
| Fantom 212..... | 100-80 |
| Fantom 139..... | 111-82 |
| Fantom 412 Black..... | 111-82 |

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| SOLID BODY ELECTRIC GUITARS | |
| Dyno II..... | 102-93 |
| Vedette..... | 115-87 |
| Super Jazz..... | 134-26 |
| Red Flame..... | 110-12 |
| Black Pearl..... | 120-28 |

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| THIN BODY ELECTRIC GUITARS | |
| Caravel..... | 105-75 |
| DS/2T..... | 125-43 |
| DS/Artist..... | 139-35 |

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| BASS ELECTRIC GUITARS | |
| Special Bass..... | 152-08 |
| Black Bass..... | 122-85 |
| DS/Bass..... | 120-28 |
| Starfire Bass..... | 87-24 |
| Red Bass..... | 115-87 |

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| JOSE RAMIREZ CONCERT GUITARS | |
| Model Studio I..... | 235-77 |
| Model Studio II..... | 396-09 |

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| RICARDO SANCHIS CARPO CONCERT GUITARS | |
| Model 40 E..... | 192-78 |
| Model 40..... | 147-42 |
| Model 38..... | 85-36 |
| Model 33 Flamenco..... | 170-10 |
| Model 32 Flamenco..... | 123-12 |

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| PRUDENCIO SAEZ GUITARS | |
| Model 2..... | 25-92 |
| Model 4..... | 27-54 |
| Model 12..... | 32-40 |
| Model 14..... | 34-02 |
| Model 21..... | 25-92 |
| Model 24..... | 71-28 |
| Model 26..... | 85-86 |
| Model 28 Flamenco..... | 48-60 |
| Mandoline..... | 25-92 |
| Model Lady 1/2 size..... | 25-92 |
| Model 21 W..... | 45-36 |

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

BEYER (EX. VAT)

| | |
|--------------------------------|--------|
| M160N Hypercardioid..... | 150-90 |
| M160C w. cannon..... | 154-99 |
| M260N Hypercardioid..... | 60-72 |
| M260C w. cannon..... | 64-45 |
| M2605M w. switch..... | 78-91 |
| M260NC2 w. cannon +switch..... | 82-99 |
| M500N Hypercardioid..... | 79-97 |
| M500C w. cannon..... | 85-02 |
| M67N cardioid w. switch..... | 66-52 |
| M67C w. cannon..... | 72-03 |
| M69N cardioid..... | 53-31 |
| M69C w. cannon..... | 56-96 |
| M88N Hypercardioid..... | 113-99 |
| M88C w. cannon..... | 117-71 |
| M101N Omni..... | 71-68 |
| M101C w. cannon..... | 77-34 |
| M201N Hypercardioid..... | 68-66 |
| M201C w. cannon..... | 70-92 |

BOOSEY & HAWKES (ELECTROSONICS)

| | |
|---------------|--------|
| LESLIE | |
| 60..... | 528-00 |
| 110..... | 277-00 |
| 122..... | 706-00 |
| 122RV..... | 852-00 |
| 130..... | 473-00 |
| 145..... | 666-00 |
| 147..... | 708-00 |
| 147RV..... | 841-00 |
| 251..... | 687-00 |
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|------------------------------------|--------|
| Musicmaster bass, 1 x 12-inch..... | 106-70 |
| Bassman 50, top..... | 176-42 |
| Bassman 10"..... | 276-19 |
| 300 PS enclosure, bs..... | 311-80 |
| PA100 top..... | 281-59 |
| PA100 column..... | 92-72 |
| Hi Freq. Horn..... | 56-85 |
| PA160 Amp Top..... | 450-21 |
| PA160 SC3-10 colmn..... | 94-77 |

CLEARTONE

| | |
|------------------------------------|--------|
| CM1 | |
| 1037, 50W L&B..... | 119-23 |
| 1038, 100W L&B..... | 138-70 |
| 1039, 2 x 5 cab., 120V, ld..... | 122-21 |
| 1040, 2 x 15 cab., 120V, bass..... | 118-62 |
| 1050, 2 x 12 cab., 50W, ld..... | 97-50 |
| 1062, 1 x 18 cab., 100V, bass..... | 98-81 |
| 1063, 4 x 12 cab., 100V, d..... | 129-00 |
| 1064, 4 x 12 cab., 100V, bass..... | 129-00 |
| 1047, 2 x 10 cols., 60W..... | 110-11 |
| 1048, 4 x 10 cols., 120V, pr..... | 142-26 |
| 1065, horn cabs..... | 81-57 |
| 1066, 2 x 12 cols., 100V, pr..... | 158-87 |
| 1067, 6 x 10 cols., 300V, pr..... | 127-60 |
| 1068, 250W slave..... | 191-57 |
| 1069, 8-change mixer..... | 251-41 |

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| Solid State amps: | |
| 1071 50W, L & bs..... | 118-84 |
| 1072 100W L & bs..... | 127-57 |
| 1073 50W PA..... | 118-84 |
| 1074 100W PA..... | 153-50 |
| 1075 100W Slave..... | 111-36 |
| 1060, sound/light control..... | 43-47 |
| 1061, lighting cabs., sec 3..... | 50-60 |
| 1949, fuzz sound..... | 10-36 |
| 1041, minireverb mixer, 6 chan..... | 66-50 |
| 1041F, footswitch..... | 2-88 |

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| Celestion spkrs: | |
| 1051, G12M, 25W..... | 15-33 |
| 1052, G12H, 30W..... | 18-28 |
| 1053, G15M, 50W..... | 22-98 |
| 1055, G18C, 100W..... | 41-23 |
| 1056, S10, 15W..... | 5-49 |

J. T. COPPOCK

| | |
|------------------------------------|--|
| ELGEN | |
| Details and prices on application. | |

CUSTOM SOUND (EX. VAT)

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

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

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

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

DARBURN

| | |
|----------------------|--------|
| EX. VAT | |
| Reverb..... | 75-50 |
| SRV-50/80..... | 196-30 |
| SRV-100..... | 259-20 |
| KGP-50/80..... | 201-80 |
| KGP-100..... | 259-20 |
| KGP-100 1 x 15..... | 276-80 |
| Piezo hn. extra..... | 13-95 |

ELECTRO-VOICE (EX. VAT)

| | |
|------------------------|--------|
| 1823, 110W driver..... | 61-90 |
| 1829, 60W driver..... | 65-47 |
| Sentry IV system..... | 966-30 |
| EVM12L speaker..... | 113-09 |
| EVM15B speaker..... | 116-66 |
| EVM15L speaker..... | 116-06 |
| EVM18B speaker..... | 123-80 |
| T350, VHF driver..... | 82-14 |
| 8HD horn..... | 28-58 |
| Elim 1A..... | 545-00 |
| Elim 2A..... | 480-00 |
| Elim 3..... | 350-00 |
| Elim 4..... | 390-00 |
| LR4B..... | 304-59 |
| LR7B..... | 473-18 |
| 30" woofer..... | 354-14 |
| P.A.30A..... | 41-07 |
| P.A.12..... | 29-16 |
| S.M.120A..... | 106-54 |
| T.35..... | 38-69 |
| ST.350A..... | 71-42 |
| X8..... | 38-69 |
| X36..... | 26-78 |

ELKA-ORLA

| | |
|------------------------------|--------|
| 6101 Universal Amp. 50..... | 239-32 |
| 6102 Universal Amp. 100..... | 269-42 |
| 6103 Universal Amp. 200..... | 437-38 |
| 1604 Reverb III..... | 104-59 |

FAL

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

FARFISA

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

FUNKSHUN

| | |
|---|--------|
| 1 x 12" 50W all purp..... | 46-37 |
| 1 x 12" Pro 75W all purpose..... | 49-72 |
| 2 x 12" 100W P.A./disco..... | 82-00 |
| 2 x 12" Pro 150W P.A./disco..... | 88-72 |
| 2 x 12" Pro w hrn 150W P.A./disco..... | 108-81 |
| 2 x 12" 100W Guitar..... | 82-00 |
| 2 x 12" Pro 150W Guitar..... | 88-72 |
| Baby Bin 75W 1 x 12" P.A./Disco w sgl 25W horn..... | 105-46 |
| Reflex 1 x 15" 100W P.A./Disco..... | 102-11 |
| Reflex 1 x 15" 125W Bass/Heavy Duty P.A./Disco/Organ..... | 128-90 |
| Mini Bin 100W 1 x 15" P.A./Disco..... | 100-44 |

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.

Mini Bin 125W 1 x 15" Bass..... 127-22

| | |
|---|--------|
| Bass Bin 100W 1 x 15" P.A./Disco..... | 130-57 |
| Bass Bin 125W 1 x 15" Bass Guitar..... | 157-36 |
| Single High Hn 50W..... | 32-48 |
| Twin High Hn 100W..... | 52-74 |
| Horn Unit 2 x 25W Upper Mid Range (small)..... | 58-59 |
| Fibreglass R.C.F. 100W Mid Range Horn with lid..... | 143-96 |
| Wedge Monitor 75W 1 x 12"..... | 58-59 |
| Flight cases and empty cabs..... | POA |

G.M.S.

| | |
|-----------------------------------|-------|
| P&N microphone stands: | |
| CT 1025, floor..... | 15-64 |
| GM167, floor..... | 8-10 |
| GM119F, boom stand..... | 20-70 |
| GM139, boom stand..... | 16-18 |
| GM115, boom..... | 7-83 |
| GM120, boom..... | 10-42 |
| GM121, boom..... | 6-86 |
| GM137, boom..... | 8-06 |
| GM109, table top..... | 9-27 |
| GM111, table top..... | 9-27 |
| GM148, low level..... | 9-43 |
| GM149, low level..... | 10-61 |

C. E. HAMMOND

| | |
|---|--------|
| EX. VAT CERWIN VEGA | |
| Vocal Systems | |
| V.20 100 Watts..... | 170-00 |
| V.30 150 Watts..... | 260-00 |
| V.32 300 Watts..... | 380-00 |
| V.33 300 Watts..... | 410-00 |
| V.35 300 Watts..... | 560-00 |
| VH.36 400 Watts..... | 710-00 |
| Instrument Systems | |
| G.32 200 Watts..... | 285-00 |
| B.36A 300 Watts..... | 395-00 |
| B.36MF 300 Watts..... | 475-00 |
| B.48 300 Watts..... | 580-00 |
| B.48MF 400 Watts..... | 650-00 |
| B.118C 300 Watts..... | 280-00 |
| Stage Monitors | |
| SM12-2 150 Watts..... | 16-00 |
| SM15-2 200 Watts..... | 276-00 |
| SM18-2 300 Watts..... | 406-00 |
| BM4-4 100 Watts..... | 146-00 |
| Speaker Components | |
| MLT-1 Horn only, medium throw..... | 65-00 |
| MLT-4 Horn only, long throw..... | 260-00 |
| MF40 Drivers for above..... | 55-00 |
| MF50 Drivers 8 ohms..... | 185-00 |
| RMH-1 Horn, radial +2 MF40+6 PZI UHF..... | 345-00 |
| L48CF Folded Horn 500 Watts..... | 595-00 |
| L48SE Folded Horn 500 Watts..... | 835-00 |
| Electronics | |
| GE2 Graphic Ealtr..... | 385-00 |
| A3001 Stereo Power Amplifier 365W..... | 835-00 |
| A1800HF Stereo Power Amplifier..... | 555-00 |
| A18001 Commercial Power Amp 225W..... | 625-00 |
| A1800M Stereo Power amp w. meters 225W..... | 595-00 |
| DMI Disco Mixer..... | 455-00 |
| DB10 Bass excavator..... | 35-00 |

HH ELECTRONIC (EX. VAT)

| | |
|---------------------------------|--------|
| AMPLIFIERS | |
| VS Musician 100W rvb..... | 150-97 |
| VS Musician 100W..... | 130-97 |
| VS Bass amp 100W..... | 124-23 |
| VS Musician combo 100W..... | 212-30 |
| VS Musician rvb combo 100W..... | 196-85 |

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

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| PA AMPS | |
| MA100 5 ch 100W..... | 149-17 |
| MA100S 5 ch 100W..... | 138-41 |
| S130 slave 100W..... | 89-90 |

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

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|-----------------------|--------|
| ECHO UNITS | |
| Single-head echo..... | 134-85 |
| Multi-head echo..... | 145-70 |

HIWATT (EX. VAT)

| | |
|---|---------|
| DR504 50W..... | 115-00 |
| DR103 100W..... | 149-00 |
| DR201 200W..... | 189-00 |
| DR112 PA 100W..... | 158-00 |
| DR203 PA 200W..... | 214-00 |
| 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 16/4..... | 1200-00 |
| NCA108 200W solid state amp..... | 178-00 |
| SA212 50W combo..... | 168-00 |
| SA212R 100W combo w reverb/vibrato..... | 217-00 |
| DRD001 Sound Desk..... | 253-00 |

HOHNER

| | |
|--------------------------|--------|
| Schaller Solo Uni..... | 94-25 |
| Orgaphon 60 Amp..... | 434-80 |
| Orgaphon 130 Amp..... | 416-75 |
| OTS 130 Speaker..... | 316-70 |
| Orgaphon Box 80 Spk..... | 185-55 |
| Dynamite..... | 41-15 |
| Leslie 830..... | 887-90 |

HORNBY-SKEWES

| | |
|------------|-------|
| JHS | |
| Z3..... | 29-50 |
| CD6SD..... | 42-50 |
| CD1ST..... | 65-00 |
| CD50T..... | 95-00 |

KEMBLE

| | |
|--------------------|---------|
| YAMAHA | |
| P.A. and Ensemble: | |
| PM200B..... | 292-00 |
| PS75B pr..... | 4-8-00 |
| YPA150B..... | 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 |

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|---------------------|--------|
| Lead stacks: | |
| PE200A..... | 185-00 |
| TS100..... | 269-00 |
| YTA100A..... | 454-00 |
| TS200..... | 431-00 |
| YTA200A..... | 616-00 |

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|---------------------|--------|
| Bass stacks: | |
| BE200..... | 151-00 |
| BS100..... | 359-00 |
| YBA100..... | 510-00 |
| Horn speaker: | |
| YHS100..... | 251-00 |

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|----------------|--------|
| Combos: | |
| G25112..... | 159-00 |
| G50112..... | 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 |

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| Bass Combos: | |
| 136 125W 1 x 15" 2 chn..... | 338-40 |

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| Amplifiers: | |
| 150 125W 2 chn. rev..... | 254-23 |
| 270 375W Graphic rev..... | 451-41 |
| 470 170W Graphic 2 chn rev..... | 451-41 |

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| Bass Amplifiers: | |
| 140 125W 2 chn..... | 223-16 |
| 370 375W Graphic..... | 389-26 |
| 450 170W Graphic..... | 353-10 |

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|-----------------------------|--------|
| 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 |

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|------------------------------|---------|
| PA Mixers: | |
| 890 16 chn + multi-core..... | 2822-00 |
| 880 12 chn..... | 1581-36 |

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|------------------------------|--------|
| Slave amplifiers: | |
| 300 275W mono..... | 310-17 |
| 400 375W pr chn. stereo..... | 593-22 |

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| Bass cabinets: | |
| 106 2 x 15"..... | 231-62 |
| 406 2 x 15"..... | 281-92 |

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|---------------------|--------|
| 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 |

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 |

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| Amplifiers: | |
| PA150 Slave | 90-00 |
| WA600 Mixer/Amp. | 187-00 |
| AP300 100W | 180-00 |

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

MUSIC MAN

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

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|--------------|--------|
| Heads | |
| 65 | 316-05 |
| 65REV | 385-27 |
| HD130 | 402-63 |
| HD10REV | 471-90 |

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

NORLIN

| | |
|---------------------------|--------|
| SELMER SOLID STATE | |
| 7980 15 SS Combo | 46-00 |
| 7981 Super Verb 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 |

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

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

NOVANEX

| | |
|---------------|--------|
| Combos | |
| Auc 3 | 55-00 |
| Auc 6 | 69-00 |
| Auc 10 | 86-00 |
| Auc 20 | 115-00 |
| Auc 20R | 149-00 |
| U 30 | 220-00 |
| U 50 | 275-00 |
| U 70 | 324-00 |
| U 80 | 350-00 |
| U 100W | 425-00 |
| RG 30 | 235-00 |
| RG 50 | 285-00 |
| RG 80 | 360-00 |

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|-------------|--------|
| 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 |

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| Power generators, mixers | |
| L 30 | 165-00 |
| L 50 | 219-00 |
| L 75 | 290-00 |
| L 100 | 360-00 |
| L 125 | 430-00 |
| LM 30 | 149-00 |
| LM 40 | 179-00 |
| M 61 | 230-00 |
| M 41 | 180-00 |
| X 41 | 155-00 |
| M 62 | 390-00 |
| M 82 | 470-00 |
| M 83S | 555-00 |
| M123S | 755-00 |
| M163S | 955-00 |
| M122 | 630-00 |
| M162 | 790-00 |
| M123S | 755-00 |
| M163S | 955-00 |

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

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

ORANGE (EX. VAT)

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

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|---------------------|--------|
| HORNS | |
| 108 Horn unit, 100W | 189-70 |
| 121A 2 horns | 85-57 |
| 121B 4 horns | 151-42 |

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

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|-----------------|--------|
| OMEC | |
| 150W inst. amp | 137-98 |
| 150EQ+equalizer | 156-94 |
| S105+effects | 185-19 |
| S150EQ w. both | 205-74 |
| PA150 4 ch Wrvb | 165-08 |
| PA150 EQ | 182-03 |
| OMI digital amp | 397-22 |
| OM2 Remote unit | 39-83 |

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

PEAVEY

| | |
|--|--------|
| exc VAT Combination Amplifiers | |
| PI12 Pacer 45W 1 x 12" w. reverb | 170-50 |
| TNT Tn t 45W 1 x 15" bs unit | 209-25 |
| CL212 Classic 50W 2 x 12" w. reverb +Automix | 248-00 |
| CL410 Classic 50W 4 x 10" w. reverb +Automix | 294-50 |
| D212 Deuce 120W 2 x 12" w. reverb +Automix | 333-25 |

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| A112 Artist 120W 1 x 12 w. reverb +Automix | 333-25 |
| M212 Mace 160W 2 x 12" w. reverb +Automix | 441-75 |
| M412 Mace 160W 4 x 12" w. reverb +Automix | 527-00 |
| SN212 Session 200W 2 x 12" w. reverb | 410-75 |
| SN12EV Session 200W 2 x 12" Electro-Voice spkrs | 519-25 |
| SN115 Session 200W 1 x 15" JBL or Black Widow | 503-75 |
| LTD115 LTD 200W 1 x 15" JBL or Black Widow | 503-75 |

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| Instrument Amplifier Heads | |
| CY Century 100W all purpose | 166-62 |
| SAP Standard 130W all purpose +reverb +Automix | 224-75 |
| B Bass 200W w. Eq +Automix | 286-75 |
| M Musician 200W w. Eq +effects +Automix | 313-88 |
| MA Mace 160W w. reverb +Automix | 313-88 |
| SN Session 200W w. reverb | 279-00 |
| F800G Festival Series 400W w. reverb, effects and Eq | 480-50 |
| F800B Festival Series 400W Bs unt w. Eq | 410-75 |

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

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

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|---|---------|
| 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 |

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| 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. | 135-62 |
| 412 4 x 12" Col. each | 139-50 |
| 1210T 2 x 12" + 2 x 10" + 3 x Tweeters Col. each | 178-25 |
| 215H 2 x 15" + Hyperbolic Hn Cab. | 248-00 |
| 1510T 2 x 15" + 2 x 10" + 3 x Tweeters Cab. each | 271-25 |
| 115HT 1 x 15" + Hyperbolic Hn + 2 x Tweeters Vocal Proj each | 217-00 |

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|---|--------|
| 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 incl. each | 372-00 |
| T300 Bank of 3 Twtrs T12 Radial Bank of 12 Tweeters each | 58-13 |
| Ancillary Public Address Equipment | |
| MO Monitor Amp 130W | 186-00 |
| 112TS Monitor Wedge Cab 1 x 12" + 2 Tweeters each | 135-69 |
| 22 Spider 22 High Efficiency Hn driver | 73-63 |
| A1 Adaptor for above A2 ditto | 11-63 |
| A3 ditto | 13-95 |
| PMH Peavey Micro-Phone High Imp. | 56-58 |
| PML Peavey Micro-Phone Low Imp. | 56-58 |
| BMH Peavey Ball Microphone High Impedance | 56-58 |
| BML Peavey Ball Microphone Low Imp. | 56-58 |

RESOSOUND

| | |
|-------------------------------|--------|
| S81/M Cardioid med mic | 42-55 |
| S91/H Condenser mic | 52-87 |
| S91/L-M Condenser mic | 52-87 |
| UDI-H Cardioid mic | 28-00 |
| UDI-M Cardioid mic | 28-00 |
| RGP71 Super Cardioid mic | 24-00 |
| ECON Omni-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 |
| SU25 Driver 25W | 23-50 |
| SU25T 25W | 32-25 |
| SA5205 Spark diaphragm | 4-33 |

ROOST

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

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|----------------------|--------|
| Disco Units | |
| Maverick disco | 144-00 |
| Disco IVS | 189-00 |
| Disco IVSP | 210-00 |
| Disco IVSP dual deks | 237-00 |
| Stereo disco | 270-00 |
| Amps | |
| 50W twin ch | 85-00 |
| 50W slave | 81-00 |
| FC 150 slave | 96-00 |
| Cabinets | |
| Eliminator w. horn | 264-00 |
| Eliminator w. horn | 160-00 |
| Mini Elim. w. horn | 164-00 |
| Mini Elim. w. horns | 144-00 |
| 15" w. horn | 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 |

SHARMA

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

ROSE-MORRIS

| | |
|-------------------------------------|--|
| MARSHALL Instrument Amp Tops | |
|-------------------------------------|--|

| | |
|----------------------|--------|
| 1959 100W Lead | 214-95 |
| 2203 100W M/Vol. | 214-95 |
| 2068 100W Artist | 216-45 |
| 1989 50W keyboard | 175-00 |
| 2195 100W Trans. | 109-95 |
| 2098 100W Trans Lead | 174-35 |
| 1992 100W Bass | 214-95 |
| 2099 100W Trans Bass | 174-35 |
| 1986 50W Bass | 175-00 |
| 1987 50W Lead | 175-00 |
| 2204 50W M/Vol | 175-00 |
| 2048 50W Artist | 167-65 |
| 2205 103W Slave | 149-15 |

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

| | |
|-------------------------|--------|
| Combo Amplifiers | |
| 2200 100W Super Trans. | 263-65 |
| 2077 100W 4 x 12 Bass | 287-95 |
| 2078 100W 4 x 12 Ld. | 287-95 |
| 2040 50W Artist Combo | 249-85 |
| 2201 30W Trans Ld | 140-75 |
| 2202 30W Trans Bs | 140-75 |
| 2199 30W 2 x 12 | 154-95 |

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

SOUNDCRAFT

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

STRAMP

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

STRINGS & THINGS

BARCUS BERRY AMPS

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

THEATRE PROJECTS (EX. VAT)

| | |
|------------------------|--------|
| STUDIO MONITORS | |
| 9844A 30W | 400-00 |
| 9845A 50W | 470-00 |
| 9846-8A 100W | 495-00 |
| 9849A 60W | 330-00 |

CROSSOVERS AND MIXERS

| | |
|---------------------------------|--------|
| 1650 2B band equalizer | 530-00 |
| 729A 2 chan. 24 freq. equalizer | 668-00 |
| N500F 250W X-over | 120-00 |
| N501-8A 100W X-over | 47-00 |
| N800D 75W X-over | 57-00 |

AMPLIFIERS

| | |
|----------------------|--------|
| 9440A 2 x 225W | 635-00 |
| 1224 60W/30W bi-amp | 240-00 |
| 1609 100W/50W bi-amp | 470-00 |

MUSIC SPEAKERS AND COMPONENTS

| | |
|------------------|--------|
| 403A 8" 12W | 9-00 |
| 405-8G 4" 10W | 9-50 |
| 411 15" 100W | 96-00 |
| 414 12" 50W | 75-00 |
| 416 15" 75W | 85-00 |
| 515 15" 75W | 135-00 |
| 604-8G 15" 65W | 220-00 |
| 617A 12" 60W | 97-00 |
| 619-8A 15" 75W | 130-00 |
| 755E 8" 20W | 36-00 |
| 288 HF 15W | 183-00 |
| 290-4G HF 120W | 190-00 |
| 291-16B HF 50W | 190-00 |
| 32B sect. hn. | 50-00 |
| 311-60 sect. hn. | 120-00 |
| 311-90 sect. hn. | 185-00 |
| 511E sect. hn. | 100-00 |
| 803B Multi hn. | 195-00 |
| 805B Multi hn. | 180-00 |

TRAYNOR (EX. VAT)

| | |
|--------------------|--------|
| Compos: | |
| 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 |

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|---------------------------|--------|
| Amplifiers: | |
| YBA-1 50W, bs | 108-00 |
| YRM-1 50W ld w/rvb | 132-00 |
| YBA-1A 100W bs | 138-00 |
| YGL-3A 100W head-rvb/trem | 168-00 |
| Monoblock 325W bs/lb. | 243-00 |
| Speaker Systems: | |
| YS-15P 15" ported bs | 99-00 |
| YT-15 2 x 15" ld/bs | 120-00 |
| YF-10 4 x 10" ld/bs | 120-00 |
| YC-810 8 x 10" bs | 150-00 |

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

| | |
|--------------------|--------|
| YC-610 6 x 10" ld | 138-00 |
| Y-2122 x 12" ld | 108-00 |
| YF-12 4 x 12" ld | 150-00 |
| YCV-188 1 x 18" | 132-00 |
| Vega cab 300W | 174-00 |
| YCV-212 2 x 12" | 174-00 |
| Vega cab 200W | 99-00 |
| P.A. Amps: | |
| YVM-3 P.A. rvb 30W | 99-00 |
| YVM-4 4-chn w/rvb | 150-00 |
| YVM-6 6-chn w/rvb | 234-00 |
| YPM-1 100W slave | 99-00 |

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| 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 Sibalance Projector (ea) | 57-00 |

TURNER (EX. VAT)

| | |
|---------------------|--------|
| 1 x 15 Bs Hn | 180-00 |
| 2 x 15 Bs Hn | 340-00 |
| 1 12 Mid Ring. Hn | 160-00 |
| 2 x 12 Mid Ring. Hn | 280-00 |
| 1 x 10 Mid Ring. Hn | 150-00 |

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|---------------------------|--------|
| Rad. Hn. + VHF | 300-00 |
| Tweets | 300-00 |
| Wedge 12" ATC + Hn | 220-00 |
| Wedge 12" ATC + Diff Hn | 320-00 |
| Wedge 12" Gauss + Diff Hn | 400-00 |
| Hexagonal Mt | 230-00 |
| A200 Ster. power amp | 245-00 |
| B300 Pro. Power amp | 260-00 |
| A300 Pro. Power amp | 350-00 |

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|---------------------|---------|
| A500 Pro. Power amp | 480-00 |
| TPS 12/2 mixer | 1740-00 |
| TPS 16/2 mixer | 2125-50 |
| rPS 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 |

VITAVOX (EX. VAT)

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

W.E.M.

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

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|-----------------------|--------|
| AX 40 | 104-50 |
| AX 100 | 133-00 |
| Dominator Mk III | 107-00 |
| Dominator Bass | 119-00 |
| Slave Power Stage 100 | 118-00 |
| Slave Power Stage 200 | 206-00 |
| Bandmixer 100 Mk II | 169-50 |
| Reverbmaster | 254-00 |
| Audiomaster Mk 2 | 435-00 |
| Super Dual 12 | 97-00 |
| Super 40 | 97-00 |
| Starfinder 100 Bass | 115-50 |
| Starfinder Twin 15 | 137-50 |
| Super Starfinder 200 | 192-50 |
| 1 x 12" | 53-00 |
| 1 x 12" w/vol control | 66-00 |
| Club System | 97-00 |
| Club 2 x 12" | 79-50 |
| Band System | 115-50 |
| Band 2 x 12" | 99-00 |
| 4 x 12" A Super | 121-00 |
| Intruder reflex 50 | 176-00 |
| Intruder reflex 100 | 198-00 |
| X39 reflex 100 | 346-50 |
| X39 reflex 200 | 412-00 |

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|---------------------------|---------|
| SISGO | |
| Revolving organ cabinets: | |
| SM/30 70W Leslie | 377-00 |
| SM/100 70W | 624-00 |
| SM/300 120W Leslie | 856-00 |
| SM/3000 200W | 1163-00 |

WHITE

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

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

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

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

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|------------------------------------|--------|
| Projector 200 2 x 15" 3 hn | 258-00 |
| CONCERT RANGE PA ENCLOSURES | |
| B12 1 x 12" Mid rnge 8h 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 |
| O 36" horn 70W | 314-85 |

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|---------------------------|---------|
| MONITOR ENCLOSURES | |
| M100/12 1 x 12" | |
| MWedge 100W | 370-71 |
| M100/15 1 x 15" | |
| M200/15 1 x 15" | |
| D24 St 24 ch | 1275-00 |
| Multi wedge 200W | 184-98 |
| Mon Horn "A" Mid/H.F. | 12-78 |
| Mon Horn "B" Ext. | 58-68 |
| MIXING DESKS | |
| D8 Mono 8 ch | 185-79 |
| D8 D-L Mono 8 ch | 229-80 |
| D16 St 16 ch | 870-00 |

WOODS

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

ZOOT-HORN (EX. VAT)

| | |
|-------------------------------|-----|
| All prices available on appl. | |
| BB 1 1 x 15" bin | TBA |
| BB 2 2 x 15" bin | " |
| FB 5 mon. 75W | " |
| FB 6 mon. 150W | " |
| MB 1 2 x 12" ATC | " |
| MB 2 2 x 12" Gauss | " |
| HUB driver+hn | " |
| ST203 Super drivers | " |
| CB15 1 x 15" bass enc | " |
| SD18 1 x 18" bass enc | " |
| SF1 4-way PA cab | " |
| Modular custom mixers | " |
| Electronic crossovers | " |
| Studio consoles | " |

PERCUSSION INSTRUMENTS

ASBA

| | |
|-------------------|--------|
| Asba Metal | |
| 22 x 14 bass | 184-53 |
| 22 x 14 bass | 171-92 |
| 20 x 14 bass | 167-79 |
| 18 x 14 bass | 161-49 |
| 14 x 9 Tom Tom | 99-65 |
| 13 x 9 Tom Tom | 95-51 |
| 16 x 16 Tom Tom | 151-05 |
| 12 x 8 Tom Tom | 92-36 |
| 10 x 8 Tom Tom | 89-21 |
| 15 x 10 Tom Tom | 103-78 |
| 14 x 14 Tom Tom | 142-57 |
| 15 x 15 Tom Tom | 146-72 |
| 18 x 16 Tom Tom | 157-35 |
| Snare | |
| 14 x 5 wood | 128-01 |
| 14 x 5 metal | 128-01 |
| 14 x 6 1/2 | 136-28 |

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|--------------------|--------|
| Stands | |
| Snare | 31-50 |
| Conga/Bongo | |
| Tumbador | 118-55 |
| Quinto | 102-40 |
| Bongos | 48-17 |
| Metal bongos | 36-62 |

D. H. BALDWIN

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

BOOSEY & HAWKES

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

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| 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 14" | 39-01 |

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|--------------------|--------|
| 7391 13" | 51-06 |
| 7391 14" Hi-hat pr | 102-12 |
| 7392 15" | 56-15 |
| 7392 15" Hi-hat pr | 112-36 |
| 7393 16" | 58-10 |
| 7394 17" | 61-10 |
| 7395 18" | 68-40 |
| 7395 18" Swiss | 75-55 |
| 7399 19" | 75-55 |
| 7396 20" | 81-71 |
| 7396P 20" Pang | 85-76 |
| 7396S 20" Swiss | 85-76 |
| 7400 21" | 89-90 |
| 7397 22" | 102-15 |
| 7397S 22" Swiss | 102-15 |

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| AVEDIS ZILDJIAN 'BRILLIANT' CYMBALS | |
| (Prices for all types except Swiss and Pang as stated) | |
| 7387B 10" | 34-99 |
| 7390B 13" | 44-99 |
| 7391B 14" | 59-24 |
| 7391 14" Hi-hat pr | 118-45 |

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|--------------------|--------|
| 7392B 15" | 64-35 |
| 7392 15" Hi-hat pr | 128-69 |
| 7393B 16" | 57-00 |
| 7394B 17" | 62-00 |
| 7395B 18" | 67-50 |
| 7395B 18" Swiss | 78-01 |
| 7396B 20" | 88-30 |
| 9376BS 20" Swiss | 88-30 |
| 7397B 22" | 110-30 |
| 7397BS 22" Swiss | 96-03 |

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

| | |
|--------------------|---------|
| ROGERS | |
| Outfits: | |
| Studio X | 1035-89 |
| Londoner V | 619-43 |
| Ultrapower VII | 918-76 |
| Starlighter IV | 560-98 |
| Greater Londoner V | 658-75 |

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|-----------------|--------|
| Headliner IV | 455-33 |
| Londoner VII | 695-13 |
| Londoner VI | 822-37 |
| Ultrapower VIII | 983-15 |

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|------------------------------------|--------|
| Powertone, 16 x 18 t.t. | 110-89 |
| Powertone, 18 x 20 t.t. | 154-02 |
| Accusonic timpani 20 inch | 504-86 |
| Accusonic timpani 23 inch | 533-20 |
| Accusonic timpani 26 inch | 643-17 |
| Accusonic timpani 29 inch | 666-50 |
| Concert Tom-Toms: 8" | 39-08 |
| 10" | 42-84 |
| 12" | 45-40 |
| 13" | 47-91 |
| 14" | 54-22 |
| 15" | 62-43 |
| Paiste Cymbals and Gongs: 2002: | |
| 13" Hi-Hat Sound Edge | 96-91 |
| 14" Hi-Hat Sound Edge | 105-69 |
| 15" Hi-Hat Sound Edge | 112-34 |
| 13" Hi-Hat | 59-23 |
| 14" Hi-Hat | 63-07 |
| 15" Hi-Hat | 70-25 |
| 16" Crash, Med Ride | 48-48 |
| 18" Crash, Med Ride | 60-11 |
| 20" Crash, Med Ride | 70-90 |
| 22" Crash, Med Ride | 70-90 |
| 18" China | |
| 20" China type | 89-04 |
| 8" Bell cymbal | 30-23 |
| 11" Splash cymbal | 35-96 |
| Formula 602: 13" Hi-Hat Sound Edge | 96-91 |
| 14" Hi-Hat Sound Edge | 105-69 |
| 15" Hi-Hat Sound Edge | 112-34 |
| 13" Hi-Hat | 75-92 |
| 14" Hi-Hat | 80-90 |
| 15" Hi-Hat | 90-49 |
| 16" Thin | 51-66 |
| 18" Thin | 62-15 |
| 20" Thin | 77-52 |
| 22" Thin | 99-32 |
| 24" Thin | 119-44 |
| 18" Flat Ride Med. | 70-10 |
| 20" Flat Ride Med. | 89-05 |
| 18" China type | 70-10 |
| 20" China type | 89-05 |
| No. 1 Seven Snd. set. | 30-32 |
| No. 2 Seven Snd. set. | 35-67 |
| No. 3 Seven Snd. set. | 61-60 |
| No. 4 Seven Snd. set. | 70-08 |
| No. 5 Seven Snd. set. | 70-08 |
| No. 6 Seven Snd. set. | 70-08 |
| No. 7 Seven Snd. set. | 89-05 |
| 14" Joe Morello Hi-Hat | 88-97 |
| 17" Joe Morello | 51-81 |
| 18" Joe Morello | 59-08 |
| 20" Joe Morello | 75-02 |
| 2" Finger Cymbals | 6-88 |
| 22" Dark Ride | 129-16 |
| Cup Chimes with stand | 176-14 |
| Dixie Cymbals: 14" Hi-Hat | 28-40 |
| 16" Hi-Hat | 20-07 |
| 18" Hi-Hat | 25-39 |
| 20" Hi-Hat | 33-25 |
| Stambal: 14" Hi-Hat | 40-55 |
| 16" Hi-Hat | 25-93 |
| 18" Hi-Hat | 32-21 |
| 20" Hi-Hat | 40-39 |

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| Tom-toms: (single-headed) T706 6" x 5 1/2" | 55-50 |
| T708 8" x 5 1/2" Set | 55-50 |
| 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 |
| T725 15" x 12" | 81-40 |
| T734 14" x 14" | 86-05 |
| T736 16" x 16" | 86-30 |
| T738 18" x 16" | 112-25 |
| Snare drum stands: Z5554 | 52-30 |
| Cymbal stands: Z5224 | 34-40 |
| Z5227 | 16-40 |
| Z5228 | 69-70 |
| Z5229 | 34-40 |
| Cymbal stands: Z1002 12" | 6-10 |
| Z1003 13" | 7-20 |
| Z1003 14" | 10-55 |
| Z1003 16" | 13-30 |
| Z1009 18" | 17-25 |
| Z1010 20" | 21-75 |
| Z1012 22" | 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: 272 12" | 4-80 |
| 274 14" | 7-40 |
| 275 15" | 8-80 |
| 276 16" | 10-40 |
| 278 18" | 14-85 |
| 2695 18" sizzle | 15-75 |
| 280 20" | 16-90 |
| 2695 20" sizzle | 17-30 |
| 282 22" | 20-25 |

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| 6355/PNP Concert Tom-Toms | 429-00 |
| 6355/SNP Concert Tom-Toms | 468-00 |
| Snare Drums: 6356 Cust. Metal Snare 5 x 14" | 51-00 |
| 6357 Cust Brass Snare 5 x 14" | 71-00 |
| 6358 Cust Brass Snare 6 1/2 x 14" | 71-00 |
| Accessories: 6360 Bs Drm Pedal | 25-75 |
| 6361 Hi-Hat stand | 31-75 |
| 6362 Cymbal floor stand | 16-00 |
| 6363 Snare Drum stand | 18-25 |
| 6364 Cymbal Boom stand | 30-75 |
| 6365 Drummer's Stool | 39-50 |
| PEARL MAXWIN Outfits: 6400 Stage-705 22" Bs Drum | 245-00 |
| 6401 Stage-704 22" Bs Drum | 218-00 |
| 6402 Studio-504 22" Bs Drm | 199-00 |
| 6403 Studio-503 20" Bs Drm | 126-00 |
| Snare Drums: 6410 Snare Drum Kit 5 x 14, 12" | 36-75 |
| 6411 Metal Snare Drum, 5 1/2 x 14", Chrome | 31-00 |
| 6417 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 |

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|----------------------------|--------|
| B1031 w 22" BD | 250-00 |
| B1033 w 22" BD | 292-00 |
| B1033 w 22" BD | 296-00 |
| B3304 | 546-50 |
| B3305 | 600-50 |
| D3717 | 739-50 |
| Bass Drums: 124, 28 x 14" | 100-50 |
| 125, 24 x 14" | 96-00 |
| 126, 26 x 14" | 99-50 |
| 127, 18 x 12" | 73-50 |
| 130, 20 x 14" | 82-50 |
| 132, 22 x 14" | 84-00 |
| 142, 22 x 14" | 96-00 |
| 144, 24 x 14" | 105-00 |
| 1150, 20" | 69-50 |
| 1152, 22" | 74-00 |
| 1154, 24" | 79-00 |
| 1161, 20 x 14" | 61-00 |
| 1163, 22 x 14" | 63-50 |
| 1170, 20 x 12" | 54-50 |
| 1171, 20 x 14" | 55-00 |
| 1173, 22 x 14" | 59-00 |
| 1175, 24 x 12" | 64-00 |
| Timbales: 531, 13 & 14 x 6 | 110-00 |
| 532, 13 & 14 x 6 | 102-00 |
| 531C | 110-00 |
| 532C | 102-00 |
| Tom-Toms: 112 | 33-50 |
| 113 | 36-50 |
| 114 | 44-00 |
| 115 | 51-00 |
| 116 | 54-00 |
| 118 | 57-00 |
| 333 | 54-50 |
| 340 | 60-00 |
| 342 | 51-00 |
| 346 | 77-00 |
| 348 | 86-00 |
| 433, 13 x 9" | 48-50 |
| 435, 14 x 9" | 63-50 |
| 436, 16 x 20" | 76-50 |
| 440, 14 x 10" | 54-00 |
| 442, 12 x 8" | 44-50 |
| 444, 14 x 9" | 51-00 |
| 445, 15 x 12" | 61-50 |
| 446 | 69-50 |
| 448, 18 x 16" | 76-50 |
| 1433, 13 x 8" | 31-00 |
| 1333 | 37-00 |
| 1340 | 39-00 |
| 1346 | 53-00 |
| 1435, 14 x 14" | 44-50 |
| 1440, 14 x 10" | 39-50 |
| 1441, 12 x 8" | 23-00 |
| 1442, 12 x 8" | 29-50 |
| 1445, 16 x 16" | 37-50 |
| 1446, 16 x 16" | 46-50 |
| 1448, 18 x 16" | 48-50 |

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|---|---------|
| 950 16 x 16 Floor Tom Tom Super Classic | 156-95 |
| 952 18 x 16 Floor Tom Tom Super Classic | 180-95 |
| 954 20 x 18 Floor Tom Tom Super Classic | 210-95 |
| 497 6 x 5 1/2 Melodic Tom Tcm | 46-95 |
| 488 8 x 5 1/2 Melodic Tom Tom | 48-95 |
| 489 10 x 6 1/2 Melodic Tom Tom | 60-95 |
| 461 12 x 8 Melodic Tom Tom | 70-95 |
| 462 13 x 9 Melodic Tom Tom | 78-95 |
| 463 14 x 10 Melodic Tom Tom | 84-95 |
| 464 15 x 12 Melodic Tom Tom | 97-95 |
| 465 16 x 14 Melodic Tom Tom | 109-95 |
| 920 20 x 14 Bass Drum Super Classic | 202-95 |
| 922 22 x 14 Bass Drum Super Classic | 217-95 |
| 924 24 x 14 Bass Drum Super Classic | 230-95 |
| 926 26 x 14 Bass Drum Super Classic | 249-95 |
| LATIN-AMERICAN 5485 Bongos (pr) | 8-26 |
| 5484 Bongos (pr) | 6-53 |
| 5475 Conga drum | 30-23 |
| 5463 Conga drum | 48-06 |
| 5481 Tuneable bongos (pr) | 15-15 |
| 5464 Tuneable bongos (pr) | 36-88 |
| 5465 Bongos | 22-60 |
| 5452 Claves | 7-00 |
| 5453 Wood Guiro | 3-72 |
| Sticks, Brushes, Miscellaneous | |
| 190 Wire Brushes | 2-95 |
| 190A Wire Brushes | 2-95 |
| 191 Wire Brushes | 2-95 |
| 191A Wire Brushes | 2-95 |
| 195 Wire Brushes | 3-55 |
| Hickory Sticks all grades | 2-95 |
| Hickory Nylon Tip Sticks, all grades | 3-45 |
| MUSSER M51 Kelon Portable Xylophone | 899-95 |
| M42 Kelon Elite Xylophone | 749-95 |
| M41 Kelon Piccolo Xylophone (2 1/2 Oct.) | 369-95 |
| M39 Kelon Piccolo Xylophone (2 Oct.) | 489-95 |
| M31 Kelon Windsor Marimba | 1075-00 |
| M61 Kelon Triette Marimba | 719-95 |
| M30 Brentwood Marimba | 1750-00 |
| M250 Concert Grand Marimba | 2350-00 |
| M150 Century Marimba | 2185-00 |
| M75 Century Vib. | 2400-00 |
| M55 Pro Vib. | 2030-00 |
| M45 One Nites Vibe (Variable Speed) | 1850-00 |
| CYMBALS Avedis Zildjian Products 5241 8" | 24-50 |
| 5242 10" | 29-00 |
| 5243 13" | 39-00 |
| 5244 14" | 45-00 |
| 5245 15" | 48-00 |
| 5246 16" | 51-00 |
| 5247 17" | 56-00 |
| 5248 18" | 61-00 |
| 5248WC 18" Wide Cup | 61-00 |
| 5248SW 18" Swish | 71-50 |
| 5248 S 18" Sizzle | 61-00 |
| 5248T 18" Tric | 61-00 |
| 5248MC 18" Mini Cup | 61-00 |
| 5249 19" | 67-00 |
| 5220 20" | 74-00 |
| 5220SW 20" Swish | 82-00 |
| 5220P 20" Pang | 82-00 |
| 5220S 20" Sizzle | 73-50 |
| 5220MC 20" Mini Cup | 73-50 |
| 5261 21" | 80-00 |
| 5221 22" | 90-00 |
| 5221SW 22" Swish | 98-00 |
| Kenny Clarke Pairs Hi-Hats 5215 13" 14" pr | 84-00 |
| 5216 14" 15" pr | 93-00 |
| New Beat and Standard Hi-Hats 5243/2 13" pr | 78-00 |

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|-------------------|--------|
| 5244/2 14" pr | 90-00 |
| 5245/2 15" pr | 96-00 |
| 5246/2 16" pr | 102-00 |
| Brilliant 4930 8" | 31-00 |
| 5333 10" | 35-00 |
| 5334 13" | 41-00 |
| 5335 14" | 45-00 |
| 5336 15" | 51-00 |
| 5337 16" | 54-00 |
| 5338 17" | 57-00 |
| 5339 18" | 67-50 |
| 5340 20" | 79-50 |
| 5341 22" | 96-00 |

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|---|---------|
| ROSETTI | |
| EMI HAMMA | |
| 880 Kit | 524-95 |
| W880 Kit (wood-shell side drum) | 524-95 |
| 770 Kit | 399-95 |
| W770 Kit (wood-shell side drum) | 399-95 |
| 660 Kit | 339-95 |
| W660 Kit (wood-shell side drum) | 339-95 |
| Drums and Accessories: 7152 22" bass drum | 81-50 |
| 7154 24" bass drum | 86-50 |
| 7442 12 x 8 tom tom | 39-50 |
| 7443 13 x 9 tom tom | 43-25 |
| 7440 14 x 10 tom tom | 45-65 |
| 7446 16 x 16 floor tom tom | 63-00 |
| 7448 18 x 16 floor tom tom | 70-50 |
| 7035 14 x 5 1/2 snare | 60-00 |
| 7033 14 x 5 1/2 wood-shell snare | 58-35 |
| 7521 bass drum pedal | 18-35 |
| K ZILDJIAN | |
| 10" crash/ride | 24-00 |
| 13" hi hat | 36-00 |
| 14" hi hat | 43-00 |
| 16" hi hat | 50-00 |
| 16" crash | 50-00 |
| 18" crash/ride | 62-00 |
| 20" crash/ride | 72-00 |
| 22" crash/ride | 89-00 |
| IZMIR | |
| 12" | 11-95 |
| 13" | 13-95 |
| 14" | 20-00 |
| 15" | 21-50 |
| 16" | 24-50 |
| 18" | 30-95 |
| 20" | 38-95 |
| 22" | 55-00 |
| BRONZE 880 | |
| 13" | 10-75 |
| 14" | 13-50 |
| 16" | 15-50 |
| 18" | 24-50 |
| 20" | 28-95 |
| 18" Flat | 24-50 |
| 20" Flat | 28-95 |
| 18" Swish | 24-50 |
| 20" Swish | 28-95 |
| 20" Pang | 28-95 |
| SUMMERFIELD | |
| TAMA | |
| IMPERIAL STAR DRUMS | |
| 8993 Saturn 12+1 Drum outfits | 1160-73 |
| 8987 'Saturn 7' Drm outfit | 740-95 |
| 8909 'Mars 9' Drm outfit | 1055-51 |
| 8908 'Mars 8' Drm outfit | 893-76 |
| 8906 'Mars 6' Drm outfit | 802-70 |
| 8905 'Mars 5' Drm outfit | 636-41 |
| 8805 'Mars 05' Drm outfit | 597-76 |
| 8804 'Mars 04' Drm outfit | 540-05 |
| 8705 'Mercury 5' Drm outfit | 572-22 |
| 8704 'Mercury 4' Drm outfit | 490-58 |
| 8520 Bs Drm w/spurs | 110-87 |
| 8522 Bs Drm w/spurs | 125-46 |
| 8524 Bs Drm w/spurs | 135-37 |
| 8526 Bs Drm w/spurs | 143-26 |
| 8534 Floor Tom Tom w/legs | 80-04 |
| 8536 Floor Tom Tom w/legs | 86-25 |
| 8538 Floor Tom Tom w/legs | 93-92 |
| 8588 Snare Drm w/ tone cont. | 127-90 |
| 8688 Snare Drm w/ tone cont. | 142-49 |
| 8585 Snare Drm w/ tone cont. | 98-74 |
| 8685 Snare Drm w/ tone cont. | 111-16 |

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|-----------------------------|--------|----------------------------------|--------|---------------------------------------|-------|-------------------------------------|------|-----------------------------|--------|---|--------|
| 8555 Snare Drm w/ tone cont | 85-62 | Tom w/hldr | 46-88 | 6870 'Stage Master' Snare Drm std. | 26-52 | 6092 Drum Sticks w/ nylon—2BN & 5BN | 1-67 | SA7534 Floor Tom w/legs | 65-87 | Tom set | 169-98 |
| 8512 Tom Tom w/ tone cont | 51-85 | 8566 Concert Tom w/hldr | 52-89 | 6872 'Stage Master' Cym std | 19-54 | | | SA7536 Floor Tom w/legs | 70-89 | 7563 Concert Tom w/hldr | 36-42 |
| 8513 Tom Tom w/ tone cont | 54-99 | 8569 Concert Tom w/hldr | 244-23 | 6875 'Stage Master' Hi-Hat std | 32-87 | | | TD7836 Floor Tom w/legs | 104-46 | 7564 Concert Tom w/hldr | 42-98 |
| 8514 Tom Tom w/ tone cont | 63-64 | 8570 'Augustar' Tom w/hldr | 413-95 | 6790 'Stage King' Drummer's throne | 43-05 | | | 7512 Tom Tom w/ tone cont | 40-05 | 7565 Concert Tom w/hldr | 45-63 |
| 8515 Tom Tom w/ tone cont | 68-10 | 6898 Concert Tom w/hldr | 32-10 | 6740 'Hi-Beat' Drm pedal | 29-93 | | | SA7512 Tom Tom w/ tone cont | 40-05 | 7566 Concert Tom w/hldr | 51-78 |
| 6899 Double Tom w/hldr | 33-56 | 6910 Stage Star Snare std. | 34-05 | 6681 Single Tom Tom hldr | 16-82 | | | SA7513 Tom Tom w/ tone cont | 42-00 | 7569 Concert Tom w/hldr | 241-02 |
| 8556 Concert Tom w/hldr | 23-79 | 6912 Stage Star Cym std. | 31-40 | 6682 Double Tom Tom hldr | 22-68 | | | TD7812 Tom Tom w/ tone cont | 47-73 | 7570 Concert Tom w/hldr | 411-00 |
| 8558 Concert Tom w/hldr | 24-98 | 6915 Stage Star Hi-Hat std. | 42-70 | 6675 Double Concert Tom hldr | 16-12 | | | SA7513 Tom Tom w/ tone cont | 42-00 | 7588 Snare Drm w/ tone cont | 57-22 |
| 8560 Concert Tom w/hldr | 30-35 | 6895 'Stage King' Hi-Hat std. | 38-66 | 6580 Bass Drum spurs | 8-02 | | | TD7813 Tom Tom w/ tone cont | 54-08 | SA7576 Snare Drm w/ tone cont | 44-80 |
| 8562 Concert Tom w/hldr | 35-73 | 6890 'Stage King' Snare Drm std. | 31-05 | 6552 Tone control | 2-20 | | | 7556 Concert Tom w/hldr | 23-10 | TD7876 Snare Drm w/ tone cont | 51-70 |
| 8568 Concert Tom w/hldr | 174-73 | 6892 'Stage King' Cym std | 27-14 | 6080 Drum Sticks—F, 5A, 7A & Rock 105 | 1-46 | | | 7558 Concert Tom w/hldr | 24-21 | 6880 'Hi-Ace' Snare Drum std. | 27-77 |
| 8563 Concert Tom w/hldr | 37-12 | 6893 'Stage King' Cym std | 27-91 | 6090 Drum Sticks w/ nylon—FN 5AN, 7DN | 1-57 | | | 7560 Concert Tom w/hldr | 28-80 | 6882 'Hi-Ace' Cymbal std. | 20-79 |
| 8564 Concert Tom w/hldr | 43-33 | 6894 'Stage King' Cym std | 34-68 | | | | | 7562 Concert Tom w/hldr | 33-91 | 6885 'Hi-Ace' Hi-Hat std w/die cast pedal | 31-05 |
| 8565 Concert Tom | | | | | | | | 7568 Concert Tom | | | |

KEYBOARDS

BALDWIN

| | |
|--------------|-----|
| Model: | TBA |
| I24A | |
| E10 | |
| I24B | |
| I24BC | |
| E10R | |
| E10L | |
| E10LR | |
| I25A | |
| E10LB | |
| E10LB | |
| I30A | |
| I30AC | |
| I26 | |
| I30D | |
| I30DC | |
| 56A | |
| 56D | |
| 711 | |
| CT100A | |
| CT100D | |
| CT100D | |
| C630 | |
| 4E | |
| 210D | |
| PR200A | |
| C620 | |
| E110 (Piano) | |
| E105 (Piano) | |
| Cabinets: | |
| 3ET | |
| 3S | |
| 3PR | |
| 3ETE | |

BOOSEY & HAWKES (ELECTRONICS)

| | |
|-----------------------|--------|
| Cavendish 750 | 465-00 |
| Cavendish 1000 | 549-00 |
| Cavendish 1500 | 720-00 |
| Cavendish 2000 | 805-00 |
| Cavendish Portable II | 995-00 |
| Sonorous Speakers | |
| 601 | 425-00 |
| 602 | 560-00 |

BRODR JORGENSEN

| | |
|--------------------|---------|
| ROLAND | |
| Rhythm Units: | |
| TR 33 Rhythm box | 190-00 |
| TR 55 | 235-00 |
| TR 66 w/auto rhy | 235-00 |
| TR 77 | 349-00 |
| Keyboards | |
| SH 1000 Syn | 635-00 |
| SH3A Syn | 649-00 |
| SH 2000 Syn | 769-00 |
| SH 5A Syn | 999-00 |
| System 100 | 1686-00 |
| System 700 | 1356-00 |
| EP 20 Elec piano | 455-05 |
| EP 30 Elec piano | 599-00 |
| RS 202 String | 659-00 |
| HP762 | 1134-10 |
| HP862 | 1215-69 |
| MP700 | 1072-00 |
| MP700—amp. | 1522-00 |
| VK6 organ | 2499-00 |
| VK9 organ | 4499-00 |
| REVO SYSTEMS | |
| RD150 | 975-00 |
| RD150 hand control | 949-00 |

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| RD150W | 1099-00 |
| RD150W hand control | 1075-00 |

C.B.S. ARBITER

| | |
|--------------------------------|--------|
| Rhodes Suitcase Piano, 88 note | 900-55 |
| Rhodes Suitcase Piano, 73 note | 818-40 |
| Rhodes Stage Piano, 88 note | 981-15 |
| Rhodes Stage Piano, 73 note | 818-40 |
| Super Satellite Power Spkrs. | 899-00 |
| Rhodes Piano Bass | 457-25 |
| Yox Concord organ | 232-50 |
| Pianovox | 216-61 |

J. T. COPPOCK

| | |
|----------------------------------|---------|
| ELGAM | |
| 1049R 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 |
| Ring w rthm | 139-00 |
| 3049 R | 325-00 |
| Melody WA | 375-00 |
| Melody | 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

| | |
|-------------------------------|---------|
| X705 | 2420-28 |
| X55 P Portable | 1160-17 |
| Concorde 602 | 1432-88 |
| Capri 101 P | 512-95 |
| Capri 101C | 502-33 |
| Elkapiano 88 | 302-33 |
| Elkarhapsody 490 | 368-80 |
| Prelude 22L | 1063-29 |
| Elkarhapsody 610 | 607-73 |
| Elkasoloist 505 | 369-31 |
| Elka 'String Bass' Pedalboard | 73-18 |
| Crescendo 303 | 1725-64 |
| Artiste 606 | 2061-69 |
| Arist 707 | 2905-86 |
| Rm. 100 amp | 303-82 |
| Elkatone 610PR | 592-17 |
| Elkatone 615PRS | 734-83 |
| Elkavox 77P | 1741-72 |

FARFISA

| | |
|---------|--------|
| Balfour | 475-95 |
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|--------------------|---------|
| Beaumont | 664-60 |
| Belgrave | 875-76 |
| Balmoral | 965-76 |
| Berkeley | 1237-48 |
| Beresford | 1594-01 |
| Buckingham | 1998-74 |
| Church 25 | 1296-00 |
| Church 5 | 373-84 |
| Pro Duo | 1051-74 |
| VP Elec | 873-96 |
| Pro Elec Piano | 476-85 |
| Transivox TX1 | 1013-53 |
| Transivox TX2 | 1096-61 |
| Transivox TX10M | 1134-82 |
| Scandalli 137 | 342-27 |
| Scandalli XIV | 428-67 |
| Scandalli Super IV | 440-30 |
| Scandalli Super VI | 586-51 |
| Polyfonico XIV | 438-64 |
| A21 Cordovox | 3346-30 |
| Model Super IV | 440-31 |
| Model Super VI | 549-96 |
| Syntorchestra | 470-76 |
| Cordovox A210 | 981-25 |
| Cordovox CG6 | 2193-75 |
| Cordovox A250 | 2475-00 |
| AMPLIFIERS | |
| RSC 350 | 747-68 |
| RSC 180 | 377-16 |
| OR 200 | 505-10 |
| TR 70 | 265-84 |

HAMMOND

| | |
|-----------------------|---------|
| Super Dolphin 9722 KM | 929-00 |
| Super Dolphin 9822 KM | 1161-00 |
| Super Dolphin 9922K | 1610-00 |
| Phoenix 1222 | 1937-00 |
| 8022 | 1961-00 |
| 8122 | 2934-00 |
| Aurora 8222 | 3433-00 |
| Monarch 16322 | 4531-00 |
| Grande 11222 | 5751-00 |
| Concorde 2307 | 7165-00 |
| Sounder I | 431-00 |
| Sounder III | 815-00 |
| X5 | 1475-00 |
| A/V64 | 269-00 |

HONNER

| | |
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| Clavinet D6 | 495-00 |
| Pianet T | 345-85 |
| KORG | |
| 700S | 497-95 |
| 770 | 474-55 |
| 800DV | 836-80 |
| VCF | 97-35 |
| Bass synth | 337-70 |
| Pre-set synth | 528-50 |
| Poly I ensemble | 867-85 |
| Poly II ensemble | 945-85 |
| Multi-effects | 59-85 |
| Tuning trainer | 85-75 |
| Rhythm trainer | 83-60 |
| Pianos | |
| K1 | 255-70 |
| K2 | 499-75 |
| K4 | 299-75 |
| Bass 2 | 199-50 |
| Stand | 34-90 |
| Piano lers | 26-10 |

HORNBY-SKEWES

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|--------------------------|-------|
| 3718P Rainbow Reed Organ | 65-00 |
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| EKO Electronic chord organs | |
| 3201 Tivoli 49R | 145-00 |
| 3161 Auto Tivoli 18A | 179-00 |
| 3162 Tivoli Elite | 299-00 |
| Portable organs | |
| 3260 EKO New Tiger 49 | 375-00 |
| 3261 EKO New Tiger 61 | 475-00 |
| 3262 EKO New Tiger Duo | 525-00 |
| T242RA Logan Duo | 750-00 |
| Electronic Console Organs | |
| 3042 EKO Altair | 549-00 |
| 200MPH Crumar | |
| Rapide | 435-00 |
| 3002 EKO Majestic | 1435-00 |
| 3007 EKO Coliseum | 1875-00 |
| Electronic Piano | |
| RP10 Crumar Road-runner | 249-00 |
| Add-on Electronic Keyboard | |
| 10.026 Logan String Melody II | 549-00 |
| OMB Crumar One Man Band effects pedal board | 425-00 |

KEMBLE

| | |
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| YAMAHA | |
| CP30 | 895-00 |
| CP70 | 2250-00 |
| CS50 | 1125-00 |
| CS60 | 1950-00 |
| CS80 | 3985-00 |
| AO112T | 265-00 |
| A415H | 399-00 |
| S2115H | 268-00 |
| P2100 | 333-00 |

KENTUCKY

| | |
|-------------------------|---------|
| 201 Challenger | 930-00 |
| 301 Explorer | 1230-00 |
| 101 Adventurer | 1650-00 |
| 400 Petic 4 | 335-00 |
| 1001 Sound Processor 36 | 370-00 |
| 500 Chester | 575-00 |
| 525 Winchester | 850-00 |

LIVINGSTON

| | |
|--------------------|--------------|
| Chorister 61MB | 469-00 |
| Abbey Chapel | 728-00 |
| Abbey Chapel | 800-00 |
| Chorale 30 | 1240-00 |
| Chorister 2-69 | 1750-00 |
| Custom Instruments | |
| | from 2850-00 |

SPEAKER CABINETS

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|------------------------------|--------|
| 2 Chan Wall Cab | 150-00 |
| 3 Chan Wall Cab | 180-00 |
| 2 Chan Std Cab (Pedals only) | 150-00 |
| 2 Chan Std Cab (5 ft) | 150-00 |
| 3 Chan Std Cab (5 ft) | 180-00 |

EXTRAS (Op)

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|-----------------|-------|
| Melodic Bs | 51-00 |
| Rev (Echo) | 45-00 |
| Encl/Unencl Sw | 10-00 |
| Add Express Ped | 51-00 |

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|-------------------------|-------|
| Headpho Sock | 10-00 |
| Headpho (Ster/Mon) From | 6-00 |

MACARI

| | |
|---|--------|
| EMS Synthi AKS | 961-20 |
| EMS V.C.S.3 | 810-00 |
| EMS D.K.2 Keyboard Sola Compact-elecpno | 248-40 |
| | 175-00 |

NORLIN

| | |
|----------------------|---------|
| LOWREY | |
| Orch Holiday + Genie | 2668-00 |
| Symp Holiday + Genie | 3282-00 |
| Magic Genie | 795-00 |
| Debut | 795-00 |
| Carnival | 985-00 |
| Encore | 1350-00 |
| Jamboree | 1799-00 |
| Jubilee | 2200-00 |
| Coronation | 4515-00 |
| Contemp po 80 | 4604-00 |
| Promenade | 6450-00 |
| Celebration | 8750-00 |

MOOG SYNTHESIZERS

| | |
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| Mini-Moog | 1150-00 |
| Sonic Six | 1166-00 |
| Taurus Pedal Synth | 659-00 |
| Micro-Moog | 648-00 |

ROSE-MORRIS

| | |
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| 250 Intersound | 1096-00 |
| 330 Avon, with rthm. | 145-95 |
| Synthesizers | |
| 281 Mini-Korg 700S | 497-95 |
| 279 Mini-Korg 800 | 836-80 |
| 277 Korg Bass | 337-70 |
| 301 Korg Preset | 528-50 |
| 306 Korg Polyphonic | 867-85 |
| 305 Korg Tuning Trainer | 85-75 |
| 307 Korg Polyphonic II | 945-85 |
| 308 Korg 770 | 474-55 |
| 303 Korg 700 stand | 39-50 |
| 307 Korg 800 stand | 39-50 |

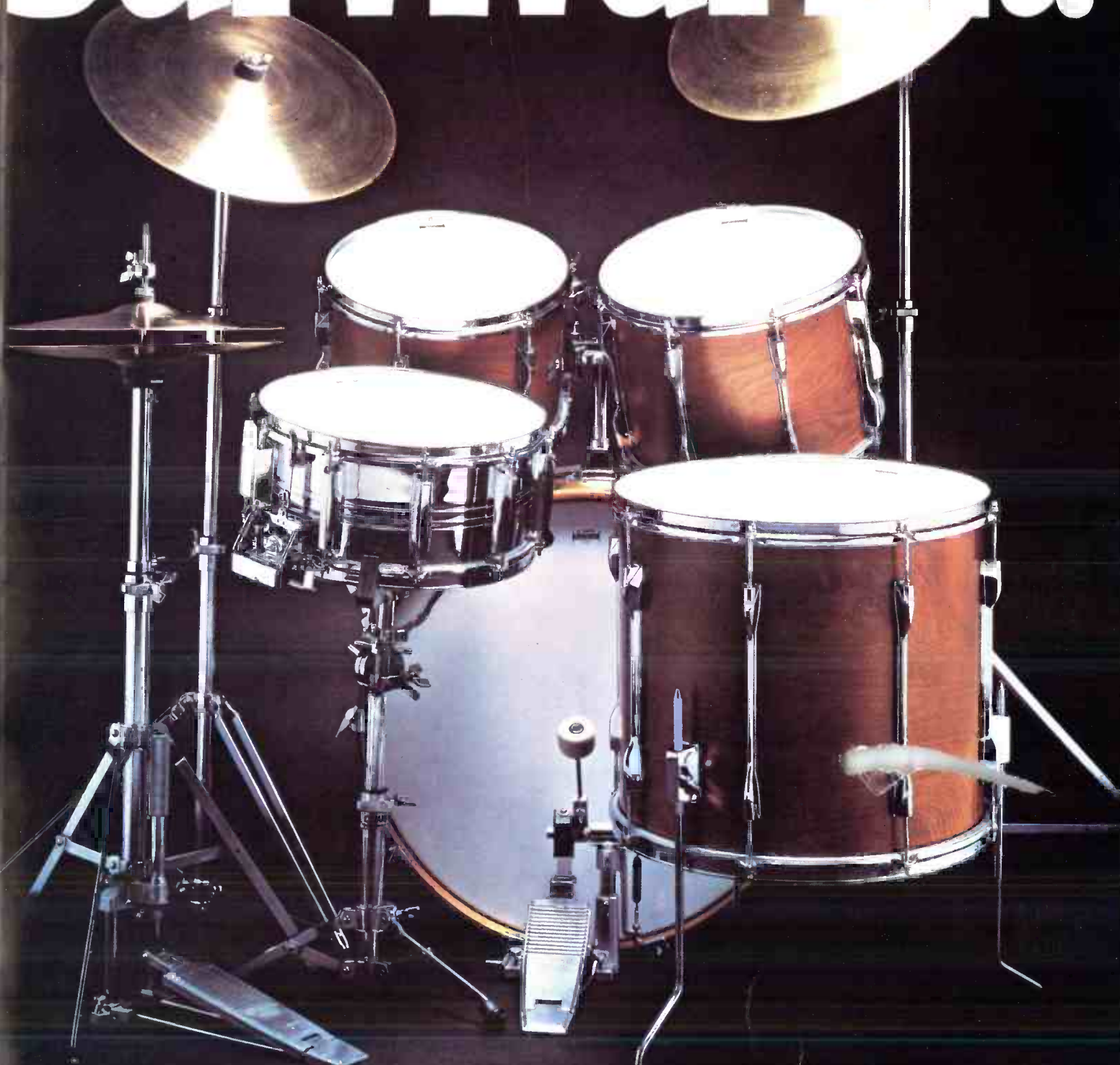
ROSETTI

| | |
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| 9700 MX30 | 425-00 |
| 9701 Rockboard | 399-95 |

STATESIDE

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| ARP | |
| Axex | 589-00 |
| Odyssey | 992-00 |
| 2600 | 1976-25 |
| Pro/DGX | 837-00 |
| Omni | 1298- |

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2 44-note keyboards
13-note Pedalboard
Easily assembled/
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8 Upper keyboard
tonebars
4 lower keyboard
tonebars
Pedal tonebar
incorporating
16' bourdon and
8' flute and bass
guitar
Animation
Rotor on
Rotor slow/fast
Vibrato on

Vibrato slow/fast
Delay Vibrato
Special Features —
Upper keyboard
Viola
Violin
String ensemble
Percussion 4' 2½
1%
Repeat
Special Features —
Lower keyboard
Piano
Piano solo
Clavichord
Spinetta
Decay short/long
Strings to lower

Slider controls
Piano volume
Reverberation
Pedal sustain
Percussion decay
Percussion volume
Repeat speed
String section
Volume
Decay
Sustain
Connections
9 pin outlet socket
Strings outlet jack
socket
Piano outlet jack
socket
Input socket

Output socket
Headphone outlet
socket
**Approximate
Dimensions**
44" w. (110 cms.)
27½" d. (68 cms.)
40" h. (100 cms.)
Approximate Weight
125 lbs. (57 kilos)
Tone Cabinet (not
included)
*Sonorous' speakers
601 and 602 are
recommended for
use with the
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