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ANDY SCOTT'S SWEET SOUND SECRETS

Sweet have come a long way since the pop days. Now guitarist Andy Scott is getting acclaim—but how does he get his sound?



THINGS are changing fast for Sweet. If you'd stopped any likely looking music lover in the street a couple of years ago and asked him what he thought of the band you'd have got one of two very distinct reactions. If your sample of the record buying public was young then Sweet would have been one of his favourite pop groups. Had he been an older and perhaps more sophisticated music freak then Sweet would have been a dirty word. In the pop business though leopards can and do change their spots. David Cassidy gains a sudden credibility, somebody else "sells out" and Sweet have become a respectable band who at last are getting the recognition they deserve from musicians and the more discerning buyers alike.

Any band that gets in that position must be doing something right, and when the talk gets round to Sweet, what people discuss is their ability to make hit singles and a dynamic stage act that would make many a Heavy band sit up and take notice.

Another facet of the band that's just beginning to catch the light is the work of guitarist Andy Scott. Scott is the man who throws in those fast solos and power effects on stage, and who adds so much to the band as both songwriter and producer. We met him in the band's London offices to discuss what it was that went into his playing that was earning him so much respect.

To start with, the main factor in his success is work and experience. Andy has been, as he put it, "slogging away from 1962 to 1970 when I first met Sweet and Chinn and Chapman." It was that meeting that lead Andy on a path that was to result in a lot of success and, at the same time, more than his fair share of frustrations.

The point simply is that his background had been playing the colleges in support bands and carving out a career as a rock guitarist. Now he found himself (happily) in a successful pop group and although enjoying it, he admits that there were frustrations in the period before the band finally broke away from Chinn and Chapman and launched their career on their own.

"I'd never known pop music

like that and I quite enjoyed it because it was a bit of a refreshing change. Still, we should have made our break at the end of '73 when we first broke with Chinn and Chapman. This has come a year and a half too late."

Americans are accepting the band as a rock outfit on its own merits which is, of course, not surprising as they didn't have the few years of out and out commerciality to draw their conclusions from as we in Britain did.

Germany

However, America still seems a long way off to Andy, whose first love is Germany where Sweet are regarded as being one of the biggest bands since the Beatles.

"It's because of Germany that we're still around, because it gave us a place to work and a base. The audiences over there are far less fickle, not like over here where one minute they're screaming for us and then the next minute the Bay City Rollers — I'm glad to be out of that scene!" In Germany (and, in fact, in Scandinavia as well) Sweet were accepted right from the start as a live hard-working band. The support they were given by the German and Continental public has enabled them to slog away till they reached their present position of near respectability.

Yet Andy is still not over-happy about the current state of their single hits in Britain. He is strongly self-critical of his own work. "On *Action* the production is perfect but there's still too much there. I believe in rawness, though not so much that you don't do yourself any favours like we did with *Desolation Boulevard*. Singles have to be commercial and there's no point releasing them if they're not going to sell. That's why *Fox on the Run* was purely and simply a pop single for the purpose of giving us a hit in Britain."

Before the new Munich album is released over here, though, there is a live album on its way. The reasoning behind that is simple. America doesn't want the new studio album to be released in Britain until things are ready for the band in the States. That means that the new album will be



1970: Scott's first meeting with singer Connerly.

held up until January next year. Hence the live album which will contain some material recorded in 1973.

The subject of live recordings gets us onto the topic of Sweet's reputation as a superbly exciting live outfit. There's a further addition to that as well, because it is through live work that Andy has built his reputation as a guitarist. In terms of equipment, we asked, what went into his extraordinary style?

"At the moment I've got several guitars. A Les Paul and a couple of Strats, a Gibson 335 and some French pickup model Gherson guitars that I got from Jeff Gardner at Davoli." Had the interview taken place a month or so earlier there would have been another Strat to add to Andy's list but that, as he explained, was he victim of an attack of frustration. "There are some things that you can play on stage and some things that you can play at home that just don't seem to come in the studio. I'd spent two hours trying to get twenty bars right in a studio when I just picked up the Strat and threw it. It fell to pieces and then I just picked up my Les Paul and did it straight off."

The Les Paul in question is one of the flat bodied models which Andy has had fitted with a Bigsby tremolo. It's a nice guitar he admits, but sometimes he uses Strats and at other times the Ghersons. Scott's sentiments about the Fenders echo the thoughts of many guitarists, "I sometimes use my Gibson 335 on stage because I can play really fast on that and more accurately too. The Strat, though, is a

bastard to play but once you get used to it, it can make you a better guitarist. To get a Strat to feedback properly, though, is difficult, you really have to do something to it otherwise it just whistles. The main problem with that 335 of mine is that it's really too fragile for me. I've tried rubbing it against my speaker cabs and the nut comes off or I lose a fret. With a Strat you can belt hell out of it and it'll stand up to it."

Sounds

Strats also mean different amplification according to Andy. Normally he uses HH for his Gibsons but to get the sound he wants out of the Strat he has been using Acoustic amps. The Acoustic in question is one of the lead models with built-in effects (he wasn't sure of the exact model), equipped with a graphic equaliser. The HH amps are a set of combination amps (three IC 100's in all) plus an HH top and a couple of 4 x 12's.

It is here that we really begin to get into the realms of fantasy though, because Andy has gone into a lot of experimentation to get the sound he wants in terms of effects. Without breaching too much of his official secrets act, we did learn some of his tricks.

Up until recently, he has been using two synthesisers for stage use, an ARP Odyssey and a Davoli guitar synthesiser. Due to the drop-off in attack when there is no guitar playing, the ARP has gone by the board and Andy is now sticking to the Davoli to give some of his strange

stage sounds, which include getting three-part harmonies going with himself!

Adding to the list of equipment behind his strange sound lies a Revox tape recorder with pre-recorded cellos and what have you, and two echo units, one a standard Watkins Copicat, the other an HH tape echo with a special head added on to the back of the unit to give a possible two second delay. "What you've got to do is just hit the notes at the right time," he explained. "That way you can play along in harmony with yourself. The trouble is that at the moment the first repeat is very strong and then as more goes into the unit it begins to fade out and distort. What I'd like to do is feed the output of the echo into another amp to keep the repeat strong."

Yet another of Scott's tricks is to set the tremolos of his amps out of phase with each other so that he can make use of the effects. All these units are controlled from two boards which he has had made. One of the pedals here also controls the Revox and yet another is an instant cut-out switch that leaves a tasty echo effect when it is hit.

Perhaps Scott's wierdest machine is a heavily modified Gherson which he refers to as his Frankenstein guitar. The instrument has had various bits and pieces carved away from its guts and tiny smoke generators installed in their place. The result is quite literally a fire-breathing guitar! Andy has only to hit a button and smoke billows out of the head and out of a pipe at the bottom of Frankenstein. It's not only smoke that comes out of this strange creature either, because, as Scott throws it in the air, fire billows out from it and it falls to the stage in a shower of sparks! Quite impressive, but costly, as Sweet are forced to carry around a load of spares needed to repair Frankenstein's injuries.

Scott's stage sounds aren't at all represented on Sweet's singles, so a large proportion of the band's record audiences may have little idea of what they sound like live. Perhaps the new album will give us a taste of what they can do. Certainly, they could set America alight, but will they ever slay their British image of being just another pop band?

YOUR LETTERS

SOLO

Dear B.I.,

I've just done a couple of solo acoustic gigs-voice and guitar — which went extremely well, and I want to get into it to a much greater extent. I'm thinking of becoming as far as possible a self-contained unit and would value your comments (and/or warnings) on my ideas about equipment.

I have an old AC 30 Vox with a separate speaker cab which I use as a basis, adding another cab to get a fuller sound. By using two mikes, one for guitar, one for voice, and by fitting a Barcus Berry pickup to the guitar which I could feed through effects pedals, I end up with two instruments (sound-wise) while only having to play one — the miked-up acoustic and the same instrument through pedals. This lot would be fed through say a four-channel mixing desk before being fed into the amp.

It would be much easier to use an electric guitar, but the tonal qualities of my acoustic are vastly preferable to this, so I want to go about it the hard way.

Exactly what equipment to use is really my problem and

whether the idea is a sound enough one to go ahead with.

If you know of any problems I might run into I'd be much obliged if you'd let me know.

Yours truly,
E. Mullen,
Dun Laoghaire,
Co. Dublin.
Ireland.

Your idea of sticking by the round tonal characteristics of an acoustic guitar is a very good one. You may possibly have come across the work of John Martyn who has been using acoustic to similar effect with pedals and amps on the one hand and as a pure acoustic on the other.

We've never actually used a Barcus Berry but understand that one of these pickups would give you what you need. Your amp set-up seems fine, but you might find the rather restricted tone control on the AC 30 a slight problem for your future work. The AC 30 is one of the best amps ever made, but your kind of approach might call for more in the way of tonal variation.

As far as your request for possible problems to be highlighted is concerned, all we can say is: watch out for feedback, which can be a drag on acoustic and semi-acoustic

guitars. Careful positioning of the amp relative to you when it is used at high volume would be essential.

If you intend amplifying your voice, we would strongly recommend you to invest in a small PA system rather than impose such a burden on your guitar amp. Perhaps a small Marshall set-up or something similar would do. That way you could take advantage of your mixer and put the guitar amp and voice mike through the PA and get a far better overall sound.

As far as pedals are concerned, there is such a massive range now that all we can advise you to do is to look at the range available and try out various things which may appeal. Perhaps you should look at wah wah, fuzz, phaser, octave shifter, treble/bass booster, and don't forget echo units, which can be a lot of fun!

We wish you the very best of luck!

CONTACTS

Dear Sir,

I have been reading your magazine for some time now

and would like to say how much I enjoy it. However, the main reason for my writing this letter to you concerns your article, Songwriting Can Pay! in the July issue. I was wondering if it would be possible for you to print a list giving addresses of a few song publishing companies, as I am greatly interested in this side of the music business.

Yours sincerely,
Jim Holland,
Motherwell,
Lanarkshire,
Scotland.

Certainly! Here are a few and further addresses and information can be obtained from the Performing Rights Society, 29 Berners Street, London, W.1. Just address your letter or tapes to the Professional Manager at the company's address. Carlin Music Ltd., 17 Saville Row, London, W.1. April Music Ltd., 1, Wardour Street, London, W.1. Chappell & Co. Ltd., 50 New Bond St., London, W.1. Essex Music Ltd., Noel House, 19-20 Poland St., London, W.1.

B. Feldman & Co., 64 Dean St., London, W.1. Island Music Ltd., 155 Oxford St., London, W.1. Intersong Music Ltd., 14 St. George's St., London, W.1.

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AND QUERIES

MORAZ

Dear Sir,

I am most interested in the ORCHESTRON mentioned by Patrick Moraz in his interview with you. I've tried with no success to obtain the name and address of the company who manufacture it in America from the U.S. Consulate here in Cape Town and, as I buy your magazine each month, I thought perhaps you could help me by furnishing the information I require.

Yours faithfully,

Leo G. Sack

Milnerton, Cape,
South Africa.

We spoke to the Yes office to ask about the Orchestron and discovered that this instrument has been, in fact, co-designed by Patrick who has had it manufactured for him by a firm

in Tampa, Florida. Unfortunately, the Orchestron is not available, according to Yes, for the general public and there are no plans to put it on the market.

DALLAS

Dear Sirs,

Being a regular subscriber to your magazine and admiring its information services on equipment prices and surveys I wonder if you can assist me.

Recently I purchased a Sound City 120 amplifier and realise that I know very little about it. I wonder if you could give me the name and address of the manufacturers?

Yours faithfully,

M. Sanger,
Canvey Island,
Essex.

The people to contact are

Dallas Arbiter Ltd., at 213 Tottenham Court Road, London W.1.

VALVE?

Dear B.I.,

I've been buying your mag for a few years now but have never seen you come out on the side of either valve or transistor amps for group use.

Most of my friends are using valve amps and say that they'd never use anything else. But, I've read in Beat and heard others say that transistor amps are just as good. Which is true?

Yours sincerely,

Mick Roberts,
Ealing.

The problem is that there are so many opinions on valve versus solid state that it's impossible to say which is the absolute best. For bass or PA

use, most people have always accepted that the benefits of reliability, size and cost are strongly in solid state's favour. However, guitarists like a dirty sound that comes from overloading valves which tend to emphasise the right harmonics to get that Eric Clapton, Jeff Beck distorted whine. Some transistor amps (notably H&H, Marshall and Yamaha) are so near their valve relatives that it's probably worth giving them a try to see if you agree they are near enough and then take advantage of their other benefits. On the other hand, many manufacturers make both types so you've really got to pay your money and take your choice.

The Editor welcomes letters on any aspect of music and musicians

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HOW THE CHARTS

Are Britain's record charts open to

THE basic truth is that there's no such thing as a perfect record industry chart. The only way it would be possible to have a Top Fifty, or even a Top Twenty, of 100 per cent accuracy would be to get returns from every single retail outlet in the country.

Which would be much too expensive and much too slow. One of the most important things about the pop chart is the speed with which it can be on show to the industry.

Maybe it is that essential lack of perfection which causes the chart, the weekly sampling of sales which purports to be a guide to the best-selling singles and albums, to cause as much anger as joy; as much fear and controversy as acceptance and credibility.

We've had the charts for many years now. Best-selling lists had been published in Billboard, the American pop-music bible, since July of 1941. Radio Luxembourg started its Sunday evening Top Twenty show in the autumn of 1948. And the New Musical Express launched its own Top Twelve in November, 1952.

As there was generally an aura of exclusivity about the existing charts, it was no surprise that other papers got in on the act and provided their own charts. In turn, this has led to discrepancies galore, with records up in one chart and down in another.

The lack of uniformity then leads to allegations of rigging, bribery and corruption and any kind of dishonest practices. Chart-rigging could, if properly handled, become a major off-shoot industry of the pop world, simply because chart positions are so vital to artists, be they veterans or newcomers.

Right now there are several different charts available, still showing the inevitable discrepancies. And even if the Top Twenties of the various publications show fair uniformity, the very system of sampling means that anything listed from 21-50 has to be based on the smallest of margins. In other

words, there's not a lot of records separating one position and another ten places lower.

The British Market Research Bureau has surely the most authoritative chart. It is accepted by the BBC, not only for radio programming but also for the highly-prized Top Of The Pops television show. The BMRB has been going for years in the field of market research and their chart is used by Music Week, the sole trade paper in Britain, by Billboard, and is part financed by top record companies.

The System

In view of the fact that it costs around £60,000 a year to produce the chart, the more subscribers the merrier.

The system? Simply to take a panel of some 300 dealers in different locations and of different sizes so as to get a cross-the-board representative panel of the 4,000 or so actual retail dealers in the country.

In brief, the link works like this. Each panel dealer has a booklet, a diary, in which he writes down the serial numbers of records as he sells them across the counter. The new diary is sent out weekly to arrive by Friday before the week under review, and the dealer starts using it on the following Monday through Saturday.

The diary is posted back to BMRB after trading on the Saturday evening. Each diary, on return, is checked, with all blank spaces crossed through so nothing can be added. The data is put on to punched cards which are then fed into a computer which eventually spews out the top fifty.

Right? Well, not quite right. There are then phone checks to non-panel retailers to see whether the sales pattern expressed in the chart information is pretty general. Any new single which suddenly appears in any one area is checked thoroughly and remains under suspicion until it is cleared by investigation.

If the artist concerned did a couple of shows in that area that week . . . well, that could explain the sales splurge. If not, and in the absence of straight facts, the record is dropped from the chart.

Weaknesses? Quite a few, despite the sheer expense of the chart-creation. For a start, Boots and Smiths don't want to provide sales information from a sample of their shops, though

Several people more or less openly made a living out of getting records into the charts. The asking rate was about £500, though it later rose much higher because of the increased importance of a record being listed in the chart.

The process there is: get a record in at the bottom of the chart and it creates interest among those who buy only from chart sounds; get it higher and it gets played on radio and television; and the artist sells more, earns more, and trebles his fee on personal appearances.

So the less-sophisticated charts were rigged in one of two ways. One was an inside contact, who could be bribed to make adjustments to the figures returned. Two was to use the influence to get a list of the shops returning the figures and then go out and physically BUY substantial quantities of the records so as to ensure a high-placed return to the newspaper/magazine involved.

Secrecy

But newspapers don't like being made to appear mugs and once the rigging had been discovered, they did their best to tighten up the system.

Not a foolproof system, but then what is?

In America, the system is different in that the amount of airplay given a record is taken into account. The French system is to carry out an independent sampling of the record-buying public.

The British Market Research Bureau is clearly proud of its system of providing the national chart. When its chart finally emerges from the computer, it is still a list of serial numbers, ensuring secrecy, and those serials are transposed into titles and artists.

And each time it seems there is a chink in the armour, it is possible to tighten up the security. The secrecy over which shops are on the returning list is vital. How could



F. W. Woolworth's do cooperate. And those diary returns have got to be accurately and diligently filled in, otherwise the system is weakened. And the sample of shops used has to be sensibly worked out.

There can be problems, then. But it's still a lot more sophisticated than the old days when the office boy would check out returned top tens sent in by dealers' assistants. "Mmmm, I think Charley Farnsborn is ever so good, so I'll just pop him in at number five," was the sort of thing that could happen then.

CAN BE FIDDLLED!

corruption? BEAT examines the facts!

the potential chart-rigger find out the names?

One system tried was this: "Hello, BMRB? Singlet Records of Upon-Sea here — our returns diary hasn't come this week."

And the reply has to be one of two things. Either: "That's strange — it went out on time, but thanks for letting us know." Or: "Not surprising — because you're not on the list."

That idea wouldn't work now,

but it was confidently put forward as a workable rigging system by one firm.

However a record promoter, described as in his mid-twenties but positively refusing to give his name or the company where he works, gave a talk on "corruption" to a meeting of a Young Conservative branch in Essex a few weeks back.

He said he was leaving his job soon and that was why he

would talk about the seamy side of his industry. Starting with the ludicrous figure of 95 per cent of "all groups are on drugs," he said companies simply delivered records to the shops on the list and then returned to the shops later to purchase them. The chart entry led to Radio One . . . and so on and so on.

That is making the whole matter seem almost laughably easy. Yet . . . several national newspapers threatened, three years ago, to dig into the business of chart-rigging and expose their findings, naming names. Nothing has yet happened.

Obviously the lure of the quick buck through rigging is more appealing to a small independent company rather than a major. Chart success boosts on-the-market sales prospects, as well as all the spin-off benefits.

And at least one rigger, known to the police but because of legal quirks still at large, simply took the money from his "punters" having guaranteed a chart placing — only to fail to keep his side of the bargain. For the management, agent or recording executive forking out, what chance of redress, except possibly some kind of physical revenge?

There are still hang-ups in the chart system and most artists tend to swear by the accuracy of the chart which has them resting highest in any one particular week.

No doubt there are still some records which make the chart on influences other than genuine sales and be sure the riggers, some of whom are already being closely investigated on possible fraud charges, will always look for new ways of beating the system.

But they are up against electronics and skilled sampling nowadays, not the whim of sales girls or newspaper office-boys.

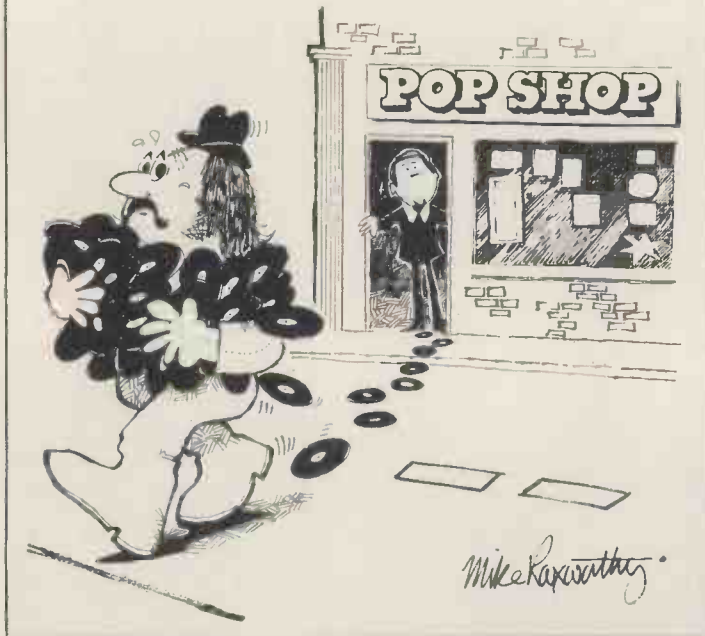
However at least two independent record companies are being closely watched over their hit-strewn careers. Just in case.

Hang-ups

At the same time, there are unscrupulous people determined to get product into the charts and who find it easy coping with human beings rather than a computer locked away at a secret address somewhere in the London area.

That any section of the industry should get involved with these people is just plain stupid. Though there is no such thing as a perfect chart, it is in everybody's interest that there should be as much accuracy as possible. If talent otherwise unsaleable gets a chart break, and the whole financially-rewarding chain reaction sets in, then more worthy talent is being kept out.

... two was to go out and physically buy substantial quantities !!



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Front and back view of Birch's interchangeable pickup guitars.

WHO made Mud's heart-shaped guitar? Who made Roy Wood's spade-shaped guitar and his Strat-like mini mandolin? Who made Tony Iommi's crucifix guitar? The answer to these and a thousand other questions lies in Birmingham in a small house converted into a factory, the home of John Birch. Probably the best hand-maker of electric guitars in the world.

Like most musicians you've probably come across the name John Birch via his renowned pickups, the Hyper-Flux and the Magna-Flux and may just have heard an interviewed guitar player in BEAT talk about his John Birch axe. We decided (with a little prompting from Black Sabbath's Tony Iommi) to investigate the man and his machines for ourselves.

John Birch has been known for many years in the music world among discerning players as one of the few men in Britain who is really capable of customising a guitar to suit the individual musician. His own personal skill lies in the field of electronics, and his reputation and ability have

grown from the fact that before he came on the scene full-time he had spent 25 years in electronics, much of that time involved with designing and experimenting with guitars.

Way back in the early 1940's John was one of the first people to mess around with the then highly fashionable Hawaiian guitar. Even as early as 1943, he had discarded the low impedance pickup (which some people are still raving about today) but it wasn't until around 1966 that his pickups first hit the British market in a big way. At that time John took a big leap in and advertised his new pickups which brought in a flood of business. From there he was joined by guitar designer John Diggins and John Birch guitars were well and truly under way.

First customer

Among John's first customers from the ranks of top players was Sabbath's Tony Iommi, who is still using Birch customised axes and Birch originals to date, but Iommi was quickly followed by Noddy

Holder from Slade, and then the rest of Slade who were interested in new ideas in guitars.

One of John's long standing worries is how to put over the fact that he really does take a lot of trouble over his guitars. The buying public's mind always tends to go for the massive names but John needn't really worry, for there are enough satisfied professionals around to keep him going for a long while yet. In fact his current production capacity is already virtually sold out and he is shortly planning to move into new premises to cope with the demand for hand-made guitars.

The question of hand-making axes is really the one that counts, as John is ready to explain, "It's all down to what benefits the guitarist in question, not us as the people who make them. If a bloke is to pay three, four or five hundred pounds for a guitar he's going to want something that he can keep for the rest of his playing life unless his style changes beyond belief. We know people who've had literally dozens of guitars and STILL not found the perfect one for them."

John's methods of manufacture are interesting. Great care is taken over getting the best wood available and only the best Canadian Rock maple is used. This will shortly be treated by a revolutionary process to make it as stable as possible (at the moment John still takes more care than most to make sure that it is dry and sufficiently seasoned). This process will entail drying the wood by gentle radiant heat and then vacuum drying it. Vacuum drying works by lowering the temperature at which moisture boils to a point where the wood's moisture content is completely removed. The next stage is the manufacture of the guitar and the bonding of it in a chemical adhesive which John prefers to the more normal adhesives used which he claims have very limited properties.

Another Birch innovation (born of a great deal of experience with all makes of guitars) is the insertion of the truss rod which he does from the side into the split centre section of the body/neck. The normal manner of doing this places a permanent strain on



Continued on page 12.

"Alex doesn't bang them about, but they do get beer in them quite often"

Tam Fairgrieve
The Sensational
Alex Harvey Band



Tam's been around, he knows what he's doing. Here's what he says. "Well, one we've got is at least six years old. It's been flown about without a flight case for the last two yearsso it's robust. They do get the odd drink, but there's never

been anything wrong with any Marshall amp I've worked with, save the odd valve".

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John Birch's handmade guitars

the fret board which can be inclined to pull right away from the neck as soon as any serious use of the truss rod is called for.

So strong is Birch's way of doing this that they are shortly to start work on a ten string bass which will withstand the strain imposed by the ten heavy strings without any alteration of their normal techniques.

One of the most controversial opinions held by John is his view that the shape and body of a solid electric guitar IN NO WAY affect its sound. This, if he is right, deals a death blow to those theorists who search the world for ancient Les Pauls. John's belief is simply stated.

"In my opinion, a piece of wood is a piece of wood. The only time it effects the sound is if you've got an acoustic or a semi-acoustic. The only way in which a guitar will change with age is when something happens to the pickup, especially when sweat has got into it and caused a short. It can also happen if a suspension point of the string (like the bridge) has changed through rusting and/or slotting." To prevent this happening, John's own pickups are encapsulated for life in a one-shot heat cured epoxy which means that the pickup cannot change its state unless it's run over by a steamroller.

Birch goes as far as to state that the type of wire used in pickups causes more tonal changes than body shape and maintains that you could put a guitar neck on a sideboard and, provided you used the right electrics, you'd get a good sound out of it.

The actual effects of his technique is the production of a guitar with a fairly stunning amount of sustain and bags of tonal range. One of their brightest ideas has been the placing of not just six pole pieces on pickups but a whole line so that wherever a string is bent, the power actually stays the same instead of dropping off as you move out of the magnet field of the pole-piece.

It's little ideas like that (plus an unaccustomed silk feel to the neck, a beautifully balanced body and a fine standard of



Dave Hill sporting his famous Super Yob guitar.

fretting) that makes Birch's guitar so sought after by musicians in the know.

The one problem in the past with John's guitars has been getting hold of them. Unless you happened to be in contact with them, the only way of getting one of his instruments was searching out John's address in Birmingham and giving him a ring. Now things should be easier as they plan to link shortly with a major British company to manufacture guitars and distribute them through normal retail outlets.

This should mean that for around £250 you could have a really great guitar that should withstand the onslaught of the years and provide you with the best electronics and playability available. On the other hand, should you simply want a guitar made to your own design, well, John will tackle almost anything at prices of around £250 upwards, dependent on how far you want him to go with embellishments and new ideas.

So, if you want a guitar shaped like an Apollo rocket, a Danish pastry or a wooden leg, just high-tail it for New Road, Rubery, knock on the door and get down to talking axes with perhaps the most knowledgeable people in the country, if not the world.

When the new guitar does go on the market, it will be bearing the fruit of some very practical ideas that came from Tony Iommi. As regular BEAT readers will know, Tony told us some months back, that he's been wanting a guitar with interchangeable pickups on it for quite a while. Now, Birch has worked on the system so that the new machines will be equipped with ten snap-in pickups for use as an when you want them. The basic instrument being supplied with four. The idea is to enable the player to get any sound out of the guitar that he might need without having to cart two or three axes around with him. The changeover is remarkably easy taking under five seconds

which is a great boon for any regular player.

Another recent Birch customer is Queen's Brian May who told BEAT about his own custom made guitar in our July issue. Brian's problem has been that his style is now totally built around the special properties of his axe and that he hadn't the time to make another. The simple answer that Brian has found is to have John copy the machine nut for nut to give Brian a badly needed spare. This is an interim stage for Brian who has shown great interest in the latest combination pickups to be known as the multi-flux where a bi-flux and a hyper flux are incorporated in the same standard case which together with the switching facilities will give 26 individual tones.

There's no doubt that John's guitars are due to make an impact on the market in a very big way soon—in the meantime, if you want to know who made those strange guitars, you've got your answer.

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PLAYER OF THE MONTH

JOHN WETTON of Uriah Heep



JOHN WETTON is one of a new breed of musicians — not necessarily in terms of musical style, but because of his emergence as a top rank player without his reputation having been built in one band. His career as one of our best bass players has spanned three big-name bands; Family, King Crimson, and now Uriah Heep with whom he seems destined to carve out some kudos from the fans, if not the critics.

We interviewed John at his home in a quiet Kensington mews, disturbed only by a prowling traffic warden outside who threatened to slap a ticket on John's borrowed Volvo estate. It was one of his few days off since joining Heep and we took the advantage to ques-

tion him about the development of his style.

Like so many bass players, John's career began with him paying attention to the bass lines of organ music — as he explained, "My brother played organ in a church in Bournemouth and he used to get me to play the bass line while he played the top line. That was a good musical beginning for me and I think that it helped me to realise that the bass was the instrument for me."

The next move was the purchase of a six string guitar from which John attempted to wring the routine Hank Marvin solos with little success. "In the end I tuned it down and had almost a six string bass, using all E strings, tuned down to some-

where around a fifth above bass register. That lasted for about two months but I had to make a move because the transposing involved was way beyond me at that stage. Then I got one of those terrible Tuxedo basses with an incredibly long neck that was very thin one way and very thick the other. That period brought about a big leap for me really because by then the Beatles had brought in the more melodic bass lines. I think that if there is one song that stands out for me, it's *All My Loving* with that beautiful bass line."

His drive to become a more melodic bass player, then, can to some extent be traced back to those early days under the influence of Paul McCartney,

but any musician's development depends to a large extent on their first groups and the style and habits they adopt early on in their careers: so what had John done after buying that first bass?

SOUL BANDS

"After that it was plain sailing in small local groups around the Bournemouth area. We had a lot of competitions then with people like Robert Fripp, Greg Lake and Mike Giles playing the Orange Blossom Special at six seconds off the record, and that was a healthy competitive scene."

The succession of small bands led to John's first involvement with one particular

musical style — soul music, then very much the required thing in clubs during a period when Sam and Dave, Otis Redding, Wilson Pickett (and of course Geno Washington) were THE people to imitate. He did make one brake with the current vogue for a while when a friend introduced him to the jazz work of Mose Allison which led to a band playing improvised work on Allison's lines.

MONEY

"Up to when I was 18-19, still playing soul — but I was never a simple bass player. In some ways I was outrageous — overdoing everything, flashing up and down the fingerboard. I think I play a lot less notes now than I did then."

By now Wetton knew that he wanted to make some sort of living from his musical exploits and after having secured a chance gig backing Helen Shapiro in Rumania(!), he formed a band with some other Bournemouth based friends and, as he puts it, "Learned to be humble on about £2 a week." Bournemouth though, however good a spawning ground, was not the place to make it big, so John set off for London, eventually joining Mogul Thrash where he learned how not to do things from a recording/management/playing point of view.

"The group was really a sort of jazz-rock outfit that ended up playing in silly clubs in Italy, living on Weetabix and water — I mean, have you ever tried living on Weetabix and water because you can't afford anything else?"

Although Mogul Thrash did little more than make one spectacularly unsuccessful album, John had made enough contacts to do six months of lucrative session work which enabled him later to spend some time in Los Angeles looking for a band to play with. It didn't happen in L.A., but on his return to London, John found that Family had been looking for him to audition.

"I went straight from making the Mogul Thrash album, which was terrible, to making *Fearless* with Family which was one of their best albums and is one of the best I've played on."

John, however, didn't stay with Family for an especially long while. The reason was one which was to haunt him through both his next outfits — a desire

to get up front rather than lurk in the backgrounds, as he explained; "I got pissed off in Family because I'm a bit of an egomaniac and I was stuck in the background just adding bass lines and a few ideas. There was a status quo that was almost impossible to break where it was assumed that Charlie and Roger wrote all the songs and that was that. I also knew that Family would never break in the States because of various factors in and around the group."

John's next move was into King Crimson, where he explored the limits of very improvisational music with Robert Fripp and Co. Crimson, however, wasn't entirely satisfying either; seven U.S. tours had taught John a great deal about that particular style but hadn't done a lot to fill his craving for a good stage presentation — a concession to popularity which Crimson just weren't prepared to make.

ROXY

Eventually, Fripp decided that he'd had enough of full-scale American tours and Crimson went on ice (as it happens never to reform). At the time, John was approached by bass playerless Roxy Music who asked him to come along for the ride. A succession of tours with Roxy followed, each one supposedly on a temporary basis while the band looked for a

Heep's David Byron (Left) and John Burton pull faces for the camera.



full-time bass player. However, John was still aware that he needed to be a permanent member of a group and that he wanted to contribute more in the way of creativity to his band than the mere provision of suitable bass lines. Hence, when Lee Kerslake 'phoned to ask him along to try out a blow with Uriah Heep, John moved and now seems to be reasonably firm with the band.

Wetton's decision to take the Heep gig has caused a lot of comment in musical circles. It's widely held that the motivation in joining the band was nothing more artistic than the design on the back of a £5 note, but John contests this vigorously — and after all, he should know.

"I put my heart and soul into playing with Heep", he affirms. "It's another part of my musical education and it's helping to bring about a balance. I felt that I'd gone too far into improvisation with Crimson and now I'm ready to play some Rock and Roll."

Whatever the sneers may be, Heep are one of the biggest bands in the world and, while admitting that they ain't no ELP they get the kids off something rotten, which, in case we were forgetting, is what rock music is all about.

One of the changes in Wetton's style that the move into Heep has brought about is the sound he uses. With Crimson he was playing his Fender Precision through a HiWatt to give a clear audible note, but Heep calls for more thunder and so a switch to Acoustic was in order.

The Acoustic is linked through a Cerwin Vega cabinet

(a name sure to cross the Atlantic soon) which throws the sound out of the cabinet in quite a strange manner. The design is such that (up to a point) the further away you get from the speakers, the louder the sound gets. In effect it doesn't mean that it's louder at the back of the hall than at the front, but it IS louder in the tenth row than it is on stage.

AXE

Wetton's axe as we've already mentioned, is a trusty Fender Precision of about 1896 vintage. The good offices of Fender's London Soundhouse have been prevailed upon and a recent respray job has left the battered machine looking like it just snuck out of Fender's factory as a new weapon. John uses Rotosound wire-wound strings and plays with a low action.

In a nutshell, that's John Wetton to date. He has a reputation among fans and musicians alike as being one of the definitive modern bass players, but he has built that reputation on the strength not of one band, but on a progression that has taken him from root soul music through jazz-rock to the heights of improvisation and now to good ol' rock and roll. Whether he will stay with Heep for any length of time remains to be seen. Certainly, he is happy with the band and they are delighted with him. With his past history of changes it will be interesting to see how the Heep gig fares — in terms of his playing it can do him little harm and we can be certain of fine bass-work in the meantime.

TYPICALLY TROPICAL- How Barbados hit the top!

EVERY now and then in the music business a record and a new band comes from nowhere and shoots to the top of the charts. When it happens there's nothing that can stop it and the smash single *Barbados* by an outfit called Typically Tropical is one of those mystery hits.

To find out what lay behind their success, BEAT followed a few leads behind the scene and came up with the facts.

The story starts with Gull Records' directors, Derek Everett and David Howells who were visiting Morgan Studios a month or so back to see fellow Gull director Monty Babson (who is also Morgan's managing director). During the course of their conversation, Monty produced a demo tape by a young engineer from the studio and a one-time Morgan tape operator. David Howells takes up the story, "Monty played us the tape and Derek and I said 'Christ, it's a hit'. We did a recording and publishing deal immediately and that was it. Every now and then you come across a record that has a piece of magic and this was one of these records."

Barbados was made by 20-year-old Jeff Calvert and 22-year-old Max West, whose youth is rather staggering considering they wrote, played, arranged, produced and generally got the whole thing together for their first ever published song and first time record.

PROMOTION

Before moving on to the two in question, let's just finish the story from the record company's point of view. So back to David Howells who tells how Gull tackled the promotion of the single. "Our distributors, Decca, and we did a disco promotion and the return information from 80% of them was amazing. As well as that we have our own promotion man Jeremy Thomas and an independent promoter Clive Crawley. The combination of the three factors worked very well. It's interesting to note that we had no TV coverage till we were number seven and

no press till we were number three."

There had been, however, an idea sparked off in David's head by hearing a BBC Radio programme. The idea was for the angle that the record marketing was going to take.

"What happened was that I heard a Roundtable programme with Rosko and John Peel.

After the record was played there was a discussion as to whether it was black men playing black music or white men playing black music. That got me thinking that if we kept it a mystery we could allow the human interest in secrets to take over and get people interested in what was going on."

Howell's theory proved to be quite correct and he steadfastly refused to tell who was behind the record till it appeared in the top three of the charts. When it was finally announced that the two people behind it were a) white, and b) having their first outing on record, there was, to put it mildly, some surprise.

Having spoken to the man behind the sales of the record we then spoke with Jeff Calvert and Max White, the two

Typically Tropical members in question, to get their sides of the success story.

Firstly Jeff, what background had he in the business? "Since I was 14 I've been involved with studios in one way and another. My father is a director of Morgan and as soon as I could I was in there learning my way around. Max was in a semi-pro band when we were at school and he used to practice opposite my house. One day we were talking and somebody mentioned song-writing. We got together, started writing and it all moved on from there."

However, Max is ready to admit that their easy access to studio facilities has been a major factor in their success. "Because of the fact that we had been able to make a lot of demmos we worked a lot more at it than we might otherwise have done."

Although it doesn't detract from their achievement, both Jeff and Max have a background in the music business that should stand them in good stead in future years. Max left school at 16 to take up private study of classical composition,

orchestration etc. and then spent a while playing in various bands and working at Morgan as a tape operator where he gained some studio experience. Jeff worked his way along as an engineer gaining ideas and knowledge while working with producers at Morgan and writing a stream of songs with partner Max.

The idea for *Barbados* came after Jeff had spent a holiday there and it finally emerged as a song during one of their sessions. A demo was made which they played for us—and the demo alone could have made number one without any re-recording. That, of course, proves a point. If you've a song that you think is No. 1 material then do a really good demo. Hearing the *Barbados* tape shows just how far it gives a prospective publisher a chance to assess its potential.

MONEY

The success of *Barbados*, of course, poses an interesting question. How much can Max and Jeff hope to make out of the deal? At present they seem to have no idea of what returns they'll be getting, especially with performing rights royalties coming in so slowly, but Jeff reckoned that for the performance and production right on the UK sales alone, they could expect to net around £8,000 each. On top of that there will be royalties for B side rights plus, of course, the major source of income — overseas sales. A placing at number 50 in the American charts would mean that they have sold a tremendous number of records simply due to the massive size of the market out there.

One thing that won't be happening though is a Typically Tropical live tour. Jeff and Max have no intention of taking their sound on the road and are planning careers as independent writers, producers and occasional record performers. If you think of an unholy marriage between the talents of Mickie Most, Jonathan King and Chinn and Chapman, you have some idea of what they are aiming for in terms of success!



Jeff Calvert.

Max White.

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PILOT

-THE POP GROUP WITH INTEGRITY

Pilot are a band who are very aware of what's going on in Britain today. They're a new breed of band writing well-crafted songs. But what is there to keep them in this country??

JAPAN recently held a National Pilot Week. There were no aerobatic displays, no memorial services for Kamikazi heroes, just a lot of press coverage and air time given to a certain Scottish band. Pilot themselves aren't entirely sure what it was all about, seeing as they haven't set foot in Japan yet, but they do know that they've had two chart topping records there, to say nothing of a number one in Australia, two weeks at number three in America and hits in several other countries around the globe.

It's a lucky thing for groups that both travel and the media have drawn countries so close together. Now, if a band doesn't make an impact on the British charts, there's every chance that their record may do very well somewhere else. Norway or Venezuela, the place doesn't matter. It's the fact that there is a big market somewhere for the band's music that counts. Then comes the time for a rethink. Do they stay here, plugging away year in, year out along the weary trail of venues that seems to shrink a little all the time, madly competing for a few minutes of the pitifully small amount of air time allotted for new groups and music, gambling on the vagueries of the BBC playlist, until either their record company drops them or their creative urges wither and die? Or do they take off for that part of the world which seems to be taking them to its heart?

Pilot are still quite a young band, both in age and recording experience, a mere

David Paton



Billy Lyall



Ian Bairson



five singles and two albums old. At the time Stuart Tosh, the drummer, was invited to join them, he had just about given up the British music scene as a bad job. "I had my air ticket and my bags packed and was all set for South Africa," he recalls.

Test flight

As he got on well with the other three both personally and musically, he decided to give Pilot a test flight. It turned out to be a lucky break, although the luck didn't altogether come from Britain. Pilot have no gimmicks. Perhaps we have so many musicians in one small country that we get bored and blasé too easily and need extreme gimmicks to make us sit up and listen. Perhaps we have become lazy in that most of us are within easy reach of some kind of music venue whereas our American and Canadian counterparts frequently make the effort to travel hundreds of miles to the big city in order to hear a band.

Whatever the reason, audiences here don't tend to go wild over a band unless we've been spoonfed by publicity and the media, and told that band X are fantastic so many times that we begin to believe it. Take a country like Japan. Most of our bands aren't pushed at them in a great wave of publicity. The records are released there, the Japanese decide whether or not they really like them and usually

Stuart Tosh



they can't understand the lyrics anyway, so the music must be really getting through to them.

So it's a real test of a band's musicality whether or not they can be successful in a foreign country, particularly a country that's not even part of the West. Pilot have passed this test with flying colours, leaving many of the more gimmicky British bands at the starting post.

They're not drawing any great conclusions from it. They don't even count themselves as British. They're Scottish nationalists to the core and they feel the problems of their country keenly, the unemployment, the slums, the levels of wages and taxation that they think are unfair in comparison to conditions in Southern England. And they think it's this sort of background that gives Scottish bands their driving force.

"Scottish musicians have a lot of soul and feeling," stated bass player Ian Bairnson. "In fact, you could relate parts of Glasgow to the ghettos of America. There have always been a lot of good bands in Scotland and there is a large audience for them but there is simply nowhere to play. Pub rock venues are very few, although there are quite a few pubs devoted to trad jazz which is very popular in Edinburgh in particular."

The members of Pilot reckon to have spent about eight years each following their respective musical careers. Most of this time they've earned nothing one week and perhaps £5 the next and not surprisingly these years have given them a practical and philosophical approach to money.

"When people say that musicians make too much money, they couldn't be further from the truth," said guitarist David Paton. "There is a hell of an outlay to buy equipment when a band starts. Thousands of pounds can be involved and it's all a gamble, like starting a business and not knowing if you'll get any customers. Many people think that all a group needs to do is make a record and next thing you know they're driving round in Rolls Royces. It just isn't so."

Gimmickry

You can see that Pilot are no puppet group, stary eyed through being assured of success. They take their music very seriously and believe in their songs, and would like to see the day of the good professional songwriter returning, and the end of gimmickry. This doesn't mean, though, that they think songs are only valid if they're personal and introspective. Far from it. They believe in working on a song to make it commercial and give it appeal for as many people as possible.

"Songwriting is a craft," said David Paton, composer of Pilot's first hit song, Magic. "I'd like to learn that craft well enough to write a number that will last

one that everyone will remember."

To that end, they try to write naturally catchy melodies and lyrics that deal with universal subjects in an interesting way. "Most of my songs are about love, I suppose," David admitted. "I write them as if I'm writing to somebody else. People say that some of them are very Lennon and McCartney-ish, which I suppose could be true. But I certainly don't copy them. We've all been influenced by other musicians and that is bound to show in the sort of music we write, but anyone who sets out with the deliberate intention of copying someone else directly, is wasting their time. There's nothing creative in that." Perhaps that's why 'follow up' songs to hits work so rarely!

Keyboard player Billy Lyall adds an interesting touch to Pilot's music because he, of all of them, is most steeped in a classical training.

"I think the key to songwriting is melody," he explained. "That's what comes of being brought up on Rachmaninov and Tchaikovsky, I suppose. I agree with David that lyrics are secondary to the tune. When I'm writing a song, I start off by working out a nice chord sequence to which I add the melody. I don't put the lyrics in until I'm happy with the tune."

Appeal

When you think about it, it is a melody, rather than lyrics, which is universal. Pilot have a gift of writing stimulating melodies which don't have to be translated into different languages but can appeal immediately to anybody from any country. And if they make the top of the charts on the far side of the world, what does it matter if their tour of Britain didn't sell out the houses and their last record didn't break into the top five?

"If you make a lot of money, it's silly to stay in this country. Why give it away?" David Paton remarked. The question now is, will Pilot take flight? There's no reason for any band to stay in Britain purely out of loyalty, with taxation for musicians at such a crippling rate, and the ever increasing problem of lack of suitable venues. We've already lost many of our best musicians to healthier economic climes where people are more geared to the problems and importance of the music industry.

Although most British politicians couldn't care a crotchet about it, we care. Perhaps it's time a concerted music lovers' voice was heard, pressing for better venues and conditions for musicians. Or don't we care enough? Maybe Pilot's *Second Flight* album title will become first reality. There's already a general mutter out amongst bands that the music scene over here has had it. Do we really want to go back to washboards and dustbin lids?

by Lorna Read

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SUZI'S GUITARS

Beat investigates
the Quatro bass guitar
collection

CAN girls really rock?" This question is frequently asked as the odd female gracefully drifts through the ranks of the male pop stars. The answer — an unmitigated yes — comes in the form of a five-footer from Detroit — Suzi Quatro.

She has been in the pop business for eleven years now, and, at the age of 25, has no notions at all of any kind of retirement in the foreseeable future.

Her success in a very tough world has nothing to do with the fact that she is a woman: indeed the image she presents does not invite the paternal instincts, but simply portrays a no-nonsense rock 'n' roller who will sock it to anybody who wants to bop the night away.

Aided by the redoubtable Chinn/Chapman songwriting team and under the wing of ace hitmaker producer Mickie Most, she has become something of a permanent fixture in the higher reaches of the singles charts, and a very big draw live.

"How did a girl, and on the bass, of all instruments, come to make it so big?" would at first have seemed to be the obvious angle from which to approach the interview, but, coming face to face with Suzi clad in well-worn jeans and flanked by guitarist Len Tuckey, it is immediately apparent that any such approach is out of order. She matches her collection of hits with an equally extensive collection of bass guitars, and we went right back to the beginning to investigate her entry into the music business, and the start of the collection.

"How did you get hold of your first instrument?" we innocuously began.

"Around the neck', came the reply, deadpan. (Oh ho, a wise-guy). "I began playing bongo drums, and then I played piano for six or seven years. This was followed by a spell playing drums in the high school band, and then, at fourteen, I picked up the bass and began teaching myself on that."

A transition from piano to bass seems a little odd perhaps, but the reason for this was explained with disarming candour.

"When we started our first band everybody grabbed an instrument, and the bass was left". That band, the Pleasure Seekers, included Suzi's sister Patti, now with Fanny. "I soon fell in love with it, and then I didn't want to play anything else."

That first bass, a '58 Preci-

sion, was given to her by her father, and remained her sole instrument until 1967. "It was stolen in Hawaii, and if I ever saw it again I would recognise it. It has a strip down the neck which my dad put on, with all the notes on it by the frets. The finish is chipped off in places too, and I have several pictures of it, so, unless it has been altered. . . ." Her brow becomes puckered for an instant in memory of that first bass, or perhaps in contemplating the revenge she would perpetrate on the thief should they meet one day.

Flashy

However, just as her piano training had speeded her advancement on the bass, this theft in retrospect broadened her style, as she had to go out and buy a new bass.

"I bought a new Precision which I thought was stinky, and I changed from that to a Gibson EB1, and discovered to my great amazement that I could play fast. The Fender neck is so big, and I never realised it until I got the Gibson. I began to play running up and down the neck the whole time, and in consequence I became a very flash bass player."

Although she soon passed out of the stage of just playing fast for the sake of it, she finds now that it helped her a great deal. As she explained, "I was playing too many notes, and a bass player shouldn't. Anyway, I was soon told how terrible it sounded, and I reverted to playing much more simply, putting the licks in only where they belonged. When you begin and learn your instrument a little, you feel that people are only going to think you're good if you play a million notes per measure. After a while you grow out of it, and you realise that they think it's much better if you *don't* play so many notes. "Still", she added quickly, "I think it's important to go through the 'flashy' stage, or you don't know what it is to be unflashy."

Suzi certainly has the ability to play quickly if a particular song or solo required it, but is on the whole a firm believer in the principal that the bass should be "the bottom end of a tune, and nothing more."

With her kind of music, in which a persistent and irresistible beat is of the essence, such a philosophy is entirely acceptable. She is also aware of the current trend of bring-

ing the bass to more prominence as a lead instrument à la Jack Bruce and Andy Frazer, and respects what they are trying to do. "Certainly good, but just not my own style," is her straightforward comment on the matter.

What we are left with, then, is a bass player with the sense and ability to provide just what is needed — no more and no less.

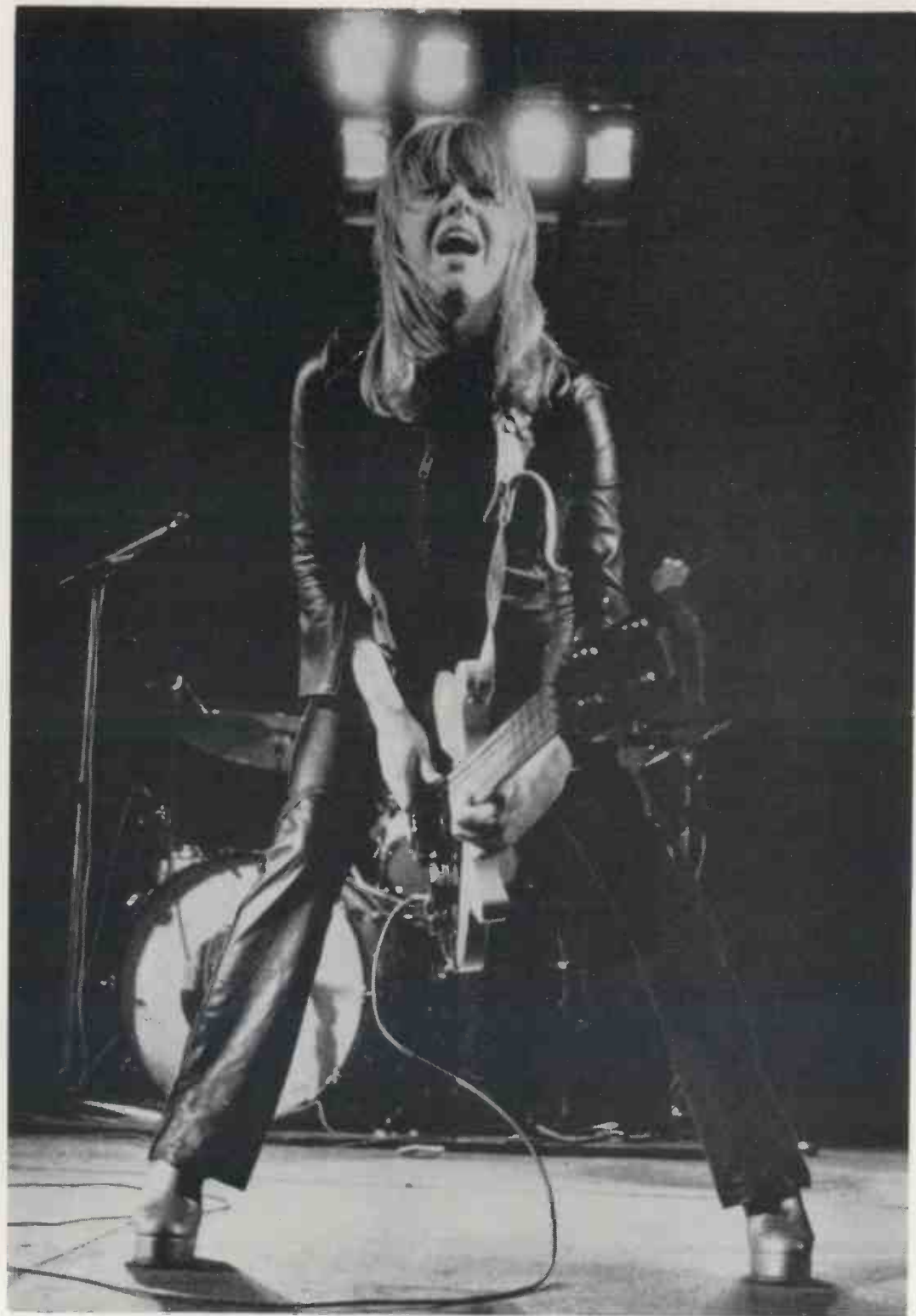
When we moved on to the topic of her and Len's respective instrument collections, conversation became a little more irregular. She didn't seem quite sure of the number she had, or when she had acquired them, and often turned to Len with a puzzled expression on her face. "'57 or '58?' "'58". I bought that in America, right?" "Yeah."

"I love collecting them, and so does Len," she began. "If it's a plastic one with a couple of rubber strings on it, he'll buy it. . . . Mine are all Fenders and Gibsons except for one Greco which I got in Japan. The guy that makes them there made one for me and gave it to me as a gift — he just walked on stage and handed it over. It has a thin Jazz-style neck with a body looking something like a Thunderbird. The one I use most of the time is the Ripper, which I bought a year ago. I had been looking at it for some time, but it took me a while to decide whether I wanted it or not. The neck seems to be something between the regular Gibson and Fender necks, so the size is just right for my fingers."

Success

Did she ever play with a pick, perhaps? The question amused her greatly. "I'm absolutely useless with a pick. I tried using it once, but everybody started laughing. You see, having taught myself to play with my fingers, it's impossible to switch." Suzi paused, wondering if that was the lot, and, while she was thinking Len recited the contents of his collection.

"I have a '54 Esquire, bought in America. A '54 Les Paul Junior. A '74 Les Paul Standard, which I use on stage all the time. A '67 gold-finished Les Paul Standard. A '62 Strat. A '60 Les Paul Custom with three pick-ups. A 12-string Guild. A '59 Melody Maker. A '60 Gibson 335, and a Les Paul anniversary." His roadie must love him. "Oh yeah, I have a Hagstrom acoustic too," Suzi added, re-



lied at having remembered it. Her roadie must love her, too.

Among Len's array of Les Paul's, the solitary Stratocaster is kept for use in the studio, "to get a nice, hard sound." The band currently uses Acoustic amplification, but Len will soon be moving to Marshall, much more complementary to a Fender, and at that time he plans to use it more. And, as far as Suzi is concerned, she

hasn't finished yet. "I want an original Violin bass, I want a fretless bass and I want another EB2. . . ." If she gets hold of these, the total owned by her and Len between them will come to something like twenty guitars.

We could leave the article with twenty guitars laid out in the mind's eye, but it is more apt to end with Suzi's view of her own success. "After eleven

years it has got to be a pleasure, or I wouldn't be in it. I like what I do, and I have done it my way from the beginning. That's the reason I'm successful."

Yes sir, you had better believe it, and look forward to seeing her the next time that leather suit hits your town . . . unless of course you happen to be the party who stole her first Precision bass guitar!

IS THERE A HIT ON YOUR SHELF?

IN the days before rock and roll, there were no rock and roll songs, simple as that. So when the first rock singers began to get their acts together they took a long look around at the songs which already existed and found . . . Bing Crosby croon tunes, Vera Lynn weepies, nothing with the musical drive and lyrics unpretentious enough to express what they wanted to express. The only thing they could do was create a whole new style of songwriting either by doing it themselves or, which was more frequently the case, by finding someone else who could.

Greasy Quiff

And so modern pop songwriting was born. While the actual performers of it were on stage shaking back a greasy

quiff and gyrating a glitter-encased pelvis, a select club of writers like Carole King and Geoffrey Goffin and John D. Loudermilk were at home busily composing the hits which are starting to make money for them again today.

Boost

Of course modern songwriting was given a tremendous boost by the Beatles, whose children's children will still be raking in the royalties, but the Beatles also started off another important trend which has had far-reaching effects on the music scene. That is, for groups to write their own material. Let's face it, only a small minority of exceptionally talented people can write songs which have the magic to survive for generations. Most of the torrent of songs which have flooded the charts over the last few years have poured right back again into the ocean of unmemorability.

It's only recently that groups and artists have started having a rethink on the subject. Take the situation of a new band about to record their first single. They are faced with this choice; should they write a totally new song and gamble on it being good enough to be a hit, should they call in a tried and trusted professional songwriting team like Bill Martin and Phil Coulter whose songs launched the Bay City Rollers, or should they play safe by reviving a golden oldie and hope that it can be a hit second time around?

That really good old songs can score as hits time and time again has been proved by people like Showaddywaddy who revived Eddie Cochran's *Three Steps to Heaven*, by Mud with Buddy Holly's *Oh Boy* and the old Presley number *One Night*, by Donny Osmond, who put Jimmy Young in a wierd situation when he had to introduce Donny's version of the song which had been a hit for him many years ago!

The fact is that these songs are always new to the youngest section of record buyers, to whom all numbers written prior to 1970 are mere legends, tunes hummed by parents in the bath. People have only just started to realise what a vast wealth of material has been bequeathed to us from the mid-fifties onwards. The charts at the moment are punctuated with songs which cause older people to yawn, "Oh no, that THAT again!" but which strike the kids with exactly the same impact they had on their elders a decade or so ago. All at once the hunt is on and it's a free-for-all. It's got members of older bands and managers of younger ones frantically searching their memories for the songs that turned them on when they were kids and so far people have only scratched the surface.

Revived

There are literally hundreds of songs which could be revived and turned into money spinning hits once again just sitting gathering dust in your very own record collection. Great songs never lose their magic, as the current charts prove. There are all the Buddy Holly, Everly Brothers and Presley songs for a start, plus scores by lesser known artists who were only pulled into the limelight on the strength of a good number.

Mind you, one thing to be aware of when it comes to picking out a song is the follow-up number to a big hit, which rarely has the zap of the original. So far no-one has taken up one of the Tommy Steele hits from the fifties, like the appropriately titled *Handful of Songs*. Then there are people like the Springfields, the Mornas and the Poppas, all the sounds of '67. There's just so much, a veritable goldmine of hits. But you've still got to strike vein to make it rich.

Why? Because the minute you decide to revamp an old song you are faced with a number of choices. You can either come up with a faithful rendition of the original, note for note, or decide to work out your brand new version. How you do that is entirely up to you. You can put out a single of *Land of Hope And Glory* complete with fuzz, wah wah and screaming synthesiser if you like. There's no law as to how you arrange a song.

But here are the problems. If you plump for copying the ori-

ginal version then for a start, you might make the depressing discovery that the sound on the original is a lot harder to reproduce than you thought. *River Deep, Mountain High* is a classic example of the deceptively simple sounding arrangement, but just try to reproduce that hollow, mono, Spector sound on the Ike and Tina Turner hit version, or the cunning backing vocals. Many have tried and failed on that one, just not being able to recapture the excitement of the old sound.

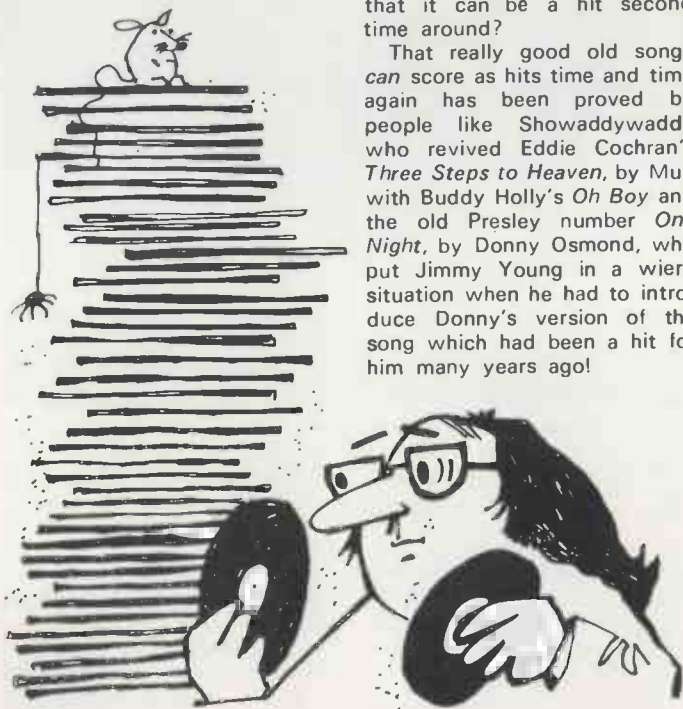
There again, attempting to copy the original lays you wide open to the comments of the Deejay, and you know how caustic their comments can get if you've outraged their beautiful memories! So, by playing it safe, you might not be doing yourself a favour after all. Not unless you happen to be somebody like Elton John or the Bay City Rollers who are currently being carried along on a great wave of popular support which no amount of acid criticism can affect.

Now for the second choice, coming up with your own version and arrangement. You can rock it, you can reggae it, you can play it in a mood which seems to fit in with the current tone of the charts or you can employ a sound which is characteristic of your own band. That's what the Beatles did with the old Isley Brothers song, *Twist And Shout*. They did it so well that it became their theme song throughout their early days, totally obliterating all versions of the song which preceded it.

Hymn Book

However, your search for a future hit from a past song needn't necessarily be limited to the catalogues of old rock and roll numbers. Judy Collins and Cat Stevens scanned the hymn book and came up with *Amazing Grace* and *Morning Has Broken*. Thin Lizzy and Simon and Garfunkel delved into the mists of folklore and came up with the traditional songs *Whisky In The Jar* and *Scarborough Fair*.

There's no limit to it. Somewhere on your record shelf or even on your bookshelf is more than one sure-fire hit. Blow off the cobwebs, do a good song the favour of rediscovering it and it will do you the favour of putting its track record to work. You don't need the Midas touch for that!





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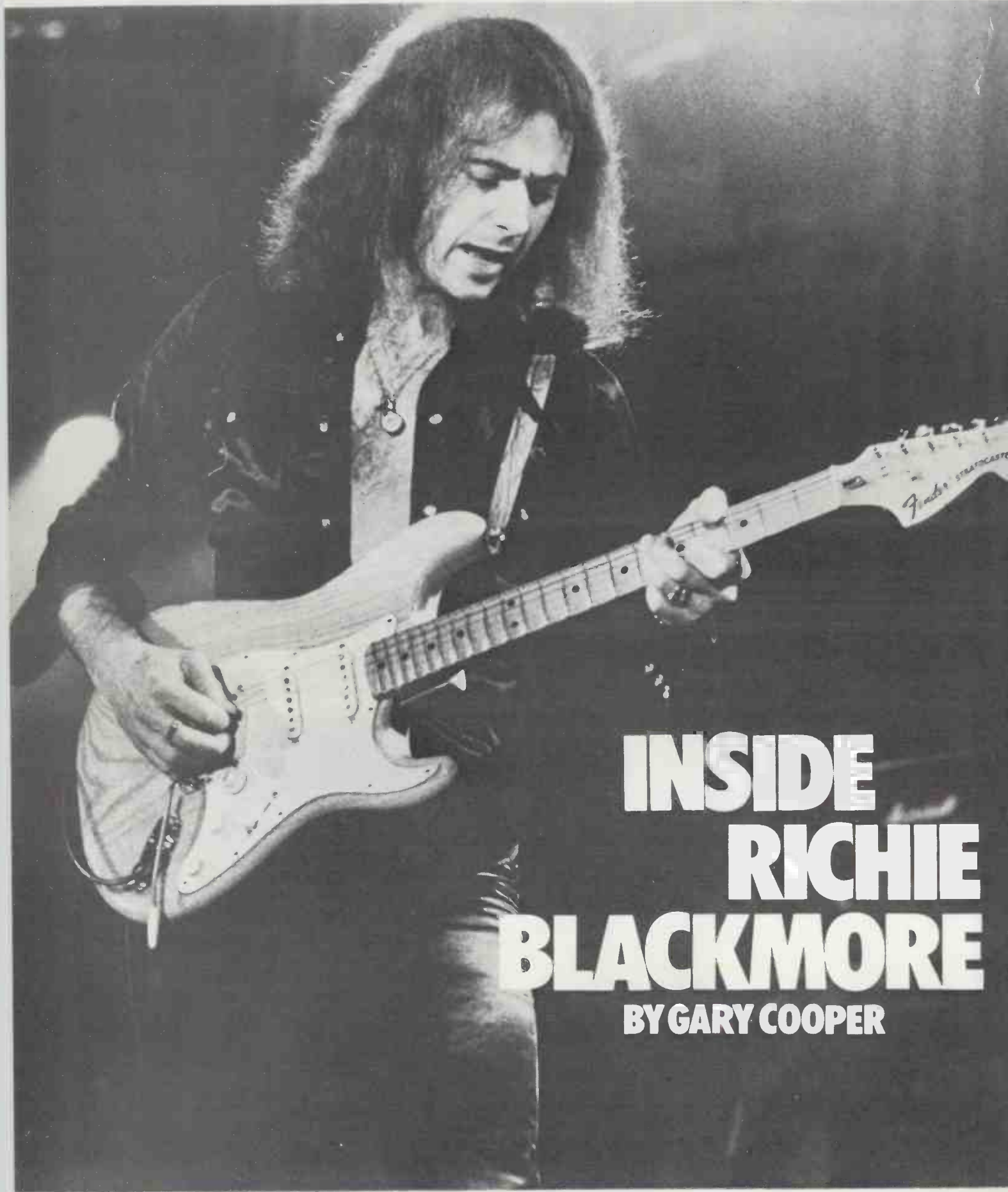
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**INSIDE
RICHIE
BLACKMORE**
BY GARY COOPER

SINCE we lost Jimmy Hendrix, Ritchie Blackmore has worn the crown of the king of flash guitar. Where Page, Beck, Clapton and others have lapsed into laid-back mini solos Blackmore has kept up the pressure, pushing his Stratocasters further and further. Working hard to make his guitar speak until he stands almost alone as one of the few people who can take a guitar solo and make it more than a technical exercise or a pleasant tune.

But Ritchie has split from Deep Purple. Left his home ground and is now on the road with Rainbow, his new outfit comprising American Ronnie Dio on vocals, Jimmy Bain, bass, Gary Driscoll, drums and Micky Lee Soule on keyboards.

I'd been warned beforehand to watch his knack of making interviewers feel ill at ease. It's true. If you let him get away with it, Ritchie will manage to convince you that he is thoroughly bored with interviews, doesn't really like anything and is generally pissed-off with everything. Watch, however, for the sly laugh, the sudden wolf-like grin and the dry humour, and you'll realise that he's simply adding to his reputation for being difficult — and having a laugh about it. At that stage you can either laugh with him or crawl off and write a heavy, "let's knock Ritchie" piece (viz. some other interviews of late) because he's tried to put one over on you.

Nothing changed

To start with, we launched off straight into the subject of gear. Nothing much seems to have changed but, here, for the record, is what lies behind Ritchie's sound in terms of gear.

O.K., here's the first killer. All of his Strats have grooves sanded away between the frets! This is no slight dip, but a heavily worked valley to enable him to pull more leverage out of the string when he's bending a note. It's not a technique that one could recommend to anyone else. Quite simply, you'd have to get used to a whole new way of playing. Why, though, had Ritchie stayed so faithful to his beloved Stratocaster?

"Strats have so much more bite and they've got a clean sound," he whispers, "I like a distortion that comes from the amp, where I can control it, not from the pick-up where I can't. Strats cut through a lot. The actual guitar is far harder to play than a Gibson but it's more rewarding because with all that clarity you hear your mistakes a lot more."

Of course, the guitar alone won't give the exact Blackmore sound, a lot has to do with the fact that he spent about eight years practising for six hours a day! The third factor in the Blackmore saga is, of course, amplification, as Ritchie explained.

"I always use Marshall, but I go to the factory and get them power boosted by about a million watts. I also have an extra output stage built on which gives me more treble and I have the bass taken right out. When actually playing, I then turn the treble right down and get my distortion through overloading the speakers."

There are no pedal effects in the Blackmore sound, for reasons which he explained. "I think that the more effects you

"I think the more effects you use the less you concentrate on your playing"

use the less you can concentrate on your playing. I do use echo though."

Ritchie's echo unit is, in fact, a tape recorder which he converted to perform two functions. One is to act as a pre-amp to overload the input stage of his Marshall, the other is to work as a tape echo unit.

Having what is perhaps best politely described as an "extravagant" style of playing, Ritchie is forced to spend a fair amount of time tuning up between numbers, although the very individuality of his technique does, to an extent, solve the problems it creates. "I do have to tune-up before every number and there are a couple of numbers where I'm playing in fifths and fourths where I have to spend two or three minutes tuning before I can play them. But, I never play whole chords — I use triads most of the time so that if, for example, I find that my top E is out I can compensate for it."

Ritchie's choice of strings is a familiar one to many players "I use Picato which I've used for about six years. Clapton told me about them and they have a really good sound, every American guitarist I know is trying to get them because they have some really horrible things over there."

Blackmore's style, as I've already said, is very highly distinctive. That came about through an early decision which was assisted by advice from ace guitarist (and sometime Blackmore tutor) Jim Sullivan. "If I do listen to somebody, I'll listen to them and then go my own way. I tried in the beginning, to copy people like Scotty Moore and James Burton but a lot of the solos were too hard and so I made up my own. Everybody has their own way of playing and you should only really play in that one style — that's what Jimmy Sullivan told me."

Blackmore talks very slowly and extremely quietly — giving the impression that if you put him on a stage he'd just fall asleep or lean back against his stack and doze off. The fact is that he's a bit of a maniac on stage with an axe in his hands and one supposes that it's his way of compensating for being so dry off it.

Another odd factor in Blackmore's make-up is his own taste in listening. Having a fond love of Germany and things German, he's very much into Baroque music, regarding Bach as God. "Baroque music is very rhythmical and very direct and I find it particularly stimulating. With rock music, unless it's very well played, it's just a headache because it's too sloopy."

On the subject of the current state of rock, Blackmore is refreshingly adamant. "In England everything is so bad. Radio One is out of the question and only the

odd show like the Alan Freeman show is worth listening to." Of the current bands, Ritchie seems to be impressed with Tangerine Dream and Kraftwerk (back to his love of things German here) but remains unimpressed with the general state of rock music.

"I think of England in a patriotic way and I love Germany but it's got rather silly over here where people will do anything to get a hit. I don't know quite who's doing it but there's some fat producer who's ***ing the whole thing up somewhere. What happened to the Ready Steady Go's and the Oh Boy's? In America you see all the new groups on television but here, all we've got is The Old Grey Whistle Test which is crap. That bit in the middle where some guy sits on a stool and drags out a dirge.

Aside of the fact that Blackmore's words happen to coincide exactly with my own thoughts on the subject, it is totally refreshing to meet somebody who is convinced that the state of Britain's rock media couldn't be worse. It's no coincidence that the weekly papers recently went for him, because they have no bigger critic of their intellectual pretentiousness than Ritchie Blackmore. That, I feel compelled to add, is fine by me. What they failed to see from their towering heights is that Ritchie can play the guitar like few others on this planet, the kids love his heaviness but the press can't get into it. For them the fashionable obsession with funk and laid-back music is more important than musical content and they feel hurt when a musician points out to them that they have become more concerned with self-created fashion than with what people want to hear and want to play, dubbing his music as old-fashioned.

Final decision

Which brings us to Ritchie's split with Purple. The final decision to break from the band came about before he embarked on his solo album. During the recording of it, however, it became obvious to him that, perhaps for the first time in his career for many a moon, he had begun to enjoy himself in the studio. As a result of that, the decision to split crystallised into a decision to form a band and get out of the rut which he felt that Purple had got into.

Which leaves us with the Rainbow album itself. Ritchie claims that a lot of his inspiration came about from the medieval music that he has been listening to lately with the consequence that he has found himself using modes rather than scales as the basis of some of his recent work. The new band promises to be a killer and Ritchie Blackmore seems to be ready to get back to the brashness which he says is missing from his later work with Purple.

Another bogey lies dead as I leave the Holiday Inn. Blackmore has turned out to be a very human being, not at all adverse to talking about his style, his views or anything else under the sun once you've pointed out that you are prepared not to use him as a stone to grind your own anti-rock axe against.

IN AT THE DEEP END

Purple's American
guitar hero talks
to Chris Simmonds



RITCHIE Blackmore, ace guitarist and stack executioner, left Deep Purple some time ago: his replacement is a very humorous American who orders the most amazing sandwiches in cafes and drinks odd mixtures of English ale. Underneath the veneer of the compulsive joke cracker is a guitarist who has no intentions of labouring under the cloud left by Ritchie.

Tommy Bolin does not look on himself as replacing Ritchie — he looks on himself as a new guitarist in an old band, and there is a big difference. Although Purple have undergone several staff changes in the past, they always involved the singer and bass player.

Nicky Simper and Rod Evan left first, with Roger Glover and Ian Gillan taking their places, and largely precipitating a transition from 'underground' to 'heavy'. When they left, the replacements were current members Glenn Hughes and David Coverdale, and this time, while the driving rock remained largely intact, the move was towards soul. And, through all these direction changes, a three-strong core remained — Blackmore, Jon Lord and Ian Paice. Now that founder member Blackmore has gone, we are presumably in for another substantial change of direction, and I spoke to Tommy in an attempt to find out just what the future held for Purple fans.

While the coffee machine buzzed in the background, he began by explaining his early days. "I started off playing drums, then moved to guitar, then to organ, and then back to guitar." Sensing a slight feeling of confusion, he enlarged. "At the time I couldn't afford any instrument, and I guess I'm on guitar now because it's the cheapest of them all." If he saved a little money, his skill on the guitar took him through terms with Billy Cobham and The James Gang.

Audition

Although he is glad of the experience that these past bands have given him, it is apparent that he is mainly concerned with the present and the future, and we moved straight onto his place with Purple.

His first audition with the band seems to have come about in a fairly haphazard way, and, before he had met the rest of the band, was not really acquainted with their music. "I had seen them once on television in the States, and was very impressed. Besides that, I only knew *Smoke on the Water*. In the American dressing rooms before you go on, everybody seems to play it to warm up — you hear it all over the place."

So when the new band had started playing together, had Tommy been forced to jump straight into the old favourites like *Highway Star* and *Speed King*? "Oh no, all we had was a really loose jam. We didn't play anything specific, just found a groove and sort of took off from there." Strangely, that comment was exciting — the idea of Jon heading into inner space on his Hammond while Tommy just, well, jammed! That such a relaxed jam session could take place seems to bode well for the future.



As Tommy pointed out, he had sensed an undercurrent of tension in *Stormbringer*, which, although professionally produced as usual, lacked the special Purple bite. His own relaxed style of playing could well be the catalyst to revitalise the rest of the band, and this impression is borne out by his current situation with them. Although they have as yet had comparatively little time together, Tommy and Jon Lord have spent many evenings chatting about music through to the small hours.

"It's all very strange," he explains, "because I don't know one scale — seriously. I mean, I know where things are, A and B, but when people call me a jazz guitarist, I'm not at all." In fact, he doesn't put a tag on his playing at all, probably a very healthy sign. "I remember in New York sitting in with Larry Coryell — now that's a real jazz player, very disciplined."

I asked what form the writing would take for the new numbers, and his reply was in character with all he had said before. "Basically we'll all be coming up with riffs, and then building it into something more sophisticated from there. We're all starting with open minds, and they will be exploring things I've been trying, and vice versa. But even if it starts around a riff, we want it to turn out a proper song, one you can remember after a couple of listens. Too many hands turn out riffs instead of songs." He thought for a moment to clarify his theory. "Yeah, songs take you to the bank."

I wondered just how many of the old songs audiences could expect to hear. "I doubt if there will be any at all," said Tommy. "It's going to be a completely new Purple — there's no way around that. Anyway, whatever we turn out in the end, I really feel that it will be better. I can already sense a new vitality in the band, breaking out of the recent depression and confusion."

Like Blackmore, Bolin is also a Fender man choosing a Stratocaster with a Telecaster neck — "I find the Strat neck's a bit sticky. I've just gotten a Les Paul too, which is good fun."

For those who feel that rock music is currently in a valley, it should be gratifying to learn that Tommy wholeheartedly agrees. "There are so many identical bands around, badly imitating each other, and I feel that audiences are fast getting bored with it. I mean, when I first came over here, I heard so many revivals on the radio, and I didn't get what was going on. I heard **** re-doing an old song so badly that I would shoot him if I bumped into him." We'll keep it anonymous because I don't want a full libel drawer, but I can understand Tommy's feelings.

Energy

The forthcoming Deep Purple album, tentatively titled *Come See the Wine, Taste the Band* is, as he puts it, "taking shape — it's in the groove, with everyone willing to experiment, there are no preconceived limits, and I really think they're great players. I rely a lot on the rhythm department, and Paice can really drive a song along. He's got so much energy — I mean, you look at some guys on a solo and they look bored, just bang it out, but he's right on top all the time."

At the same time, around the end of November, he has his own *Teaser* album coming out (he's still on his own label) and that, one suspects, could be a nice one too. No doubt the fact that he has joined one of Britain's premier rock groups will help the sales of his solo album. Be that as it may, when such an experienced and musical group finds a new lease of life, I for one am keenly awaiting the album and live appearances.

MARC BOLAN:

LOVE him or hate him, Marc Bolan has had his finger on the pulse of pop music since back in the sixties. Now, with an enviable record of smash hits stretching right to the early days with (the then underground) Tyrannosaurus Rex, Bolan is now back in the charts after an eighteen month absence.

It's always difficult to actually ask artists why they've gone off the scene for so long and, more difficult still, to ask them if they think that there is any way that their career is finished, but we steeled ourselves and asked Marc the heavy ones first.

First of all we wanted to

know why Bolan stopped releasing what seemed at the time an endless flow of hits?

"I really went off the scene for that time because I felt that I was being over-exposed which is a terrible plague in the pop business. It was bloody Bolan all over the place! Also, I was being stuck along with David Cassidy and Donny Osmond. With my background I felt that it was a bit uncool to be put alongside them."

Bolan doesn't appear, then, to consider himself as being a pure teenybopper superstar. He still seems to cling to his roots and his one time heavy reputation.

Can we expect, therefore, a

new version of the elfin Bolan?

"Over eighteen months I've changed a hell of a lot," is his reply. "I've been into a lot of black music, and people as yet aren't aware of what I've been doing — the new album called Futuristic Dragon will be out about the end of October and it's a great change of style."

When pressed further, Marc seems reluctant to explain just what his change of style has entailed, other than the fact that he has sacked two members of his old band, added a few more and has been working closely with people like the Ohio Players. Somehow he seems to feel that contact with black soul artists will automatically

convince the public that he's in for a re-vitalisation of the bopping style.

Back, then, to Bolan's eighteen month break. Did he feel that he'd been taking risks?

"Yes, of course it was a gamble — but I'm not pulling any 'mature changed man thing' because, musically, I don't think that people have caught up with what I did with Tyrannosaurus Rex as a poet and a writer. In a way, I suppose I'm going back to that now. At the time, Tyrannosaurus Rex was very relevant

Continued on page 32

ARE THE GOLDEN DAYS OVER?



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MARC BOLAN

to Flower Power and '67 because everyone else was into the Hendrix, Cream thing so the only way that I could even get noticed was to do the exact opposite. After that we became less potent because you had people like James Taylor around and so I went the opposite way and went heavy which was the only way to get noticed again. The things that I did for the last four years have been relevant to the top forty. I went off the scene because I wanted a low to make the highs higher."

A statement like that could certainly lead to some raised eyebrows. Either Bolan is one of those Mickie Most figures who can keep their heads together and make hits time and time again (making him a

shrewd planner) or he's making rationalisations after the event in the hope of understanding what really happened (making him an ordinary human being). Either way, it's hard to get an answer from him when you ask him which of the two alternatives is true. "Everything I'm saying is in retrospect and everything I've planned has been on instinct and I'm always right for myself."

The truth probably is that Marc doesn't really know what is happening at any one time, any more than any other artist (unless they're a real exception) does. What he is really saying is that he hasn't been badly wrong yet.

Perhaps the drive behind him is shown when he talks about his position in current rock. "I just don't want to be a failure, and yet I don't want to be in the position I was in during '71

— which is where I suppose the Rollers are now. I love adulation but I don't think that I want that hysteria now."

At this stage it becomes obvious that it is vitally important to get Marc to tell us what he *does* have planned for the future.

"What I'm doing now is kind of re-activating the '71 thing but allowing it to follow its own course. I've cut two albums which are both black influenced and they are also musically better than anything I've done before."

BOWIE

Bolan is the second of Britain's superstars to hit this black thing in the last year (which is not to say that there haven't been others who have come right out and copied black music). The other white-soul freak is, of course, David Bowie, someone with whom Bolan shares a lot in common. Back in the mid-sixties, they both made a few unsuccessful singles. They both came through it and pushed a heavy bi-sexual image and both were at the very peak of the now dead glam-rock period. Did Bolan see the parallels between their careers?

"Yes I do. We've both gone through similar periods and we're both into American black music. There was a time when we were both influenced by Syd Barrett and a period when we both copied Bob Dylan and it's been a bit like the surrealist movement in the 1920's with all those painters living and working together. David and I are into the same thing. It was him who told me to front the band myself in the way I am now and to stop the fantasy that T. Rex was anything other than Marc Bolan." Bolan's friendship with Bowie has now reached a point where they are planning a film together.

Had he, we asked, ever considered the fact that he might have reached the end of his career? "Yes, I have considered that I was finished as a rock performer if I wanted to be finished. I had to decide if I wanted all the aggro of people putting you down and I decided that I did want it for my music's sake."

Enough, however, about the prospects of a finished Bolan. He is determined to come back and who can doubt a man with such faith in his own abilities?

One of his current main points is that he now considers himself to be a reason-

ably good guitarist and the subject turned to guitars and equipment.

Currently, Marc uses a 1961 Stratocaster but doesn't feel particularly strongly about the age (or even really the individual guitar as he explained, 'Hendrix said that it ain't worth getting sentimental over guitars because they're only pieces of wood and he was right. You've only got to play a guitar for half an hour and it's your favourite."

As Marc is traditionally a Gibson player we asked what had brought about his change onto Fender.

"There are really only two sounds you can get, or that you need; there's the Hendrix sound that you get out of a Strat and then you've got the Jimmy Page/Yardbirds sound that you get from a Les Paul. They're the only two guitars in the world that you need, them and an acoustic like a Martin."

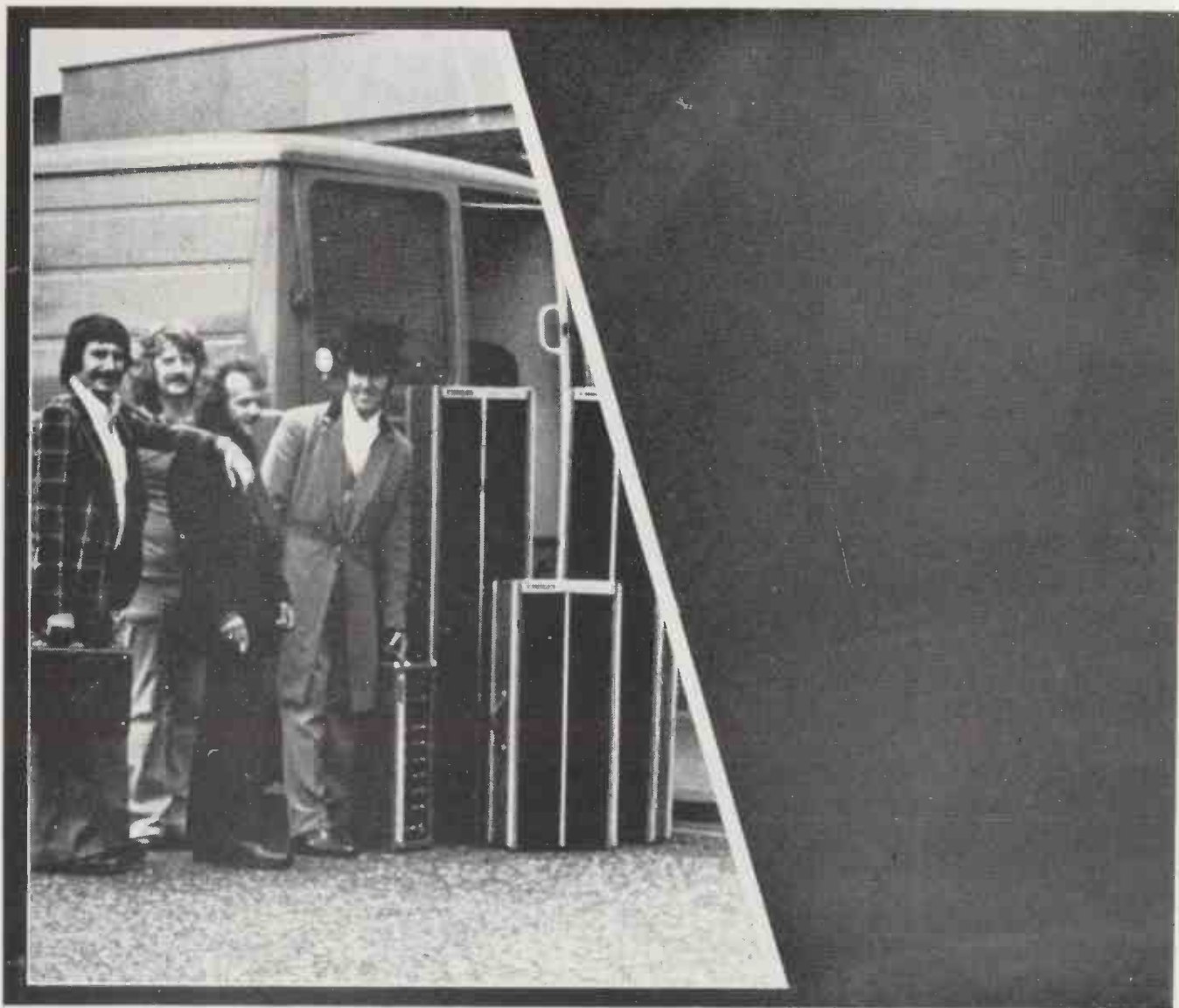
On the subject of guitar sounds, Marc used to use a range of effects pedals, but now feels that he is able to dispense with them, as he explained; "At one point I was using ten bloody boxes but now I use the guitar straight through an HH 200 watt amp and I'm getting sounds out of it that I never got before. That's all down to technique, learning how to pick and how to use your tone controls to get the sounds you want. Like everything else it's all down to hard work to get it right."

On that point Marc leaves to do a television interview. Certainly he is still big business as far as the national press is concerned but is he any longer a rock 'n roll star? To date he has done only two gigs since coming out of the period which he claims is voluntary retirement to cut down the over-exposure.

Certainly he has had a single in the charts but New York City was in no way the great change of style that Marc has talked about — a fact which he readily agrees with. Probably he is about to change style, but don't expect anything too drastic.

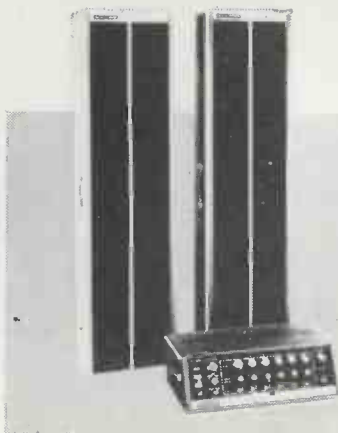
He is a planner, about that you should have no doubt at all; he is also uncannily able to flow with the changes in the music business and keep in with whichever section of the pop world he wishes to appeal to at any one time. What remains to be seen is whether he still has the golden touch that would make his apparent conceit very much a simple matter of fact.





Kenny Ball with arm on shoulder of soundman Pickstock outside London Hilton.

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WHAT THE A&R MEN WANT

SIXTEEN years as a musician, during which time he clocked up fourteen hits, have gone into moulding Dave Dee the A & R man, who brings to his job with Atlantic Records a down to earth, no-nonsense, utterly practical approach born out of his own hassles, disappointments and successes. He has now taken on the added responsibilities which go with the title of General Manager, but in between the day to day problems of running the office, still finds time to listen to every one of the fifty or so tapes that land on his desk every week "even if I have to take them home at night."

Like the other A & R men we've spoken to during this series, Dave has some kind of idea about what he's looking for at the moment, even if he can't exactly stick a label on it, but one of the pre-requisites of any act signed by Atlantic is that it should fit in with the "image" of the label.

"Young kids in the teenybopper thing are a lot easier to influence than older people who have already been through that stage and are now making up their minds and deciding what they really want. We in Atlantic appeal to that older audience. That's what Atlantic is, it's an image that's been built up since 1947 when the label first started. Atlantic is a specialist label and anyone who knows anything about records knows that it started off as a black label with blues and jazz artists. The first white act we ever had who meant anything at all was Bobby Darin."

Unknown

Dave thinks that the image and specialisations of an individual record company is something to keep firmly in mind when it comes to presenting your tapes. To give you some kind of guideline, one of Atlantic's most recent signings is Paul Kossoff with his new band, Back Street Crawler, who are bringing out an album soon. Of course, signing Kossoff wasn't exactly like signing a total stranger to the music scene. It could be said that Atlantic were playing it safe. "His band was an unknown quantity," commented Dee, "but you don't need to listen

DAVE DEE OF ATLANTIC

'I can tell from a four track demo if a guy can write songs and is musical and articulate'

to tapes to know what Kossoff's capable of."

Record companies signing people who are already names makes things look even harder for the newcomer, but then it's never been exactly easy, as Dee himself knows. "It took me six years to land my first recording contract, after I'd been turned down by every major record company in the country — twice! That's why I believe in telling people who bring me tapes exactly what I think of their music and giving them constructive advice. So when people turn round and thank me for being honest with them I reply, how can I be anything else when I was a musician myself once?"

When it comes to judging talent from a tape, Dave is not entirely sure that having been a musician and having made hit records is any help to him.



Dave Dee chatting to one very successful writer and artist, Roy Wood.

"Whether material is commercial or not, whether I like or dislike it, is a purely personal thing. But there are times you have to say, well, it doesn't appeal to my particular taste but I can see that it is valid and I think it would sell in a certain market. You mustn't be that narrow minded that you don't know what's going on around you."

What is going on around us, i.e. the current economic depression, is what, in Dave's view, is giving rise to the kind of music that the record companies are snapping up at the moment, disco soul.

"Soul music's been there a long, long time. It was born out of depression itself. In times of crisis, like now, what do people want to do? Go out and be entertained. And what's the cheapest way to have a jolly good night out and enjoy yourself? Pay 50p or whatever and go to a discotheque and dance for three or four hours until you're totally knackered and all your worries gone and you can go home and say, 'wow, what a good night.'

More of it

"I think record companies are buying more of it at the moment because they have to go whichever way the wind blows. The public are essentially the people who decide. They can be led, coerced, even brainwashed to a point, but you can only take them so far before they say, hey, I don't want that any more, I want this."

The Heavy Metal Kids were an Atlantic signing that Dave was wholly responsible for and now appear to be proving his faith in them was justified. "I found them in the Speakeasy about two years ago and now they're drawing audiences all over the country and have their own large following, although they're still not selling an incredible number of records."

What was it he saw in their music? "It may not have been their music, because musically, since I first saw them, they've improved a trillion per cent. No, what I saw originally may have been energy, charisma, factor x, call it what you will. I'm not a musical purist. I like what I like and after the number of years I've spent in the business I know a little bit about it, too, and my opinions will be valid for a percentage of this country's audience. Mind you, things I turn down will be signed by other people and may become stars and hits!"

You may wonder why Dee, having been so successful at the performing end of the business, decided he'd be happier behind a desk. Even he wondered if he could adapt to it at first.

"I got into the A & R side purely by accident, through a friend of mine. It was one of



those days when I was really pissed off with being an artist and I said, 'That's it, I've had enough. All they want is *Xanadu* and *Zabadak* and *Bend It*, I can't take any more and I want to do something else.'

Discipline

"My friend asked if I was serious and wondered what I would like to do. I answered, 'get a job' and within half an hour I had a call from WEA records, went for an interview and was offered the Atlantic gig."

"I told them I'd never done anything like it before. I had never been a company man and didn't know if I could adapt to office hours and discipline. Not that I hadn't been disciplined before, but on the road discipline is different, like I'd know I had to drive 300 miles and be on stage at 8 p.m. and I'd do it. I asked them not to hold me to a contract, because I wanted both them and me to be able to get out quick if it didn't work, but I've been here over two and a half years now!"

Dave has changed since his early days at Atlantic when he used to drive all the way to Newcastle to hear a group who had been recommended to him by word of mouth. Now he has neither the time nor the money to waste and insists, quite sensibly, on hearing a tape first.

"If someone says to me 'I've just spent three grand on making a master tape', I show them

the courtesy of making an appointment for them to come in and play it on decent equipment.

"So I listen and if it shows any potential at all — and I don't need a £3,000 master to show me that, I can tell from a four track demo if a guy can write songs and is musical and

"I'M NOT A MALE CHAUVINIST"

articulate — I ask if I can come and see the group, even if it is in Newcastle or wherever. But I don't go all the way there any more on a bum steer."

Dave's sensible advice to groups who are toying with the idea of making a demo, is to do it cheaply but well, spend a lot of time on it but don't spend all your savings.

"You've got to remember that a lot of people in this business have cloth ears and unless you give them the finished master they won't understand what you're doing. Of course everybody who's making music believes that their thing is the greatest innovation since sliced bread. If they didn't believe they were fantastic, they wouldn't be doing it. But frankly, what they're doing could be a complete bummer and it would be a tragedy for them to put all their hard-earned bread into it. So when people ask me for advice I say don't make expensive demos, go and find a cheap little studio somewhere or buy yourself a Revox and experiment at home."

Many A & R men believe that it is better for a band to have management fixed up before they approach a record company. Dave is not so sure. "It can be a help, but then I have to evaluate whether or not that management is going to be any real help to the band. Maybe it would be better for us as a record company thinking of investing money in that band. to

find them alternative management.

"You can count the good managers on two hands. There are, of course, lots of untried ones who are very, very willing but, as an artist, I learned at other people's expense and I wouldn't like any artist I signed to have to do that. I suppose I'm in a pretty privileged position having been through it all myself. I find I can determine whether they're right or wrong and if managers try to give me a load of bullshit I can see through it in twenty seconds flat, just because I have been ripped off, lost money and given all the promises in the past."

Contract

Dave doesn't think it's any harder for a group to get a recording contract now than it was when he first started, even in spite of the economic situation. However, ask him about the chances for female artists in Britain and he thinks it's difficult, full stop!

"I'm not a male chauvinist," he insisted, glancing across his office at the photos of his beautiful, blonde wife on the wall, "but it's a very difficult thing to explain without sounding like you're anti-women."

"Have a listen to the average British chick's record. Does it turn you on? How can a white chick go out and sing *Killing Me Softly* with the same feeling as Roberta Flack? They can't do it, it ain't there."

"Don't get me wrong. I've seen some of the greatest female artists, who reduce me to tears because they're so good, but it's a well known fact that chicks don't sell as many records at number one as a guy would in the same period."

It's pure economics then, ladies! But the guys don't have it so easy, either. How many groups or artists does Dave sign a year? "One or two maybe. I can't see the point in signing artists for the sake of it. Some companies seem to work on the theory that if you sign everybody who walks in, some of the shit is bound to stick to the wall, but not us. However, we are a very friendly company, it's not 'I'm Dave Dee and you're Group X.' I'm going to a party tonight. It's a group's party and if I was a prat, they wouldn't have invited me, but I was one of the very first people they phoned up and invited."

"If they make it, we make it. If they fail, we fail. It actually is as simple as that."

SMOKEY-CHINNICHAP'S NEW DIRECTION

CHINN and Chapman have always had the song that's looking for a group. Just what kind of group seems to depend pretty much on where their heads are at any given time. For example, they wrote a song a few years ago, advertised for musicians to record it and thus began their highly successful association with Sweet. And as their ideas about songwriting and, even more important, about the changing face of the music scene, have developed, so the musicians working with them have changed right up to the current situation, which Nicky Chinn described to me a couple of months ago.

"The days of making 'obvious' pop singles are, I won't say over, but we're taking a rest at the moment. It does get a little bit boring. Everybody's been having a go at knocking us and I think we could do something a little bit better. So now we're making a conscious move to develop something that's a bit different for us, an album act with a bit more craft in it than our normal chart stuff. Whether or not we get away with it remains to be seen, but I'm enjoying the challenge tremendously."

COLLISION COURSE

That act is Smokey, three guys from Bradford and one from Leeds. However, neither Chinn and Chapman nor Smokey 'got away with' their first single and album, one of the few disappointments of the career of the songwriting duo who have achieved the vast total of 33 chart records in four years. "We don't mind too much about it," commented bass player Terry Uttley, "because we think the second single was much more like what we wanted to do. The reason *Pass It Around* failed was due to lack of airplay because a lot of people thought the lyrics were connected with drugs."

As Nicky Chinn said, Smokey definitely are completely different to any band or sound Chinn and Chapman have produced in the past. Their music leans in an acoustic singer/songwriter direction. In fact, they have been writing songs for longer than Chinn and Chapman themselves! But they needed the direction, the money and the

break, which is what Chinn and Chapman have given so many musicians who have just happened along at the right moment.

How Chinn and Chapman seem to work is to write music which is aimed at a very precise sector of the market, then temper that music with what comes out of the group, the band's own sound and personalities. With *If You Think You Know How To Love Me*, they have achieved the perfect synthesis of what they want to write now and what is perfect for Smokey. In their eyes, Smokey are destined for America and Nicky and Mike actually wrote the song out there while they were steeped in the feel of American chart sounds and brought it back to England. "We sat down and sang it and what you hear on the record is how it came out quite naturally," said Terry, continuing the story. "The only unnatural thing was the orchestration."

Terry and guitarists Alan Silson and Chris Norman all met up in school and formed a band called Kindness with a drummer called Ron Kelly. Their first job on turning professional was a week at a Butlins holiday camp which was marred by the fact that they only knew fifteen numbers which had to be repeated nightly ad infinitum during their three hour spot! They were briefly on the Decca label, but luck wasn't with them and last winter they were faced with whether or not to forget the whole thing, as they were reduced to leaving their gear in clubs and sleeping in the van.

By that time Peter Spencer had joined them on drums and added a valuable new writing talent to the band, who are remarkable for the sheer originality and unusual subject matter of their songs and the tightness of Alan, Chris and Terry's harmonies. Then, right at their lowest moment, came the break they'd been hoping for. Strange how Fate often steers people on a collision course; there were Smokey, writing their reality based material, and there were Chinn and Chapman seeking an outlet for their new direction. The two elements met at a club, decided each could help the other and the result stardom



for Smokey and success for Chinn and Chapman in their new rôle.

down and wrote a song with that title."

Terry has unbounded admiration for Marmalade man Dean Ford, who, he says, "writes almost country songs, very melodic and simple, nothing over produced about them. That's how I like to write."

BEATLES

I've mentioned that the group claim to base their songs on reality. On their first album are numbers dealing with rock critics, mothers-in-law "and brewer's droop!" put in Alan. He wouldn't say what gave rise to that particular number but what struck me particularly about their songs is the fact that they combine very melodic, singable tunes with lyrics whose strength lies in an appealing kind of innocence, born from an almost diary approach, with meticulously noted detail and strong emotional reactions. The number that struck me the hardest on first listening was *Don't Turn Out Your Light*, which Peter wrote about the death of his father and which turned out in no way sentimental yet still profoundly moving.

Peter and Chris are probably the most prolific writers of the band and write a lot of their songs together. They admire the Beatles tremendously, whereas Alan admits to Roy Wood being his first influence. "I used to listen to his songs and try to copy the way he constructed them," he explained. "I was 18 when I wrote my first song. We were playing in Newquay and Mud were on there, too, and they had a party. I went along to it and met a girl and walked her home and then decided to go back to the party but I couldn't find it. So I walked along the beach and came to a harbour where some boats were moored. One of them was called Carolina, so I just sat

Whereas most bands start off on acoustic guitars and go electric, Smokey, with their second album, are headed back in the opposite direction. Their present instrumental line-up is quite an amazing collection of different instruments.

Why, with such a variety of gear to choose from, are they going in an acoustic direction? "Because we find we can write best on acoustic guitars and the songs come out best played on them," replied Alan. It could also be something to do with getting more into that West Coast sound which isn't a put-on thing but a natural evolution from their music. They are spending all September in the States, where Mike Chapman is now installed in his new office, and after a week of listening to local bands and digging the scene are getting down to rehearsing and recording over there.

They'll return in time for the release of their second album in October. "We always dreamed of going to America even while we were still plugging away in working men's clubs," said Alan. "Like everybody else we always hoped one day to follow in the Beatles' footsteps and the States has had a kind of aura for us. Mind you," he added, "by the time we're thinking of going there to live, all the good English bands will be there already and somebody will have to come back to Britain to fill the gap!"

By LORNA READ

INSTRUMENTAL NEWS

MAINE LAUNCH NEW AMPS

A new range of amplifiers has been announced by Maine Electronics of Prince Street in Watford. Three versions are currently available—the Artist, the Standard and the Booster. One noteworthy feature of these 100 watt amps are the flexible tone controls, while the Artist and Standard models include an overload distortion facility which offers a variable effect akin to the ever-popular valve distortion sound.

The Artist model also includes a Hammond reverberation system, plus swell and colour distortion effects. With the Artist retailing at £147.31, the Standard at £118.85 and the Booster at £95.41, (inclusive of VAT), prices are an attractive feature too.

Besides Maine, the amps are in stock at the Hammond showrooms in High Street, Watford and Buckingham Street, Aylesbury.

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TOP GEAR AGAIN

TOP Gear have announced the opening of a new shop, Broadway Music, situated at 9, The Broadway, Brighton Road, at Worthing in Sussex. Planned to provide a complete musical service for the West Sussex area, the shop will be managed by well known local guitarist and teacher Barrie Feest. The shop will carry a comprehensive range of all types of guitars at all price ranges, from student models to

professional American models, and these will be complemented by an extensive selection of amplification and PA equipment.

A full range of educational instruments will include orchestral strings, woodwind and brass, and a range of albums and tutor books. Drums and accessories, together with latin percussion, will be stocked, and full repair services for all instruments will be available.

BERKELEY TO DISTRIBUTE ASPEN

ASPEN guitars and banjos are to be distributed by the Berkeley Musical Instrument Company, recently established by Don McKrill. The range includes classic, jumbo and 12-string models which incorporate the new Aspen radial-V bracing system for the soundboards.

Don believes that the distribution of musical instruments is a highly specialised business in which only professionally trained salesmen should be em-

ployed. This policy is vindicated by the increase in turn-over both at the West End "Take Five" headquarters and the branch in Hammersmith. "We carry large stocks of band instruments", said Don, "and though we naturally do a lot of business in guitars, our saxophone sales are substantial. Many professional players from the Continent come across to do business".

The new Berkeley Company will operate as a purchasing/merchandising unit supplying the West End, the West London shops and a number of provincial concessionaires. Berkeley has also secured the agency for Otto Link mouthpieces. Malcolm Russell, manager and sax expert at Take Five, has been appointed general manager of Berkeley.

NOTTINGHAM DRUMS

THE drummer in the Nottingham area who is not already acquainted with Percussion Sounds may well find it worth a visit. Situated at 405 David Walk, David Lane in Basford, the shop has only been open about six months, but already is one of the larger drum stockists in the country. Proprietor Mike Jackson always has over 150 drums in stock, and at the time of our visit had 30 full kits on show.

The PS range includes second-hand kits, extensive spares and accessories, plus a "military percussion" section. Mike complements the retail side with a hire service and regular drum tuition classes. They also manufacture their own brand of practise kits, which at present are only available from the shop.

IMPS

LIVINGSTONE Organs, based in St Albans, have recently unveiled two new instrument amplifiers. The Imp, handling 30 watts, incorporates two 12in speakers and has two channels, each with two inputs. Each channel has volume, bass, treble and tremolo controls. A tremolo footswitch stores in the back of the cabinet.

Their second introduction is a 5 watt amp with one 8in by 5in speaker, and measuring a compact 10½in by 12in by 6in, is well suited for those who practise in limited space.

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FLOYD'S SOUND SYSTEM

-Beat investigates the world's largest P.A.

Floyd rely on a mass of gear — this is just the backline!

THERE are a lot of mysteries surrounding that mighty PA set-up owned and cosseted by Pink Floyd. People talk in hushed whispers about the dramatic effects produced by the quad system and the sheer power of the sound yet, in fact, very little is known about the system itself, so Beat set out to get the gen and reveal the secrets of Floyd's PA.

To start with we contacted the two men responsible for building it, Robbie Williams and Mick Kluczynski, both of whom spend their days either assembling, repairing, modifying or generally keeping the system working. Between them, Mick and Robbie were responsible for the actual assembly and construction of the cabinets along the design specifications worked out by PA wizard Bill Kelsey. I met them in Floyd's London office and we launched-off to discuss the problems and design of what is probably the world's biggest private PA system.

The initial topic of conversation was, naturally enough, the recent Knebworth festival where the system proved its open air capabilities, though not without having to be augmented by the addition of some hire equipment from Ricky Farr's Electro-sound system to get the power up to fill the park. The total volume on tap that Saturday was a staggering 40,000 watts although, as Robbie was quick to point out, the effective volume was somewhere around 25,000 watts at its peak.

One talks in terms of effective power because, as we all learned with our 100 watt amps it's far better to have a big unit at half power than a small one at full for PA use.

In what ways, though, is Floyd's PA revolutionary? Well, to start with it's quadrophonic, but it's six channel quad

The idea is that the audience hears a variety of sounds—as Robbie explained, "For probably about 70 per cent of the show, the quad isn't on. Most of the sound is either from the stereo PA at the front of the stage or is actually sound that comes off the stage itself. The effects and some solos are punched into quad on the board and we can then pan these around the system as we need them."

That on stage sound comes from either the backline of amps or the monitors. On the subject of monitoring, it appears that Floyd have a rather reactionary approach which, it turns out, is good news for the audiences and something of an object lesson for other bands.

MONITOR DISEASE

Floyd, so we are told only began to use on stage monitors about 18 months ago. Until then they had relied entirely on the sound they got from their amps and what drifted on stage from the PA. The reason, as Robbie pointed out, was simple. "It wasn't until they started doing *Dark Side Of the Moon* that we first began to use monitors. Then it was mainly for the two chicks who were singing and the sax player. At the same time the band started to use bigger amps on stage and they found that they couldn't hear themselves. Personally, I regard monitors as a disease that crept in. The problem with them is that they tend to encapsulate the band in an artificial mix and that keeps them apart from the audience. In some bands people just play for themselves surrounded in an artificial sound because a monitor mix is never representative of what the audience is hearing."

The actual equipment in the system is



fascinating as it directly reflects the choice of a group of people who have built their sound system up to a quality, not down to a price. Basically, the set-up is as follows.. The system comprises bass and lower mid cabinets containing Gauss 15 inch speakers. The choice of Gauss is important to the band as Mick explained when we asked why they never hired a system. "The problem with rental systems is that they have to be based on considerations of cost whereas we've based our system on quality. Besides that, something like 95 per cent of rental systems are using JBL speakers and we just don't like them." Their preference is based on the fact that JBL speakers produce a harder sound when the band prefer the slightly softer sound of Gauss. Added to this they have the advantage of having access to specially built Gauss speakers which only two or three other designers in the world have. As well as the lower mid and bass bins are higher range JBL, Altec and Vitavox horns. For those readers who were at Knebworth and wondered at the multitude of very small blue cabinets that were stacked at either side of the stage, they were holding two 15 inch Gauss speakers, each cabinet taking 400 watts, and stacked alongside them were thin cabinets finished in the same blue material with six JBL 075 and and one Vitavox S3 horn units for high frequency use.

Finishing off the frequency range at the high end are a selection of horns by Altec for close range and JBL for a long throw at festivals. These latter horns measure somewhere in the region of 8 feet long!

These, of course, are just the basic units and the band have a wide selection

of alternative components that they can draw on to suit any condition. A complete breakdown of their lists would fill something like four pages of *Beat!* Driving the various speaker units are two basic types of amps only, both taken not from the standard ranges of music equipment but from the rarefied area of hi-fi equipment.

The two amps in question are the Quad 303's which are modified to Bill Kelsey's specifications and re-designated Quad 303 K's for high frequencies and Phase Linears for lower mid and bass. Currently, the band are employing sixty Quads and thirty six Phase Linears. Adapting these amps (especially the Phase Linears) to withstand the rigours of life on the road has brought problems, as Robbie explained.

"We're now on our fourth method of racking the Phase Linears. The trouble is that most of these amps are produced for fixed use in home conditions. Now we have to virtually strip the amps to take the load off them, take the transformers away and rack them suspended on foam. Before we did that we used to open up the trucks at a gig and sweep the amps out in a pile of nuts and screws!"

PA HEART

Perhaps the heart of a PA system is the mixing desk and the unit which Floyd use is one made for them by Allen and Heath. The design is such that any of the 24 channels can be punched into quad at will and then panned around the system to give the much loved swirling effect. The layout of the desk is rather unlike the normal studio set-ups you may have seen to take account of the fact that the desk is usually being used in a confined space.

Basically, Floyd's system is easy to

identify; the black bins are a normal folded horn design with 2 x 15 inch Gauss speakers in each, the blue cabinets are two 15 inch Gauss for mid range and the thin cabs are, as we've already pointed out, higher frequency units. Added to these are the horns we've already mentioned.

For those who have stood and marvelled at the band's use of special recorded effects, the supply of those is refreshingly simple. The effects are recorded beforehand and are played from a Teac four track machine which is fed directly into the mixer, ready to be punched into quad and panned as and when needed.

Of course, the actual cost of this system (Floyd take around £200,000 worth of equipment on the road with them!) is expensive but Mick maintains that this has more than paid for itself when set against the costs of hiring the sort of systems they would need. There is, however, another objection to hiring which he pointed out; "Even if we were to use somebody else's system we'd still have to use a lot of our own equipment because we have a unique quad configuration with our six channel system."

Nevertheless, the costs of keeping the system warehoused safely in between gigs (Floyd haven't exactly got any world records for lengthy tours) is very high indeed. Because of that, Mick and Robbie are shortly to begin using the system as a hire unit to anyone who needs it. One of the advantages of it is that it is modular and can be broken down sufficiently to be used anywhere from the Marquee Club to Earl's Court. What they will be able to offer is a set-up whereby either the band just turn up and play with Floyd's crew having taken the role of stage managers or they can hire elements of the rig as and when they need them. Doing this, Floyd hope that the costs of keeping the PA stored will be off-set, in which case it certainly becomes cheaper than any similarly sized hire rig would be.

What then are the secrets of Floyd's PA? Really the answer lies in a combination of special speakers built for them by Gauss, the active co-operation of a designer like Bill Kelsey and the work put in by Robbie and Mick who mother the system around the world. A good example of the innovations which Floyd have come up with are those famous blue cabinets which are ordinary chipboard covered in fibreglass resin to give a lot of extra strength and, no doubt, different tonal qualities. The system is, however unique and advanced still not complete, as Robbie points out: "Sound reproduction on the scale which we are doing is still developing so we are really always keeping the equipment up to date."

Certainly, anyone who was at Knebworth, or has seen any other of the band's gigs, will not deny that the effort has been worthwhile. Floyd's sound is both unique and as near perfect as you are likely to get until further technical developments come along. With the hire of the system soon becoming a reality it will be interesting to see what other bands can do with probably the biggest (and unquestionably the best) PA system in the world.



album reviews

ALBUM OF THE MONTH



Seventh Wave
Psi-Fi
Gull Records GULP 1010

The first Seventh Wave album, *Things To Come*, came as near to making the charts as an album can without actually getting there. In fact has become almost a cult album representing as it does some of the most original and vital music currently being made in Britain.

Rest assured, then, that Seventh Wave haven't let us down with *Psi-Fi*, their second album. Ken Elliott (synth. etc. etc. etc.) and Kieran O'Connor (percussion and vocals) have managed to take rock out of its rut and push it beyond the boundaries of the merely acceptable re-working of twelve bars and Moon and June songs. Their music makes great use of melody and effect (if you think that T. Dream can use synthesisers in a frightening way then just listen to the start of *Manifestations* from one side) yet they don't descend into the sound for sounds sake rut which many people find boring.

The beauty of *Psi-Fi* is that it will satisfy many diverse tastes, ranging from the effects freak to the melody head to the lyrics lover.

Production is excellent with layers of vocals and instruments woven together with perfection and overall, one can't help feeling that this is a natural for a very high chart placing that should last for a few months. I've a strong feeling that we'll be hearing a hell

of a lot more from Seventh Wave over the years and that, by me, is fine. Bearing in mind the fact that last month's album of the month was Rundgren's *Initiation* and that this month we have another example of the melodic rock use of synthesisers, it looks like we might be in on the ground floor of a musical revolution here, as important as that the early sixties bands brought in when they killed-off Helen Shapiro and Bobby Vee. *Psi-Fi* shows a possible (hopefully probable) future direction for popular music — it's a great direction to go in, so let's hope we make it.

G.R.C.

KISS DRESSED TO KILL FMI CBC 4004

Probably a very good act live, Kiss is essentially a visual band, and as such the music loses a little on record. The front cover says it all, showing four evil looking schoolgirl rapists with heavily painted faces slouching against a lamp post. They crunch, grind and yelp their way through a predictable formation of self-consciously heavy stompers, with little in the way of riff or rhythm changes. Fine, if you like that sort of album, and a little tedious if you're after some variation.

Although constant riff repetition can become too much for even the most tireless rocker, such albums should be given more credit than they are worth, if only to negate in some way some of the drivel being churned out these days. This month's selection is of a



generally low standard, and by comparison, something straightforward and clumsy like this is like a breath of fresh air. It is interesting to see that they have a fan club lined up in New York, so there at least they must be doing something right in their homeland. Touring is a different game in England, but a concerted effort in that direction could well help give future album sales a big push. C.S.



MICHAEL QUATRO
IN COLLABORATION WITH
THE GODS
UAS 29785

In a nutshell, Mike has missed the boat by several years, because Rick Wakeman and Keith Emerson have travelled this "synthesise your way to inner space" road before. Of course there is nothing wrong with journeying along such a path just because someone has been there before, but if you do, particularly in this area, it must be good enough to bear comparison and stand up by itself. Sadly, it doesn't really do either. We are left with an unfortunate blend of metaphysical head-expansion movements, pretentious classical interpretations, and rock. The latter totters round in a submerged daze while Michael ses into an array of about fifteen assorted keyboards.

As the title suggests, the tracks are presumably attempts at drawing the characters of several Gods. These deities include Ra of Egypt, Pluto, God of the Night, Loki, Bacchus and Mercury . . . and the plot begins to get quite frightening. If Venus, the goddess of spring and fruitfulness, is anything like the track dedicated to her, she must be a right bloody mess! Enough. As a concept album it just doesn't figure, as a parade of instrument versatility it is a waste of time, while any self-respecting classical pianist would find it very pedestrian. And, probably the most serious condemnation, as any kind of progressive rock, it's bad. C.S.



UFO
FORCE IT
CHRYSALIS RECORDS
CHR 1074

It's sad to have to say it but *Force It* is a very, very near miss. UFO are a damned good rocking outfit whose regular gigs around the country have made them popular with a load of people who are sure to buy this record—but who just aren't large enough to push it into the charts. That means that the band must have hoped to catch a wider audience but it would seem to be unlikely that they'll do this. The music cracks along with plenty of punch and good (if somewhat clinical) production. Where they really score is on the guitar work of Michael Schenker. Schenker has a fine technique and a lot of feel. If he has a weakness then it's lack of originality as he swops from Blackmore soundalikes (*Shoot Shoot*) to Wishbone Ash sounds (*Let It Roll* and others). Nevertheless he's very, very good and one of the best to come on the scene in a long while.

What really kills *Force It* though is the material which starts off fine on side one but gets progressively weaker on side two. Their use of dynamic range seems a little limited and it's unlikely that they'll break very big unless they make more use of impact and drama.

Nevertheless, *Force It* is a pretty good album (with yet another superb Hipgnosis cover) that should satisfy if not delight any real rock lover.

As it's a lively album I'd really like to give it a better push than I've given it because it's such a refreshing change from the laid-back trash so beloved of A&R men the world over—as it is I can only give a qualified 'give it a listen' recommendation and hope that they'll pull out the stops on material for the next one. All they need is slightly stronger and a little more complex material and they'll be a very good band indeed.

G.R.C.

MY BEEF- the captain reveals all!

SOMETIMES interviewing rock and rollers is like wrestling with a well greased boa constrictor. You never know quite for certain how much of what you're being told is true and how much you're being used as the butt of a joke. Or (more dangerously) as a vehicle for the artist's ego.

That's the current dilemma surrounding an interview with Captain Beefheart (alias Don Van Vliet) the one man to qualify for the Salvador Dali of Rock Music award with any real justification.

I met the Captain in the Greek St. offices of Beefheart's old company, Warner Records, where the noise of the Soho traffic threatened to drown out the man's sayings and push him into a state of nervous anger. Strangely, for someone whose vocal power is legendary, Beefheart speaks in a whisper — his words, though, are pretty much dynamite.

To start with, the Captain is unhappy. Unhappy with Virgin Records, the company who released his last two (and to Beefheart cognoscenti) awful albums. He's also unhappy with the ex-members of his old Magic Band.

To describe the feeling among Beefheart fans when confronted with those last two albums

as disappointment would be the understatement of the century. Instead of Van Vliet's crazed visionary lunacy we were faced with not especially good love songs — certainly not Beefheart material. Why had he made them? "I'd had a group of people who'd been with me for six years who were very interested in money. I actually made those albums for them. I thought, I owed them that. I shouldn't have done it though because they came over here and talked me down."

Beefheart is referring here to an article in an English weekly where survivors of the Magic Band of the period slagged Beefheart into the ground. He retaliates by producing photocopies of American magazine interviews with the musicians and showing me that they appear to have said two different things at different times. It's hard to tell if Beefheart is being on the level here — altogether he seems to be trying too hard to be agreeable — would he agree that the last two albums stank?

"Oh yeah, Cheesus, those two albums are disgusting aren't they?" It's hard to argue with a man who is that honest about his failures. The crux of the Captain's problems, though, appear to lie with his managers (ex-managers, according to Van

Vliet). The story goes that he was persuaded to make two commercial albums for the sake of breaking bigger than the cult figure he has been since John Peel introduced him to an incredulous British public back in the Flower Power days.

Certainly, the albums sold, but Beefheart now feels that they were a sellout of his artistic integrity. It's hard now to decipher what really happened. Quite probably (although it must be admitted that this is only informed guesswork) he made the albums willingly but now bitterly regrets the change of style and is seeking to make up for it.

Certainly he does have a valid complaint against the old Magic Band if their slugging is unwarranted but how can you tell?

The facts now are that Beefheart wants nothing to do with Virgin who put out those two albums but is still under contract to them. His attitude is summed up in one simple sentence, "I want to get a campaign together to get the record company to give their money back to the people who bought those albums." Virgin, for their part, claim that they took the albums in good faith (and by the way, — paid well for the privilege) and that Van Vliet is still under contract — a position which they intend to maintain. They claim that they have attempted to get in contact with him over the months but that every effort has failed and that they are quite happy to take Beefheart's new material, whether it be overtly commercial or not, and release it.

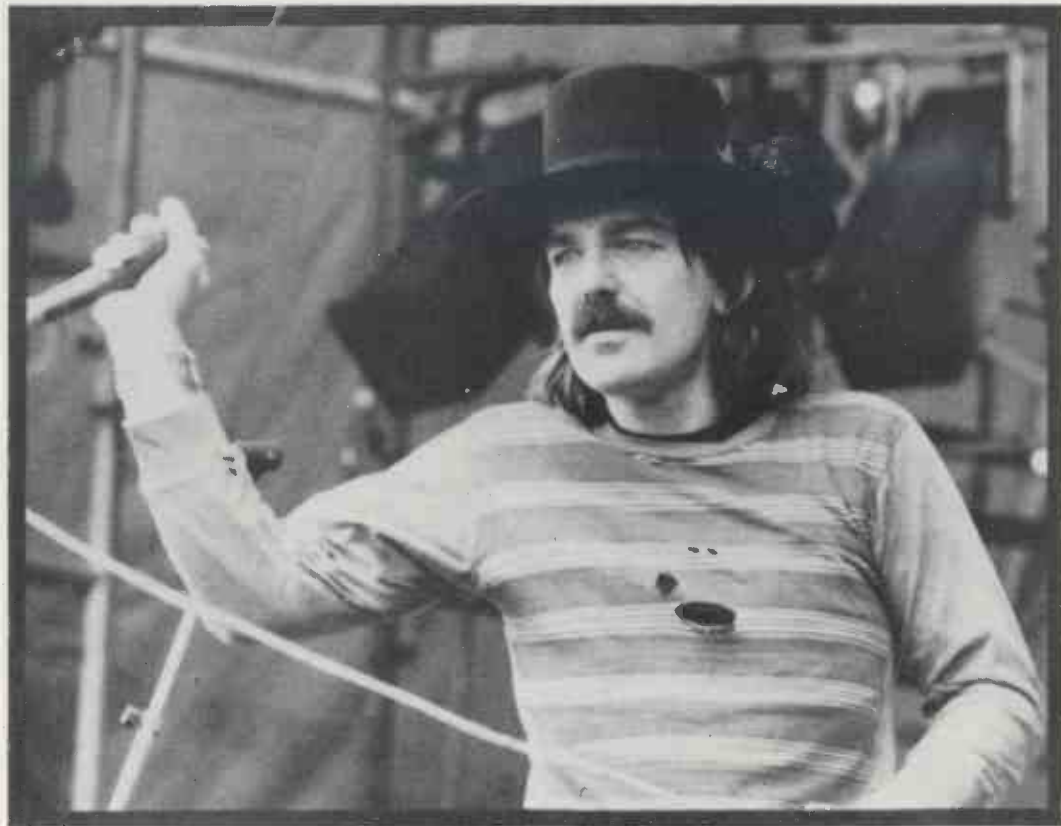
The legal complications surrounding the Captain's work are going to be interesting to watch. It's going to be a drag, however, to be musicless because of any legal in-fighting that might take place.

In the meantime a new band has been formed which we had a chance to preview at Knebworth. Suffice to say that they proved more than capable of handling Beefheart's material, but that it was just too early to tell if they're going to be another Magic Band proper.

It's not a question of trying to tell if Van Vliet is being sincere (I'm quite sure that he is); it's more like trying to divine whether he is really giving you the whole picture of why he made the two albums and why he feels so bitter about his sometime buddies.

Ah well — such is the way with artists; at least it makes for an interesting time! G.R.C.

An upset Captain Beefheart pictured at the recent Knebworth Festival: He hates his last two albums.



INSTRUMENT REVIEW 1

SAXON 830 Solid



WE'RE on record as having said that there are some very good copies on the market at the moment and, as each month goes by, we get more and more impressed with them.

One of the nicest machines to come our way is the Saxon 830 solid, a Les Paul styled guitar with a black ebony finish and a gold coloured plating having been applied to all its metal parts.

Like all copies it is in no way a genuine Les Paul, a fact that is instantly noticed when you first pick up the guitar and feel that it weighs considerably less than the original. It comes home even more when you play the guitar and realise that there is no way that it has the sustaining qualities of a Gibson. That, however, is not to say that at its price, (£63.82 inc. case and lead) it isn't one of the best copies available.

Our Saxon came to us straight from Selmer's factory without having been doctored in any way and it was a pleasure to find that the intonation and action were set perfectly for the light gauge strings supplied. The action is a real winner, low enough to get up a fine speed but not so low that fret buzz or terrible power

loss become a problem. The fretting seems to be to a very high order indeed and although we couldn't guess at the quality of the metal used, we should say that the present condition of our one should be maintained for a long while before the dreaded re-fretting becomes necessary.

The Saxon's bridge is the standard Jap copy effort with good control for height adjustment and reversible saddles to enable you to gain the maximum amount of control over the strings. Another nice touch is the detachable neck which should allow future repairs should they become needed to be carried out quickly and neatly.

Another nice point on the Saxon is the contouring of the point where the neck transforms itself into the head. This enables a great deal of comfort to be gained when playing around at the top or zooming back from a solo or barred chord to an open.

What then is the market for the Saxon? Well, quite obviously, Jeff Beck won't buy one but it is an ideal instrument for a beginner or even a quite advanced player who wants a well made guitar for an aston-

ishingly low price.

If there is one tiny fault with the Saxon then it is the pickups which respond the same way as all copies we've tried — i.e. you can't get the Gibson whine.

Even considering the low price, there is no reason that we can see why the Japanese manufacturers can't come up with better electrics to rival the American sound which give young or impoverished players access to a very essential tone range. Still, it is unfair to single out the Saxon on that score because it applies to almost every non-American guitar.

It is worth mentioning that with the judicious use of a good fuzz unit a nice sustaining tone can be coaxied out of the Saxon and that with the growth of certain types of transistorised amps this qualification may well apply to all guitars because of the essential clearness of many transistor amps, necessitating the use of distortion units to give valve sound.

In short a very nice guitar for anyone to own.

Details: 22 Frets — Scale length 24 $\frac{3}{4}$ ins.

Tested through: Yamaha G 100 B212. Vox AC 50 Ampeg VT22. G.R.C.

INSTRUMENT REVIEW 2

DYNELECTRON Fretted Bass

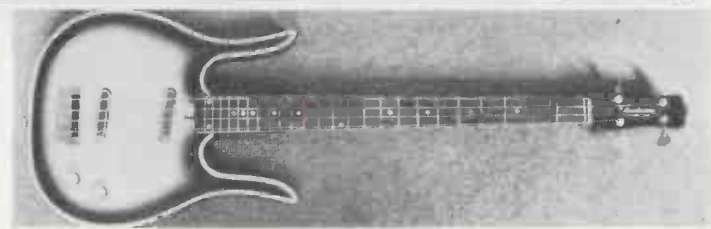
MANY bass guitars I have handled have been large, almost unwieldy instruments, and two hours on stage can become an endurance test if one's instrument is becoming a bit of a dead weight. It is a pleasure, therefore, to pick up the Dynelectron. The first thing you notice about this instrument is the body, which, for a bass, is very small and compact. This means that this bass is lighter than most types, and because the body is hollow, it is lighter still.

Before we go any further, let's look at some specifications. Dynelectron make three guitars; an ordinary electric six string, a fretless bass, and a fretted bass, which is the instrument under review here. This model comes in two finishes — sunburst and golden white and is priced at £159.00

inc. VAT. The neck, as well as the body is of great interest because of its size and shape. The easy manoeuvrability in the body is also a feature of the neck which is light and fast. It is also detachable, which makes any adjustments easy to undertake. The fretboard which is made of rosewood has one of the easiest, fastest actions I have encountered in a bass.

If you are one of those bass players who likes to rush all over the fingerboard and has experienced difficulty in pumping out that complex flurry of notes which will ensure your immediate stardom then you should investigate this machine.

Another feature of interest is the head which, again, is one of the smallest I have seen on this type of guitar. Dynelectron seem to be emphasising that bulk is not a necessity in the



design of the bass, and I think they have done so quite successfully.

The Dynelectron has two volume controls which also adjust the tone quality. The player has simply to pull out or push back the controls to change the tone which makes a quick alteration on stage very easy to handle. I suspect that the model we saw was a pre-production instrument as these tone controls didn't seem to work too well (or were too

subtle for these ears!). Another slight criticism is that the finish was a little rough, though I imagine that the same pre-production problem caused this.

I have emphasised the shape and feel of the instrument, and this is Dynelectron's advantage — they have produced a bass which looks as though it has just come off a health farm, whereas most of today's instruments look as if they could benefit from a diet.

P.F.D.

RUSS BALLARD



PRODUCING DALTREY'S ALBUM

How Ballard learned to ride a rock horse



RUSS Ballard has something special. Call it professionalism, the sure touch, luck, talent, a mixture of the lot if you like, but everything he's involved in seems to turn out pretty good, even when it's something completely new to him, like record producing.

When he was fourteen he wrote his first song—and sold it to the Shadows, after having had the sense to demo it after their style. Having mastered the guitar and scored quite a bit of acclaim for his playing, he turned to keyboards and now nobody hearing him play would think he hadn't been brought up on them. Argent reached the height of their success when he was with them, he gave Colin Blunstone a monster hit with *I Don't Believe In Miracles* and now *Ride A Rock Horse*, is enjoying considerable favour. Its producer? Russ Ballard!

The man, wearing his customary shades, exudes an air of quiet confidence. He can afford to. He's well respected as a musician and as a writer and he's now in a position many people could envy. After all, a singer of Daltrey's calibre doesn't call up just anybody and say, "How about producing my album?"! What is really surprising is that Roger should ignore all the established record producers in favour of Russ, who has only ever produced one album before in his life and that was the solo one he made after leaving Argent.

VOICE

How did his new role come about? "Well, I worked with Daltrey on his first album, played a little drums and piano on it, but I didn't produce that one, just put in some ideas. He must have liked them because when he was planning his second, he just asked me if I wanted to do it," Russ explained.

In an issue of *Beat* dated April 1966, Daltrey himself described his voice in pretty disparaging terms. "I don't have a good voice, no-one needs to tell me that. I'm a screamer with a group and I'm happy. I'm not worried about my voice, though, it is developing and I can notice the change." He also added, "I'd get a real kick if I could have a proper girl vocal group backing."

It's taken nine years, but now he's achieved what he hoped for, a voice which no-one can deny is pretty exceptional, and backing singers led by Marsha

Hunt, care of Russ Ballard! "I was involved with everything," said Russ. "Going through songs with him, deciding what musicians should be used, who would be good for this and who for that."

For a reluctant producer, who admits that "I'm not really into production, even though it's a creative thing, I'd rather be an artist," Russ had some pretty definite ideas as to his treatment of the album.

"I deliberately kept his voice well up because in so many recording I've heard of Roger, he's been immersed in sound. He's got such a powerful and such a good voice which contains many aspects that people haven't heard before. What I set out to do on the album was to expose all those voices for the first time. I don't think it is a good thing for a producer to put his own standpoint on an album, the most important thing is to project the artist."

Russ thinks that Daltrey's film work has given a lot more confidence and he also found getting to know him has radically changed the concept he had of the Who.

"Many people would imagine Daltrey as an ego tripper, but he's not in the slightest. Before I got to know him well, I under the impression that the Who were Pete Townshend's baby. But speaking to Roger, listening to his ideas, I think that a hell of a lot of his ideas must have always gone into the Who, a lot more than people think."

It was originally Roger's idea to record an album of his early influences. Then he changed rock horses in mid-stream. "By then we'd already recorded *Walking The Dog* and that Beachboys sounding song, so we were lumbered with them." The second idea was to project the different sides of Daltrey's voice in a collection of mixed rockers and ballads, including three songs of Russ's, *Come and Get Your Love*, *Proud* and *Near To Surrender*.

"We didn't actually discuss the point but I felt he wanted to make a heavier album than the one we'd originally planned. Yet not totally heavy, but a record which would compliment the heavier stuff with lighter stuff. Right from the very first session when he sang the first song I could see his voice was so much better. I feel it's improved tremendously since the early Who days even though I think he had a good voice in 1964."

The next thing to decide on was the overall sound and the

arrangements. Ex-Shadows drummer Tony Meehan was the man who worked on these. "I decided to make the sound quite sparse," explained Russ, "rather than over-producing it. Some people just don't know where to stop. I decided that if a song called for a piano and nothing else, that's what I was going to do." (Hence Philip Goodhand Tait's beautiful slow rocker *Oceans Away* with the composer on piano.) "The most important thing in an arrangement is the song. If it's a good one you should be able to sing it with no backing at all and it should still sound great. If it's not, no matter how many extras you add it won't work."

Russ reckons that having been in bands himself definitely helped him as a producer, enabling him to put himself in the artist's shoes. Yet he doesn't think he'd like to produce his own next album entirely alone.

SOLO

"When I was in Argent I found being produced by somebody else very frustrating because I could tell people were veering away from the original ideas I'd had for my songs. That's why I decided to produce my first solo album, which turned out a bit of a mixture because I had a backlog of work to get out of my system.

"My next album will be slightly deeper, not so light-hearted. I hope to be co-producing it with Muff Winwood, whom I really admire because he's got such a good ear and can really make a musical point.

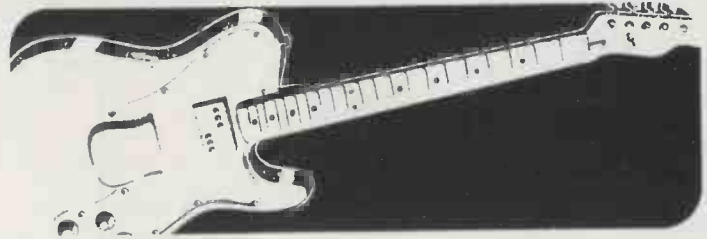
At the moment Russ is doing very well with songs of his which are being covered by other artists. One, called *Heartbreak*, has recently been recorded by Olivia Newton-John and yet another is currently being recorded in L.A. by Stevie Wonder's band. Russ has got a new band together consisting of the ex-drummer from Curly, Alan Wicket, bass player Tony Lester and guitarist Alan Skates—"he really does!" joked Russ. He's got three weeks booked in E.M.I. Studios to get the album done.

As for his producing career, it looks like *Ride A Rock Horse* may be his swansong. What if Roger asks him to produce his third album? "Well . . . if I want to do what I want to do, that is, sing, play, write and record, I just won't have time to produce anybody," said Russ. There's nothing like getting out when you're on top!

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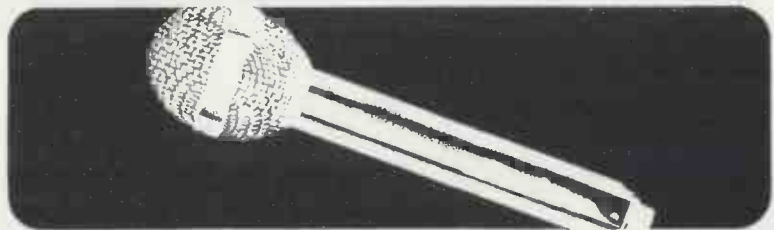
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NOWADAYS it is probably a PA system which will make the most demands upon a band's kitty; it has also come to occupy a position of increasing importance over the years. Reasons for this include a general growing awareness of sound quality accompanied by an improvement in the size and quality of local halls.

In sympathy with this more and more bands have chosen to mike up comparatively small instrument amplifiers through a large PA system. This has obviously heralded great advancements in the design and building of PA systems, with many firms now catering for specific needs by constructing large tailor-made PAs to order, often with mixing desks of near-studio quality.

Large custom-built PA systems are beyond the income of the majority of bands, but even in the middle and lower price brackets there is now a much wider selection of quality gear. Last month we looked at the possibilities of hiring gear, and this survey covers firms which between them sell and hire a wide variety of gear — many of the firms add to their service by recommending and supplying such subsidiary items as microphones, stands, stage boxes and cables.

We include a list of addresses of the manufacturers and distributors mentioned so that you can write for further information about any items which you wish to investigate further.

HANDLED by Rose-Morris, the Marshall range of PA equipment will require no enroisement as far as quality and durability goes. Their 125 watt 8 by 8 inch cabinets have been designed to project the sound as far as possible without sacrificing the clean response required for a good PA sound. The fronts are angled to disperse the sound around the auditorium, and the pressurised design of the cabinets helps to minimise feedback.

Their Professional PA series of equipment is designed to meet the demands for larger and more comprehensive systems. This portable combination of slave amplifiers, cabinets and horns is capable of producing excellent quality at gigs. The Marshall range presents a wide variety of possible set-ups, with each item on castors for easy portability and with recesses in the top for further units.

The redesigned Marshall 100

watt Master PA amplifier now has six channels with one input per channel, and features include separate volume, bass and treble controls for each channel, with master volume and presence controls. The PA range is supplemented by an equally impressive range of mixers. Of these, the 2070 Series 11 12 channel stereo mixer should attract the discerning pro. This solid state unit is finished in durable black stove enamel and is angled towards the operator for easy use. A 50 metre length of multicore cable from mixer to stage box is available with every unit as an optional extra. Rose-Morris also plan to bring out some new mini-bins in the near future, and we will announce further details when the gear goes on the market.

PROVIDING several items of PA equipment is South-end-based Roost. Their 6 channel 150 watt valve amp is a complete unit for use in smaller venues. Each channel features volume, treble, bass and echo (or reverb) level, via send and return sockets. As with all Roost amps, the supply voltage and output impedance are fully variable through all main ranges.

Their 8 channel mains powered solid state on-stage mixer drops neatly into the gap between PA amplifiers and large multi-channel mixers, and incorporates slider volume controls and rotary bass, middle, treble and echo controls, with master controls for volume and echo send and return. Inputs for both high and low impedance are provided. This mixer is designed to drive any number of Roost slave

Two of Marshall's PA speaker enclosures.



P.A. REVIEW

A COMPLETE B.I. SURVEY ON P.A. EQUIPMENT

amps (each rated at 150 watts).

The Roost standard range of cabinets includes, for PA use, a full range flare-fronted reflex cabinet with high frequency horn, high frequency horns in separate cabinets, and 30, 60 and 90 degree stage monitor cabinets. The custom range of cabinets includes a 100 watt folded horn bin and a 15" Gauss mounted in a flare-fronted enclosure.

ATC (Acoustic Transducer Co. Ltd.) is a young company, "aiming to produce only loudspeakers that will break new ground, both in design technology and quality craftsmanship." Their loudspeaker voice coils are of bonded edge-

wise wound copper ribbon wire, treated twice to ensure their capability of withstanding the enormous heat generated by prolonged use at their rated maximum output.

ATC test every loudspeaker component at each assembly stage and when completed they are tested again to ensure the quality. Each of their loudspeakers has a specific range of applications; the 'standard' range handles voice, guitar, brass and woodwind amplification, while the "bass" range handles bass guitars and keyboards.

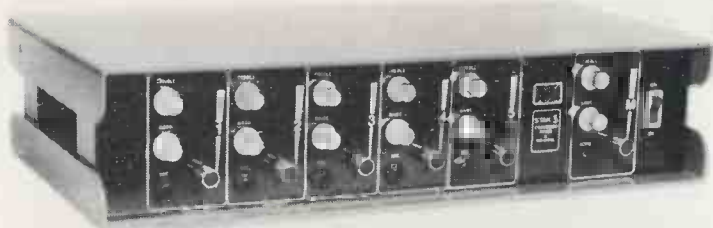
The firm offers a full customer technical information service and further application and enclosure designs are available on request.

G.P. Electronics manufacture a 130 Watt RMS 2 channel PA amplifier with reverb called the PAR 130. The reverb is fully adjustable for volume, bass and treble on each channel and also has a footswitch control. It also features Hi-Lo inputs and a slave output—so it is highly flexible in its uses.

The chassis amplifier which is the power unit in these amplifiers (which is sold separately as well) has protection circuits built in vertically eradicating the chances of a blow up, even in the hands of a nut-case!

G.P. Electronics say that with all their equipment, the emph-

Continued on page 46.

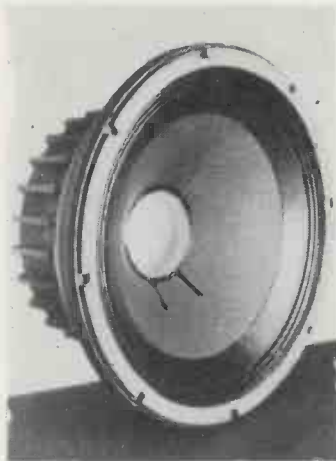


Above: CSF's STAK power amp. Below: ATC's 75watt 12" speaker

speaker cabinets, provide clarity of sound combined with robustness.

One range worth attention are the SG Gibson systems, combining valve run power amps with transistorised pre-amps for high performance and space saving portability. The built-in phase shifter throws the sound around like a rotating speaker and allows a choice of three speed settings, while the 'wave shape' controls permit distortion at very low levels. If the musician's finances forbid the purchase of a complete PA system at one time, it can be built up piece by piece.

Confronted by such a wide range of equipment, it is unfair to select particular items for attention, and one can only recommend a thorough investigation of the entire range before making any choice.



ADAM Hall sell parts both to the do-it-yourself merchant and to the retailer. These are mainly such items as heavy weight steel handles and castors. Also they sell tailor-made vinyl covers, which could be

described as very rugged and heavy.

Adam Hall began supplying cabinet manufacturers only, but moved into retail mail order after having noticed the difficulties experienced by do-it-yourself builders. They currently supply parts used on cabinets made by Roost, HH, Hiwatt, SAI, ASS, Simms-Watts, Martin Audio and WEM among others. A good deal of their service goes abroad, where they are finding that the cost of such items are often higher than they are over here.

CUSTOM Sound are based at Custom House, Arthur Street, Owestry, Salop. Their main amplifier is the CS 700A, which boasts the same sort of facilities as are found on many mixing desks. A tough, hard-wearing amp, the output is 150 Watts RMS. It is a five channel PA amp, with facilities on each channel including Gain, Bass, Treble, Presence, reverberation gain and mode select which enables either reverberation or echo to be used independently per channel. Inputs include Mike, Echo sound and return and Foot switch. Outputs are loud-speaker, tape, headphones, power amplifier, and line out-

put. The maximum rating on this amplifier is 150 watts RMS into 4 ohms.

One of the most important features of this amplifier is the facility for headphones, which enables the sound controller to get exactly the sound required with little effort. This is an attractively designed, compact model.

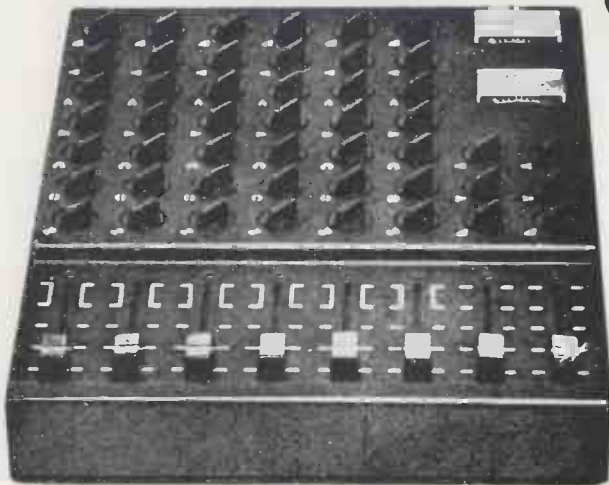
Custom Sound also market the 7000 System PA cabinet set up. This contains a 15 inch bass unit and 12 inch mid range housed in mini-bin stacks. The two Ported 15 inch cabinets are another feature of this model. Custom Sound say that they can alter the specifications to suit their customers requirements so the more you are prepared to pay the better the system Custom Sound can supply.

Used together this amplifier and speaker set up can give a good three-dimensional sound, and the customer is at leisure to choose his own sound in his own terms.

BESIDES specialising in the design and manufacture of mixing consoles for recording studios Tweed Audio also

Continued from page 48.

MINIMIX is more than just another mixer



MINIMIX is a unique system of interconnecting units designed to provide versatile facility and quality for economic sound installations.

MINIMIX 2 is a repackaged all metal cased version of our original Miniature 6 channel mixer. We have added two new additional devices, the MONMIX, a stereo monitor mixer for multi-track work, the AUXBOX to provide necessary studio facilities such as Talkback, Oscillator, Monitor selection, plus all the accessories such as power supplies, leads and microphone transformers. If you are thinking bigger things we also have a new multitrack Modular mixer, a PA console, an intercom system

ALLEN AND HEATH LTD **Pembroke House, Campsbourne Road,**
London. N.8 01-340 3291

P.A. REVIEW

Continued from page 47.

make a 10 channel portable mixer for recording or broadcast direct from the concert hall. All the modular features of the larger consoles are retained here, together with comprehensive equalisation and facilities on all channels. Some other features of this mixer include the monitors system — a comprehensive push button matrix is provided for two monitor outputs enabling the engineer to monitor Group outputs or playbacks with individual level controls. A comprehensive patch panel on the desk rear is provided for all Line inputs, Aux outputs, Aux Returns, Playback inputs and all outputs.

Tweed Audio also manufacture the Tweed Twin -100 Monitor Power Amplifier. This amplifier is capable of delivering

up to 100 watts per channel into 8 ohms. Tweed Audio say that with low distortion and low noise performance, this ample reserve of power achieves a clean, effortless sounding output.

Other interesting points about the amplifier are the input attenuators plus the LED indication of overload and short-circuit protection.

CARLSBRO have recently added a newly designed mini bin to their already extensive range of amplification and PA equipment. The unit is a folded horn full range bin only half the size of the conventional bass bins and powered by the Eminence 15 inch loudspeaker plus two Celestion horns. Measuring 20 inches by 20 inches by 35 inches, it is ideal for situations where high power reproduction is needed but space (either transport or stage) is limited.

Rated at 100 watts and retailing at £130 plus VAT (including covers and leads), the new unit is as at home in disco as in PA applications. For the musician who requires even more bass response, Carlsbro still manufacture their bass bin which, incorporating a horn unit, aims for studio quality on stage.

THE Allen and Heath range of mixers is more often to be found in studio applications than in use with a PA, but as the firm aims at portability at reasonable price, they are well worth mentioning for those musicians working from a limited budget. Their semi-modular Quasi system is a good illustration of the corner of the market at which they are aiming.

They can be constructed to individual requirements, which is an advantage. The all-silicon transistor circuitry is built on fibreglass printed circuit boards mounted on an all-steel chassis. Their Minimix was mentioned recently in our Instrumental News section, in which we drew attention to its extreme compactness and reasonable cost. Its size makes it suitable for mobile applications, as indeed does its extreme versatility.

PHILIP Drake Electrical are manufacturers of electronic crossover units for PA systems. The Standard unit accepts the output of a PA mixer and provides outputs to the slave amplifiers with bass, middle and treble separated. This particular unit is mains powered, with the inputs and

outputs on XLR-Cannon connectors, and it incorporates two identical channels for stereo use. The Economy unit is like the Standard, except that it splits the bass and treble only and is fitted with standard jacks. The Standard unit costs £65, and the Economy £28.

CLEARSTONE are at the moment offering high quality systems to semi-pro bands who are looking for the type of P.A. that they are constantly seeing and admiring in use with the bigger bands.

To help them find this type of system at a price that they can afford, they have made a move into the field of P.A. Bins, which they are calling the C.M.I. Maximin range. This name implies maximum sound and quality with minimum size and cost.

The Maximin range can be supplied with various speakers including Celestion, Eminence and Gauss, according to the size of your pocket.

One of the Maximin range that has already gained great popularity is the model 152 Bin. This is a folded horn cabinet containing one 15 inch speaker and two high fre-

Continued on Page 50.



The pictured system is as used on the Dave Lee Travis Road Show and makes one hell of a disco system!



It is also used by top bass players like Tony Reeves (ex Greenslade) and Dave Guscott (Love Affair) and must be the pookiest bit of bass gear you could lay hands on!

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P.A. REVIEW

quency horns. A pair of 152 Bins used with our 250W Slave and 8 Channel Mixer give an extremely good quality moderately priced system. This can then be increased in size by adding mid-range and bass bins and also 250W or 100W slaves.

The mixer also carries facilities for a foldback or monitor system. They are in addition offering a plug-in graphic equaliser to give a wider tonal range and also reduce feedback.

CCOURT Acoustics is the trade name for a variety of custom built equipment including JBL sound systems, designed and manufactured by Stephen Court, consultant audio engineer. The bass system consists of an 18 inch version of the JBL bass horn, and uses a 150 watt driver with useful response down to 35 hz. The Mid/HF system comprises a 4 inch diaphragm JBL driver with horn and acoustic lens, and 2 or 4 JBL hf drivers. A passive crossover is built in, or the system can be triamplified using fixed frequency electric crossovers of 800 & 7000 hz, or a switchable unit is available at 500, 800, 1200 & 3000, 5000,

7000 hz costing £125.

The radial horn system provides longer throw, and uses a JBL 120w horn driver. These systems are complete with Cannon connectors, and can be provided with aluminium profiles. Total cost for the complete system shown is around £1300. The monitor enclosure is available at £350 in slopeback or conventional form, and consists of a reflex loaded 15 inch 150w JBL bass unit, a horn driver with acoustic lens, and variable crossover.

Other systems are available for studio, live performance or disc/tape reproduction including a new studio monitor, a 400+400 power amplifier to be announced, and a 'Real Time Spectrum Analyser' for audio measurements. Stocks of JBL components and spares as well as systems using Tannoy, Altec, Gauss and FM Acoustics are available.

WITH the advance over the past few years of very high power in quality sound systems, a much greater demand has been placed on the associated equipment such as microphones and instrument amplification. Nowadays a poor microphone will sound like a poor microphone, no longer being masked by the distortion of the older and more primitive PA systems.

At present many bands are using microphones on everything and balancing the sound at a central mixer. The act of putting a microphone very close to a high powered loudspeaker (as in miking up an instrument cabinet) in itself introduces distortion into the final sound,

wrong sound is amplified through the PA.

This could be overcome by placing the microphone a few feet from the cabinet, but it would of course also pick up every other sound on stage as well. Electrohill Sound Products advocate the use of their Direct Injection Box to negate this problem. This DI box is a device which converts the electrical output of an amplifier (or instrument pickup) to a signal suitable for feeding to a mixer, without introducing the unwanted distortion of a mic.

Electrohill believe that there are several advantages in the fact that the actual signal is fed directly to the mixer without going through a speaker, air, and then a microphone before reaching the mixer. They maintain that the resonances of the stage or hall are not picked up and amplified as with a microphone, and that no feedback can occur from a DI box. The firm supply 12 different models, and will be glad to offer further information.

THE August range of amplification manufactured and marketed by Dave Simms continues to grow in popularity with bands and DJs alike, due in the main to the always attractive combination of quality and very competitive prices. The whole range is aimed at what Dave describes as the middle market, which in his opinion is probably the most price conscious and quality minded section of the business.

"Never underestimate the semi-pro," says Dave. "He has to work longer hours, play a more varied programme, use



Two Court PA units

due to the fact that the frequency response close to a speaker is very different than when measured a few feet away. Thus when an instrumentalist takes pains to get his sound from the equipment, the microphone often picks up a different one, being at a different distance from the cabinet than the player, and the

Court Acoustics

COURT-JBL

The finest professional sound systems available for studios and live performance, have been used by artists such as Tom Jones, Andy Williams, Tony Bennett, George Macrae, 10cc, Steeleye Span, Chris Farlow, Johnny Nash and many others, including major recording studios, concert and cabaret venues and clubs.

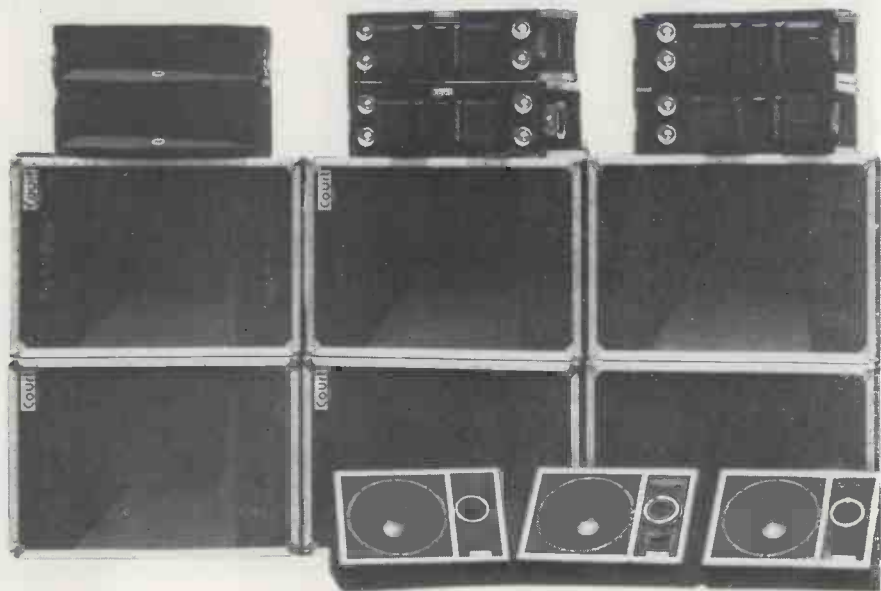
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smaller vehicles, but still want a good sound from equipment bought on a limited budget. We therefore have reliability as a high priority on gear with maximum facilities, easy portability, and at a price within easy reach of working musicians. We are able to hold the price down by marketing direct from manufacturer to retail shop without wholesale distribution in the middle."

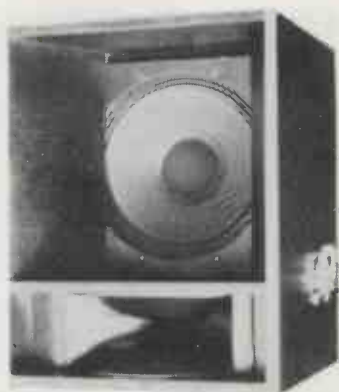
Their best sellers in the PA field are the PA 100 watt four channel amp (retailing at £99.90), the 2 x 12 inch PA columns (£125 per pair), the 1 x 15 inch folded horn bin (£125) and the add-on-horn units at £83.70 per pair. This means that a PA system, suitable for many applications, can be purchased either for group or disco use for £225.40 including VAT.

The company also recently launched the new PA columns with built-in horns, and these retail inclusive of VAT at £79.50 per pair for the 1 x 12 inch with horn, and at £155.50 per pair for the 2 x 12 inch with horn.

The firm's policy is to supply the range to a restricted number of shops around the country who can give musicians a full service, or, as Dave says, "The kind of shops I would deal with if I was still playing!"

The company invites further inquiries, and offers the addresses of area agents and a full price list.

In deference to a high all-round standard of engineering, one tends to approach Swiss equipment with a fair modicum of respect, and the FM loudspeaker systems reflect



One of FM's horn loaded enclosures.

the national trait of quality production.

Their computerized systems undergo extensive tests in dozens of applications, and the 1212 is one of a wide range of quality items. It is a compact two-way all horn-loaded loudspeaker, boasting freedom from distortion and easy portability. The 1212 is either equipped with a FM Custom or a Gauss 15 inch speaker, while the high-frequency section consists of a resonance-free FM radial horn, and an ultra-linear FM driver. The cabinet is strongly built and covered with aluminium profiles, and can be mounted on a speaker stand.

Their 1300 series is a modular range of all horn-loaded loudspeaker systems. Individual combinations can be assembled to suit the specific application, and single modules may be purchased separately so that existing systems may be enlarged later without alterations.

Continued on Page 52.

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PA. REVIEW

Continued from page 51.

FM also work in the multicell horn field, of which their 1336 module is a primary example. Powered by two FM multicell drivers, this 15 cell unit is made entirely from their own "acoustoplast" material, a particularly resonance free substance. Still in the horn section is the 1345 module, incorporating four ultra-high-frequency horns designed to produce a uniform sound distribution pattern.

Though the items mentioned above represent an incomplete look at the FM range, one must point out that the same high standard of craftsmanship remains throughout.

Still, it is not often that this kind of gear finds its way to your local shop, although it probably warrants more than cursory investigation.

BILL White started White Sound Equipment in a small shop in Vine Place, Sunderland four years ago, beginning his service by building enclosures for local musicians. Business went so well that he was able to open a larger shop in Albion Place, mainly concerned with the retail business, handling many of the larger agencies. Merv Forse joined

WSE and started designing and building amps and large PA systems. This is now a separate venture, incorporating a hire department which caters for anything from 50 watt guitar amps to 5000 watt PA systems. They also specialise in mail order, maintaining that the complete transaction can take place within a week.

Their LW 100 guitar/bass/organ enclosure houses four 40 watt 12 inch loudspeakers, constructed of tough marine plywood with a strong vinyl covering and recessed steel handles. Suitable either as the monitors or as part of the PA set-up are their 2 by 12 inch enclosures, handling a total of 160 watts, while the PAR 100 reflexed bass bin, with its one 15 inch 100 watt speaker, is suitable for taking care of the lower frequencies in PA applications.

Treble Cones

For those in need of more sound is the PAW 160 4 by 12 inch PA enclosures, each handling 160 watts (320 watts total). Treble cones are fitted as standard in all PA enclosures.

White also produce a six channel PA amp, "delivering a clean crisp 200 watts RMS", and incorporating bass, treble, middle, echo controls, dual impedance switches on each channel with master volume presence. Slave and monitoring outputs are fitted as standard. In the mixing department is the MWG six channel console, which, like the rest of the gear, works well with the other items.



White Sound's range extends from 50 watt guitar systems to 5000 watt. PAs.

NORTHERN based SAI are now one of the most important PA equipment suppliers in the country. Their range includes not only PA equipment, for they make an enormous range of Disco gear and lighting equipment, too.

On the PA side, they cover the market completely from both a manufacturing and retail point of view. On the retail side they handle systems made by many of the major British and American companies and do a great trade in the Canadian Traynor systems that combine very high sophistication with reasonable prices. The retail side also stocks a large amount of equipment in the way of plugs, cables, reels, mikes, windshields etc. etc.

It is however, on the manufacturing side that we find SAI really coming into their own from the point of view of this

survey. Perhaps best known of their gear is the Eliminator bin which is very widely used for music reproduction. On the group side they have found a lot of success with front loaded 15in bins. A recent addition to their range is a mini bin equipped with two horns which is rather like a mini-Eliminator. Other equipment includes monitor speakers and a very wide range of speaker cabs with many alternative speaker/horn combinations.

It is certainly worth pointing out that all SAI cabs are made of birch ply wood and are very resilient to the rigours of a hard life on the road.

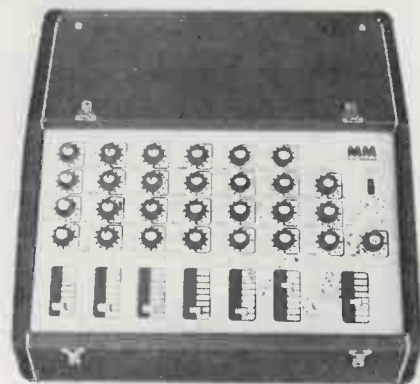
In some ways it is hard to be precise about SAI's gear as it is specially flexible in terms of the requirements of the

Continued on page 54.

MM ELECTRONICS

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

6 Channel Mixer Amp comprising six independent channels, each with Treble, Middle, Bass and Echo controls, Slider Volume Control, Monitor volume — Treble and Bass, Echo Return — Powered by a 150 Watt amplifier with heat sinks for cool running. Hi & Low input sensitivity switching. Preampifier Distortion typically 0.01% at 1KHz. Power amp distortion typically 0.05% at 1KHz. Hum & Noise — 116dB.

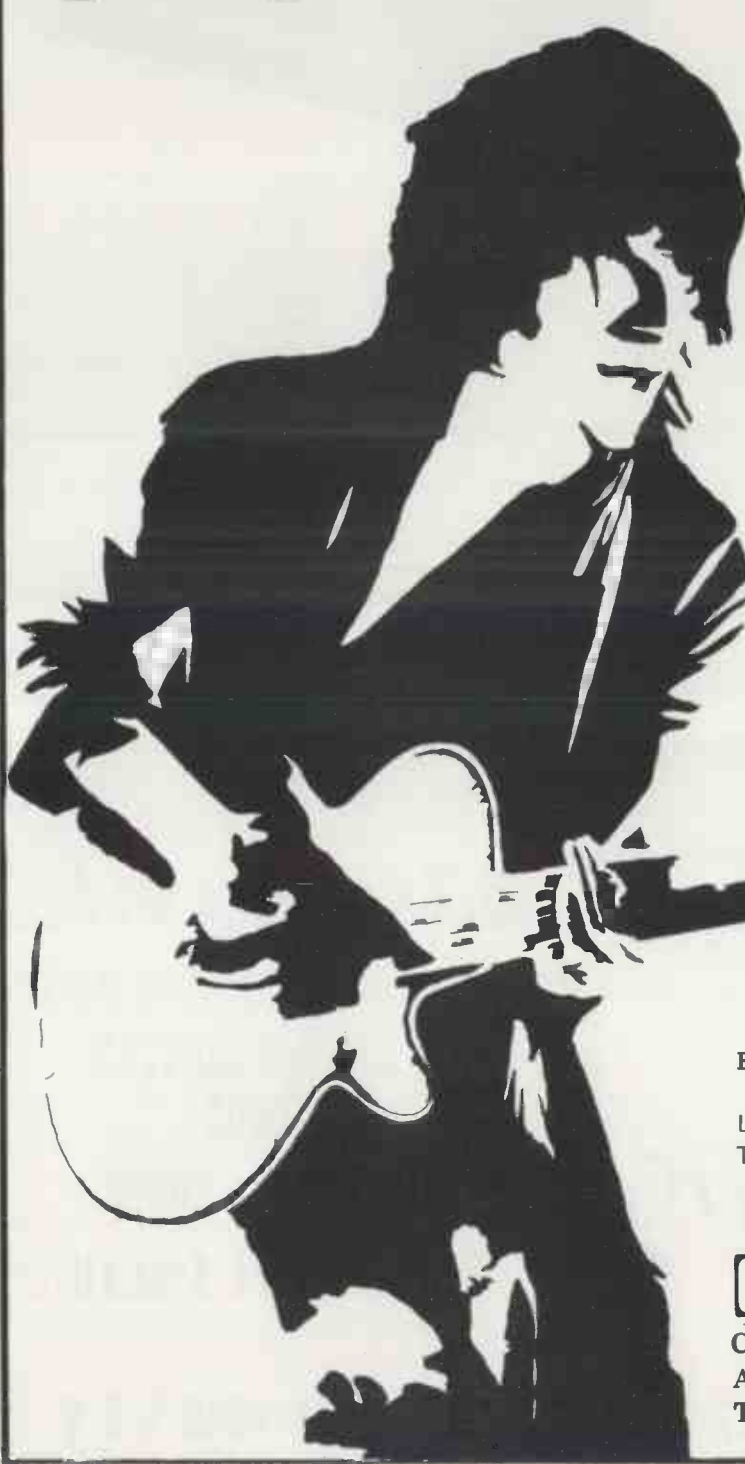


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PA. REVIEW

Continued from page 52.

individual customer. For example, with speakers they use a combination of Electro-voice, Gauss, JBL and other American manufacturers—you pay your money and the choice is wide open.

Apart from just making cabs, SAI supply complete rigs from 500 to 5,000 watts including making special high-quality cross-over units and having their own way of racking and cooling the amps they supply which can be either Phase Linear, Amcron or H&H TPA 100 (broadcast range). In addition to amps, SAI also supply many types of desks and can offer, therefore, a full PA building service aided by their experience in the manufacture of their own components and the handling of other makes.

On top of this range of equipment and services SAI also manufacture a range of lighting equipment and control systems for lighting. In fact, the best thing for anyone to do who is interested is to get in touch directly with them in Coppull, Nr. Chorley, in Lancs. and get details direct.

ALTEC manufacture a very comprehensive range of PA equipment, spanning a wide price bracket but maintaining a high standard of performance. It is worth noting that they have developed a full line of products that make it possible for a band to expand their sound system in suitable stages later on.

The A7-8 loudspeaker system, for instance, utilises a high-frequency compression driver and an exponential cast aluminium sectoral horn for reproduction of frequencies above 800 Hz, and a heavy-duty low-frequency loudspeaker for sound reproduction below 800 Hz. High-frequency components may be mounted within or on top of the enclosure.

Bearing in mind the necessity of crisp sound in the larger halls, one can select the 1215A and 1225A from the Altec range. Even the most sensitive of low frequency speakers need an efficient enclosure to match the levels produced by high frequency horns and drivers, and to fulfil this need the former utilises their 421-8H folded horn. The cabinet itself is an extended folded horn finished with resilient epoxy for durability. The 1225A comprises a multicell horn and a 100 watt driver. The fragile multicells are provided with an elaborate protective case which suspends the horn and driver and shelters it from harsh travel treatment.

Despite its comparative delicacy, the multicellular horn is a very effective projector for delivering high-quality sound uniformly over a defined listening area, and it is certainly worthwhile to note the prin-



One of Altec's attractively designed units.

ciples of its design.

Each of the various available models consists of a number of horn cells assembled to a common throat. The specific number and configuration of these cells provides the controlled vertical and horizontal distribution of sound desired for optimum coverage of a given listening area. As each cell is a straight exponential horn through which sound can pass unimpeded, this is its major advantage over horns of the re-entrant or reflex type which tend to attenuate the high frequencies and cause distortion due to sharp folds or bends in the passageway. The pros and cons of such a system will become apparent in the light of your own particular requirements. At any rate, with items far too numerous to catalogue in

limited space, the Altec range presents similar choices throughout their ranges, with a selection of quality mixing consoles as well.

HANDLED by Cetec, Gauss loudspeakers have gained an enviable reputation in the rock world, underlined by the fact that each item is covered by a five year warranty against defective materials or workmanship. The Series 41 lead instrument loudspeakers are specifically designed to meet the unusual requirements of their particular application. Here the flexible voice coil leads, terminated on the voice coil frame, greatly minimise the chances of potential breakage of the lead wire, and this is one of the factors which permit the

Continued on page 56.



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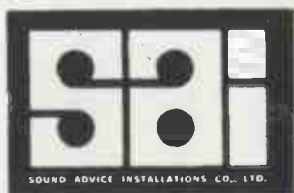
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PA. REVIEW

Continued from page 54.

speakers to reliably handle up to 200 watts for protracted periods.

Series 41 speakers are recommended for use in ported enclosures, although they also perform well in open-back or horn-loaded enclosures. The horn and bass operate in much the same way, both carefully designed to meet the most demanding requirements.

MUSIC enthusiasts will no doubt be well aware of the increasing popularity of the American Peavey range, distributed here by Top Gear. Their Standard PA mixer amp is a medium priced unit which compares favourably with many more expensive products. The Standard features four entirely separate channels, each having two input jacks. The individual pre-amps have adequate gain to allow the use of both high and low impedance microphones.

The Standard is supplemented by the PA 120 and PA 400, designed for more demanding power requirements. Their new booster amplifiers allow mixers or amps to drive additional speakers by use of an external or slave power amplifier. Each booster features a built-in level control and VU meter for constant monitoring or level setting.

As with all their products, the priority here has been reliability. Realising its increasing importance, Peavey have produced a new PA monitoring system. To assist in tailoring the response to suit the application, both high and low equalisation has been included, while their new 'sweep filter' allows precise feedback control even with the speaker close to the microphone. The monitor speakers are constructed with the capability of tilting the speaker to any angle to fit the particular application.

Their new Vocal Projector systems fill the industry requirements for small and easily portable speakers which retain the wide frequency response and

efficiency normally associated with the larger theatre-type systems, and its apparent durability and sense of design reflect the same trends in the rest of the Peavey gear.

IES (International Entertainers Services) is an international company hiring equipment which can be taken anywhere in the world. They offer a hire, sale and repair service which is never closed, and, if a customer requires something not in stock, they buy it.

The range and possible permutations of the PA systems supplied by IES is far too diverse to be catalogued in limited space, and, with the firm holding the sole worldwide franchise for Mavis Audio Equipment, it is probably more useful to concentrate our attentions on these products.

The Mavis portable mixer has been designed for mobile use in conjunction with quality audio systems, and is a comprehensive 15 input four track output affair. The mixer also has two fully equalised independent monitor outputs and drive facilities for an external echo system. There is also an output for use with headphones to listen through for cueing each channel.

Growing demands

The PAS 30 channel desk is a development of the 4-group 15 channel mixer to meet the growing demands of modern PA and studio work. It is so designed that every channel may be operated with total flexibility in a four channel quadrophonic set-up, and for live recording purposes a multi-track tape machine of up to 30 tracks may be directly coupled to the channels and a four track tape machine to the main groups. The mixer can then at a later stage be used for mixing down to a stereo or quad master using the main group outputs.

As a compromise between a PA mixer and a conventional studio desk, it differs from the latter in the fact that apart from the usual foldback, echo send, cueing facilities etc., only eight sub-groups and four main groups are employed when the desk is used in total; the line drives for recording are derived directly from each channel, and are fully equipped for patching in auxiliary equipment, and may be switched before or after the channels' "EQ" section. The desk is built in three



An MM power amp unit from Pace.

sections. Two wings (which may be used independently in stereo for PA) are equipped with 15 channels each and a complete output arrangement including four groups and a stereo crossover.

The third section is for the routing of the two wings and all the extra equipment needed for master quad control and mixdown into four or two track. The Mavis range further includes an electronic crossover system and a stage box, and, with such an array under the IES wing, we are left with a more than comprehensive service.

PARMEE Acoustics: Collins Electromagnetics Ltd., or, to use the more common abbreviation PACE, have since their inception early in 1974, made significant advances into the PA field.

Originally a research and development organisation offering a consultancy and design service, market research tests led them to believe that their prior experience would stand them in good stead for further involvement in the PA field. Original contacts with people in the recording industry led to requests for custom-built equipment, so, to provide a comprehensive service, the firm started a subsidiary company, MM Electronics, to design, manufacture and market a range of good quality, competitively priced products available to every band via retail outlets.

Their MP112 mixing desk is specifically designed for use with PA, and combines toughness and ease of use with moderate price. The unit is constructed of heavy gauge aluminium extrusions, sheathed in a sleeve of 18mm plywood which is covered in leather cloth and edged with aluminium. The finish of the panels in matt silver on a black anodised background is largely responsible for its durability.

The system consists of 12 stereo input modules arranged in three groups, feeding 15 master mixers. The output bank also features headphone moni-

tors while the pre-amp, feeding the equalisation section, has post echo send, stereo pan and foldback level with push-button routing.

The PACE parametric equaliser, already gaining widespread acceptance in the studio road use complete with power world, is now available for supply.

Their mid and high frequency horns employ either Vitavox S3 or Celestion 1674 drivers, used together with a special high frequency sub-assembly incorporating three Atomic HT series supertweeters, specially wired for PA use.

Their folded horn bass bin, 33 inch by 27 inch by 20 inch, is driven by one 18 inch speaker, either a 100 watt Celestion or a 150 watt Gauss unit. Say PACE, "In this type of enclosure the speakers act as a pump for the air and the accurate design of the approximated exponential flare together with the specially reinforced back means that all the energy from the surface of the speaker is directed into the horn mouth."

THE success of the Elgen PA and instrument amplification equipment used in the heats and finals of the annual AMII rock/folk contest, and in their own company's Tetley/Elgen contest in the North, has played a large part in gaining the equipment a J. T. Coppock of Leeds, one of reputation for reliability.

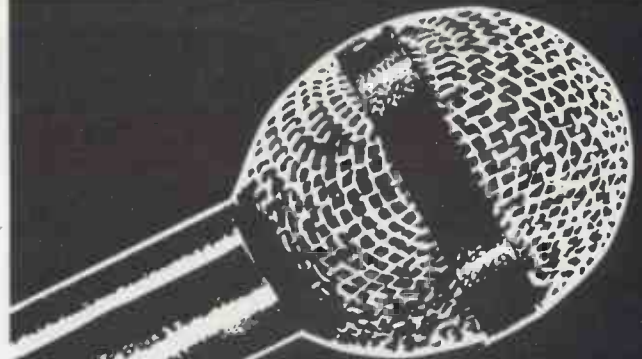
Serviced and distributed by the items well received on these contest circuits is the PA 100 watt amp. The amplifier has eight inputs on two channels, each with gain, treble and bass controls, as well as input and output sockets for an echo unit.

The Slave 100, suitable for all Elgen amplifiers, has a speaker output and additional slave output sockets on the back panel, with one input on the front. Their 4 by 12 inch columns are designed for use with the PA

Continued on page 58.

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PA. REVIEW

Continued from page 57.

100. Each speaker is 40 watt, giving a total handling capacity of 320 watts r.m.s. per pair. Specially designed for high treble response, its dimensions are 22 inch by 10 inch by 48 inch. In provision for mid range and bass is their flared bin, known as 'The Thing'. The unit is available with a choice of either one 15 inch 150 watt Fane Crescendo loudspeaker or a Cctoc of the same specifications. Elgen also have a range of equipment particularly suitable for cabaret requirements.

HANDLED in this country by Bear Amplification, the Novanex range of PA equipment deserves more than cursory attention from those working on a limited budget, as their gear is so designed as to enable easy additions as (hopefully) a band moves to larger venues and financial firepower.

Basically, the Novanex PA works on the following principle: "powergenerators" (each unit housing a matched slave amp and speaker/s) are used together with a mixer of the desired sophistication.

Each power generator has two 'line' sockets so that there is a spare socket should another cabinet be needed. One can therefore start with a reasonable mixer and a few hundred watts of line cabinets and can then aim for a more flexible mixer as the stage act dictates, or, if the mixer remains sufficient, merely add on power as the occasion demands.

The power generators house 12 inch loudspeakers which are twin coned; these have been found to handle highs down to deep bass without necessarily having to resort to a more complex bin system. The slave sections incorporate a system of limiters to help prolong the lives of the loudspeakers, and the power generators are short-circuit proof.

Although not directly concerned with a PA survey, it is well worth noting that such a set-up lends itself well to DJ applications: here the power-generators can be used driven only from the pre-amps on the DJ console without a further mixer. Another point of interest with this kind of system is that it simplifies club installation work which can often be a bug-bear for dealers. Because each power generator has its own mains supply, one can run all of these back to a central switch bank.

Close conjunction

The mixers too have generated widespread interest. The models, going from the X41 to the X164S, are all designed to work in close conjunction with the PA, and they all allow playback using the final chan-



nel and the masters for mixing.

On those mixers with two outputs there are two echo in-out sockets with echo pan and echo volume on each channel of the mixer. This permits the use of two echo units using different effects, while the "cue line" output on the larger mixers facilitates talk-back from the mixing engineer to the stage via separate power-generators.

Although individual foldback is not provided except on the largest mixers, monitors can be run by using one of the two outputs on those mixers with the facility by choosing and siting the correct power-generators.

Bear have spent much time this year in establishing dealers around the country.

SUMMIT, covering most of the spectrum of amplifica-



tion equipment from disco and PA systems to instrument amps and monitor systems, are fast spreading their influence from their North London headquarters.



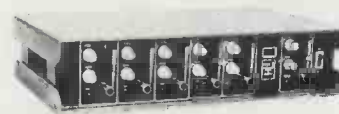
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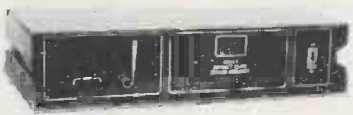


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Part of Summit's wide range of PA enclosures.

The firm place great emphasis on the construction and appearance of the equipment which is hand built with quality components. The use of top grade plywood coupled with internal bracing and strutting are important factors of the durability of the Summit gear. They also use their own heavy-duty black covering, and the fret cloth is specially designed to combine strength with good acoustic properties.

Large flare horns

The bass bins use 200 watt Gauss drivers, which, coupled twin driver large flare horns, provide a complete system for any bass application. Mid range sections are available separately in the form of two by 12in or

one by 15in cabinets and use Gauss or Crescendo drivers. They can be bought initially as an integral part of a system or be added on at a later date.

Among the rest of their gear is a specialised lead guitar cabinet combining a 15in Gauss with an Altec horn unit to provide a full range sound without breaking up the top notes.

Summit also cater for those with less demanding needs. They have quality 4 by 12in columns incorporating either Celestion or Summit Custom speakers, with add on horn units available separately to enhance top response. To provide a compact mini-system in one cabinet are their two by 12in columns with built-in horns.

Completing their range are

Matamp guitar and slave amps, a newly developed guitar amp by Maine (see Instrumental News) and Hill mixers.

THE increasing quality and quantity of the items on today's market makes a final equipment choice that much more difficult. One company presenting an array of items warranting close examination and consideration is Davoli, whose extensive range of equipment includes cabinets, mixers and slaves.

The Clubman 50 watt PA mixer is specially designed for small groups and for easy transport; it can also be adapted to the needs of larger groups as extra slaves can be linked to the output and so

provide additional power. Its six channels each feature treble, bass, reverb, gain and slider volume controls. Dimensions are a compact 19 inch by 6 inch by 14½ inch.

In the same size bracket is the Mixer 6, incorporating six channels and twelve inputs. Each channel has volume, treble, bass and echo control. The built-in solid state amp has an output power of 100 watts, and the two master volume controls are for this amp and the external slaves respectively, for which there are two output jacks.

Their 12 channel stereo mixer with echo, a substantially larger unit, contains 14 jack socket inputs and five outputs. In addition to this are two independent output channels for stereo connections.

Moving further up the size scale we find the 12/5 Mixer, a 12 channel affair incorporating 16 inputs, four master outputs, two monitor outputs and a headphone output. Each channel has treble and bass controls, plus presence controls and frequency selector switches. A welcome inclusion in this model is the "saturation warning lamp".

Comprehensive

The Davoli range of speaker cabinets is as comprehensive as the array of mixers. The DK120 has a handling capacity of 120 watts and incorporates a 15 inch speaker and two horn tweeters. For those who do not require that much power is the DK90, handling 90 watts through two 12 inch speakers and two tweeters — the DK200 and DK180 model names similarly imply the respective capacities of the cabinets.

In effect, then, the cab range caters for those playing from comparatively small halls to those in need of more power in more demanding circumstances. And so to the Davoli bass bins, the Titan 100 and the Exponential. Both models, equally at home on stage or in the disco, have a handling capacity of 100 watts.

Should any of the above arouse the interest of the discerning buyer, their extensive range of instrument amplifiers is certainly well worth further investigation.

Out in the very near future, they have a new 35 watt combo with built in reverb and phasing; a new 200 watt and 100

Continued on page 60.

PA. REVIEW

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watt slave amp with electronic crossover for bin and horn systems; a new stereo mixer with extensive monitoring facilities.

Though not directly concerned with a PA survey, it is worth noting that Davoli also market the excellent American Foxx foot pedals, Meazzi drums and percussion, Gherson guitars and the Brazilian Giannini acoustic guitars.

A SMALL but effective range of PA and heavy amplification is manufactured by HH. It varies from the TPA range, as used by many television and broadcasting authorities, to their music range amplifiers.

The 212 DC (dual concentric) enclosure contains two special wide range, high power handling 12 inch 50 watt speakers, leaving a total power rating of 100 watts.

Vinyl

The enclosure is finished in black heavy grained vinyl, and the corners are protected by metal plated ABS caps. A strong carrying handle is a standard fitting and a heavy grade waterproof cover is supplied. Designed especially for use



HH manufacture a particularly high quality Solid State range — some of which is shown here.

with the 212 speakers, the Tripod stand comprises three chrome plated legs, spaced for maximum stability, which fold up easily for transportability. Raising a 212 DC to a height above the heads of an audience makes a considerable improvement to the sound.

The mini horn is a small yet powerful add-on unit designed for use in conjunction with the 212 (or the 412) where extra penetrating power and projection in the mid and upper frequency range is required.

For those in need of rather more power, the 412 DC contains four speakers of special twin design; the larger cone for

reproduction of the lower and mid-range frequencies, and the smaller cone for efficient reproduction of high frequencies.

MACDONALD Developments is run by two ex-Vox design engineers who have been designing and manufacturing equipment for the last seven years. Their current production line offers a 100 watt power amplifier selling for £150 inclusive of VAT.

With its stabilised power supply, the unit includes master volume, reverb level and slave output. Each of the six channels has volume, active treble and

bass controls and a reverb switch.

The Macdonald range further includes slave amps, graphic equalisers, and 4, 5 and 6 channel mixers. Although they built cabinets to individual requirements, they stock 4 by 10in, 2 by 12in and 4 by 12in columns.

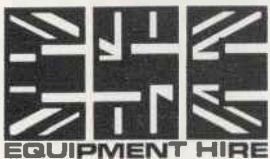
B. Page & Son (Sound Equipment) Ltd., 10 Wood Street, Doncaster, distribute Dynacord and Sunn amplification and P.A. equipment. Let's look at the Dynacord range first. The Eminent 100 amplifier is their most important seller. It is an extremely portable modern looking machine encased in a self-supporting cabinet of polyurethane foam plastics which stands on a very firm base. The Eminent incorporates a 6-channel mixer, a carrying handle and a newly developed multi-head echo/reverb tape unit.

Inputs

This amplifier has six low and high impedance inputs with slider faders, tone and echo controls, a limiter in the master channel against over-modulation of the power amplifier, slider volume control and tone controls. It has an output of 80 watts R.M.S. and 120 watts music power. Dynacord recommend the use of their S86, S46, S60 and D310 speaker cabinets with the Eminent 100.

Turning now to Sunn, let us have a look at their extensive list of audio equipment, the Studio p.a. amplifier being the simplest of these. It is a four channel vocal amplifier, with eight mike inputs and separate tone and volume controls for

Continued on page 62.



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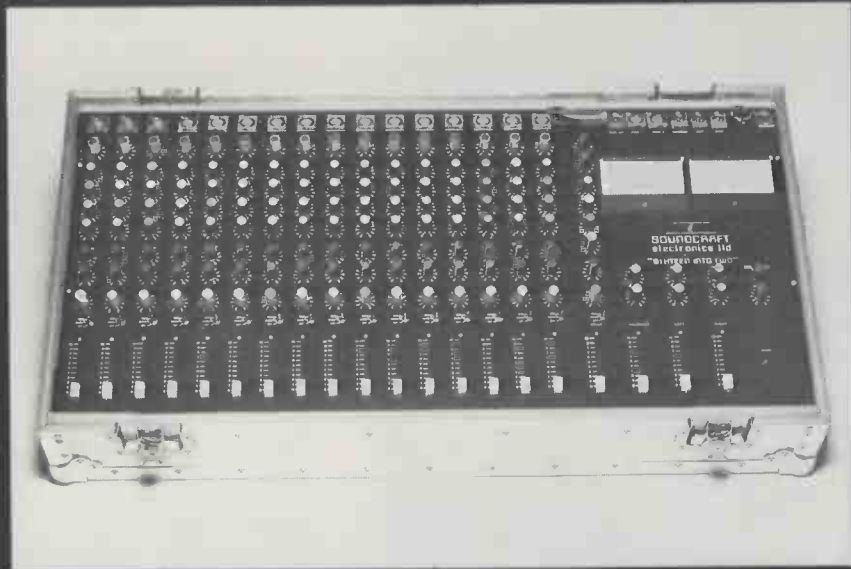
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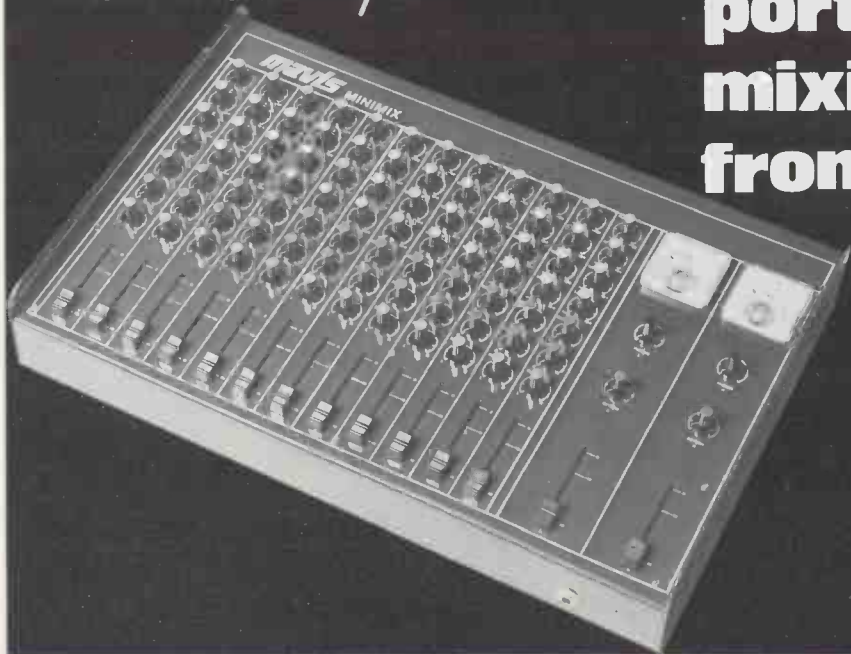
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P.A. REVIEW

Continued from page 60.

each channel with a master volume control. Another interesting feature is the reverb off-low-high switch for each channel and the master reverb control. Output is 50 watts RMS (115 watts peak) with a 4 ohm load.

The Concert controller 1 is more powerful, having six channels and twelve mike inputs. It is altogether a larger machine, the output being 150 watts RMS (350 watts peak) into a 4 ohm load. The reverb control on this model is slightly more extensive as not only is there a master reverb control, but also a tone control. Sunn also make a Concert controller 1L, all features of which are the same as the model discussed above, except for the low impedance cannon-type mike inputs, which replace the high impedance phone plugs on each channel.

The next Sunn model in this range is the Concert controller 2, a still larger machine. Space won't allow a detailed look at this model, but the most important features are the optional nine band Graphic Equalizer for main or monitor, the Master effects send control and the mike input attenuation pad with 0-10 and -20 positions.

Lastly we come to the most



important model in this range. This is the Coliseum Audio Controller which Sunn say is "the ultimate portable sound mixing console". Sunn also say that this model "utilizes modular design to achieve greater coverage or volume by simply adding modules." This model comprises four two-channel modules for mike inputs; a main/monitor mixing and control module with volume controls for line channels 9 and 10. This model can also be used for eight track and stereo recording.

All in all, Page & Son distribute a large range of sound equipment — the Sunn and Dynachord ranges being some of the most modern on the market.

VITAVOX recently brought out a new loudspeaker system known as the Thunderbolt. It is a new all horn integrated reproducer based on their already proven 380mm low frequency cone driver and the equally well known S3 high power pressure unit.

Portable

At the design stage the firm were after a portable assembly of manageable dimensions and weight, with high power handling and relatively high conversion efficiency coupled with wide angle sound propagation. While the firm wanted to stay with the all horn concept, they were aware of the disadvantages which can exist with low frequency horns, not least the unfortunate combination of bulk and potential distortion problems due to throat restriction.

Vitavox readily admit that

Continued on page 64.

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P.A. REVIEW

Continued from page 62.

arriving at a suitable compromise situation was the most difficult of their design problems.

The new mid range and tweeter horn called for much more straightforward design work, and the result proved to be a fairly short dispersive horn with cellular construction with the throat giving balanced acoustic distribution over the passband. So that these horns would work well together, the new Vitavox power integration network was evolved with full regard to the acoustic characteristics of the loudspeakers, and to attain the necessary high level of resonance.

A special feature of the normal location — within the

Thunderbolt is that the upper horn can be removed from its bass horn — to mount on top of the enclosure, so that it can be separately orientated if desired.

ONE item from Hiwatt range particularly worthy of mention is their SE320 speaker enclosure. Rated at 200 watts, it features 4 horn loaded 12in full range speakers — the main characteristic here is that the unit is equally at home in any application.

Supplementing the reliable Hiwatt speakers is their Type B stereo mixer, incorporating eight input channels, built-in reverb and foldback facilities. The unit is specifically designed for PA applications but can give excellent results when used for recording. For those with sufficient buying power, it is well worth mentioning that the firm can supply complete PA systems to custom specifications.

IN the PA field, the major range of equipment offered by CBS Arbiter are the excellent Fender systems. Two units make-up Fender's PA range, the new 160 P.S. Vocal amp and the

Continued on page 66.



The Fender PA 100 and 160 PS amps shown with Fender column speakers.

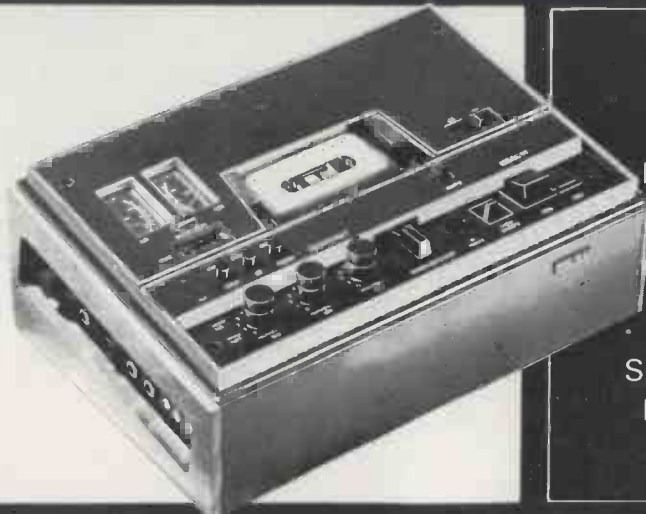
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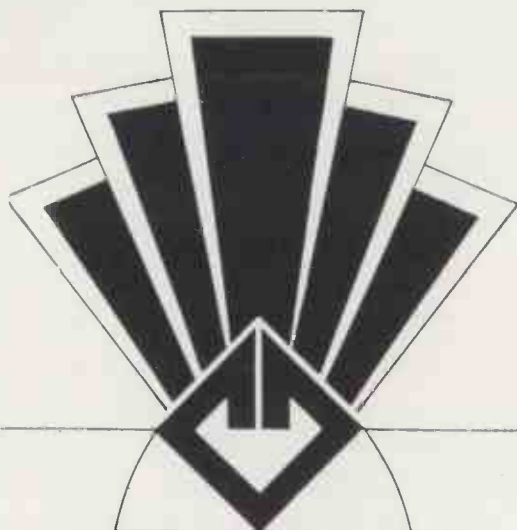
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P.A. REVIEW

Continued from page 64

Fender PA 100, plus relevant cabinets and horn units.

The PA 100 is a four channel unit offering volume, bass and treble on each channel plus master reverb and volume controls. The column speakers that come with this unit are the specially efficient 4x8" columns which can have extra horn units added to stand on top of the columns.

As well as the PA 100 set-up there is the new 160 PS unit offering six channels with volume, bass, treble and reverb on each.

The 160 PS is an impressive heavy duty unit offering a reverb system with dwell and intensity controls making it es-

pecially variable. An unusual feature of this unit is the electronic sound compression control via microphone feedback switches covering bass, bass mid, mid and treble.

The 160 PS comes with four speaker enclosures with three 10" speakers in each. These can have added the extra horn units that also work with the PA 100.

The amp contains a large and clearly visible VU meter and delivers 160 watts, making it part of a system which is suitable for most applications.

CERTAINLY one of the most popular ranges of PA equipment, WEM gear is very widely used on the PA scene where it has the reputation of being tough and workmanlike enough to withstand a fair amount of battering. The WEM range is, of course, far too complex and widespread to cover in a short survey but here are a few items of gear which are sure to prove of interest.

First of all, it would seem wise to start with a look at the Audiomaster, a professional mixer offering five channels

with treble bass, presence and reverb controls. Added to this you have channel gain, channel foldback, master gain and master foldback controls. Facility is provided for the use of monitor headphones and an echo break-in socket is available. A suitable echo unit would be the longtime standby of groups — the Copicat echo unit or the newer Halle Cat model. The Halle Cat offers four channel mixing, six echo heads with double tracking and tail-off facilities.

Also worth mentioning in any review of WEM gear would be the Pre-Mixer IV, a four input on four channel unit with volume, tone and reverb on each.

On the amplifier side, WEM manufacture a range of units including the Band mixer 100, a 100 watt amp with comprehensive mixing facilities, the AX40 and AX100's which give either 40 or 100 watts respectively without complex mixing being available, the GX40 and GX100 Bi-Tone units offering a new concept in electronic "tone forming", and the ever faithful Slave Power Stage, delivering 100 watts.

Ideal for any semi-pro group would be the Reverbmaster, a 100 watt amp with quite sophisticated mixing including block mixing of two groups of four inputs via two master controls plus a built-in Hammond reverb unit.

On the speaker side, WEM offer a massive range of speakers ranging from the Club 2 x 12in. and Band 2 x 12in. units through the Intruders, offering one 14in. woofer and one 12in. twin-coned speaker plus an H.F. horn for treble projection. Other units are the 2 x 10in. and 2 x 10in. H columns, the 4 x 10in. and 4 x 10in. H columns, the 4 x 12in. A Super column, the Vendetta system Mk. II and the X39 Reflex Bin. This final unit contains bass reflex, middle flares and H.F. horn units to cover the frequency range and is very suitable for PAs where guitar amps are miked-up through the system.

CERWIN Vega (UK) announced in August some of the most exciting new P.A. Systems now available in Europe. The systems evolved after 20 years of experiment from the design

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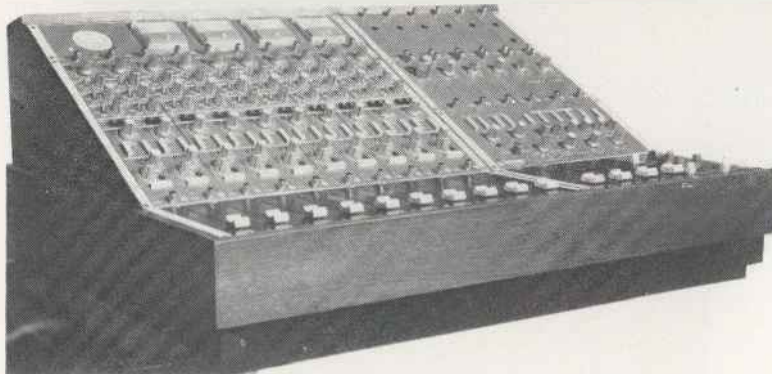
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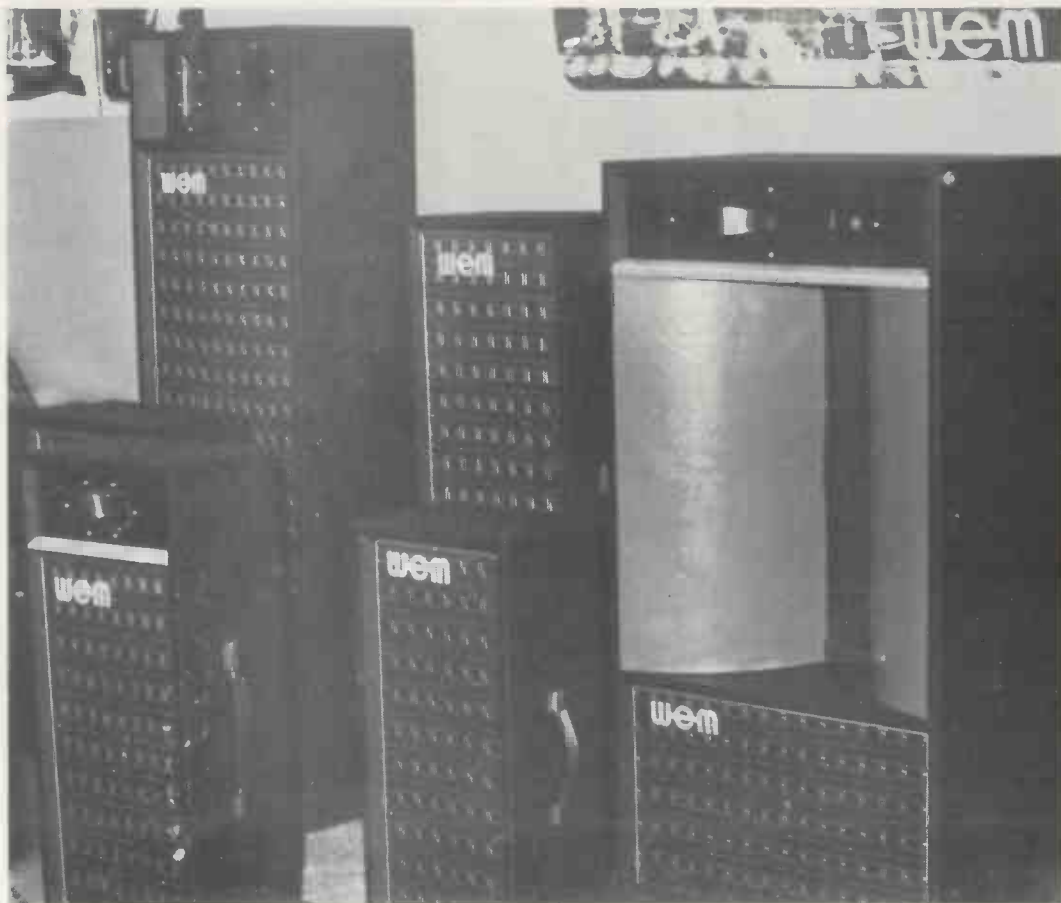
of the original drive units to some of the most advanced Horn enclosures in the world.

Packaged P.A.

Each system incorporates a 4 way or 5 way crossover network for Bass, lower mid-range — Upper mid-range, High and Super - High frequencies. For Bass 2-18in. 1000 watt drive units in a dual folded horn, rear loaded (32-250 hz). Lower mid range uses 4 x 12in. forward facing collapsible horn (250-2000 hz), 600 watts. Upper mid range uses four Cast horns (800-10,000 hz) plus 12 x Piezoelectric arrays for super high frequencies (8,000-25,000 hz) 200 watts. Modular design range: 2800-52,000 watts plus.

Amplification for the above system incorporates two models A.3000 for bass, plus two A.1800, plus two A.1800 for Mid and High. Mixer desks especially designed by Turner Industries are recommended with options available if specified. Graphics are to be custom-designed by Clark-Teknics.

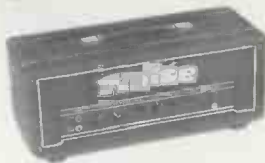
Major users of the above systems were C.S.N.Y. for the Wembley Stadium. Other major users include War, Chicago, The Band, Bread, Allman Bros., Alice Cooper, Beach Boys,



An array of WEM P.A. speaker cabinets.

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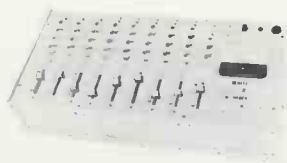
Guitar amplification at its ultimate. The LW 100 gives high volume performance with that unique tube sound. Tremendous volume and sustain with vast tonal colouration ranging from biting treble to driving mid range punch are easily obtainable.

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Rec. Retail Price:— £158.50.

8, 16 or 24 channel mixers with all facilities available. D8
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A compact powerful P.A. amplifier designed to meet professional standards, incorporating super active tone filters for maximum tonal balance and smooth control. The variable echo level on each channel enables independent channel selection while the master volume and presence controls ensure overall acoustic matching. The F.E.T. pre-amp stage gives a high impedance input, high gain with low noise levels.

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P.A. 200 AMPLIFIER
FRONT PANEL as P.A. 100
REAR PANEL Mains, voltage selector, mains fuse slave output jack, impedance selector, speaker output jacks, speaker fuse.
OUTPUT STAGE Solid state, thermal cut off protection, open short circuit, thermal overload protection, fully fused.
POWER 200 watts R.M.S.
Rec. retail price:— £189.00.



P.A. REVIEW

Continued from page 67.

Stage Instruments P.A.

Several specially designed units are available for 200-600 watts. These may be used for full range vocal reinforcement, lead guitar, bass guitar, group instruments, full range guitar, stage monitors, bass monitors plus 3 models from 100-300 watts for precision studio playback monitoring.

Amplifiers

Five amplifiers are available. Models A.1800 / A.18001 are rated at 225 + 225 watts.

8 ohms or 400 at 4 ohms. Model A.3000/30001 rated at 365 + 365 at 8 ohms or 600 + 600 at 4 ohms. Model A.3000 RS has the same rating at A.3000/30001 but fitted with a dual stabilized power supplies able to supply full output with voltage fluctuations of 20 per cent or less. All ratings are latest F.T.C. Standard. Over 1500 such amplifiers are being used daily in "Earthquake" sound systems world wide.

A PART from the growth of horns and mixing desks over the past few years, one of the most important aspects of general high-powered PA systems has become the power amplifier. Of these, perhaps the pre-eminent type is the Amcron series (formerly known just as Crown). They were originally designed for heavy industrial applications the most popular model the DC 300A especially being used to shake tested aeroplanes to bits! However, groups looking for higher power than was available from general music units at the time began to pick up the Amcron range and their use has now become particularly widespread. One point well worth noting (as it backs-up

the general feeling about the reliability of the Amcron range) is that all their series carries a three year warranty covering parts and labour.

The current range, distributed in the U.K. by Macinnes Laboratories Ltd, includes the old faithful DC 300A, which delivers 100 watts RMS into 1 ohm, 500 watts RMS into 2.5 ohm, and 200 watts RMS into 8 ohm.

A similar model to the DC 300 A is the D 150 power amp

which will give 180 watts RMS 4 ohms and 100 watts RMS 8 ohms. Other equipment in the Amcron range includes the IC 150 stereo pre-amp, the Amcron D 60 stereo amp and the Amcron M600 and M 2000 amps.

Certainly the unit which will draw most attention from PA users is the DC 300 A, most of the rest of the range being intended for use in the laboratory or very high quality stereo or industrial markets.

Next month in Beat

A FULL REVIEW OF BRITAIN'S RECORDING STUDIOS PLUS A ROUND-UP OF THIS YEAR'S AMII TRADE FAIR.

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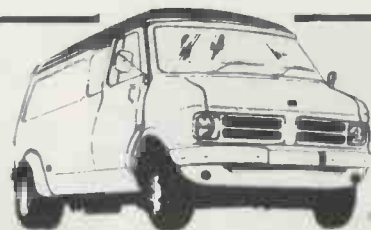
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ROADIES PAGE-



No illusions with MUD'S Phil Bowdery

MUD on the road! Phil Bowdery knows all about that. He's been working with the band for the last four years, but even before that he was on the road in a different sense, as a musician himself. He was the drummer with a band formed by schoolmates, and at the height of their career they were the backing band for Mac and Katie Kissoon on the tours they did with Stevie Wonder and the Supremes.

Just one more case where an ex-musician makes a first-class road manager. In Phil's case, his decision to quit the performing side of the music scene came after his band were offered a gig in London—if they could get back from Newcastle in four hours flat! They made it to Kilburn with a quarter of an hour to spare, whereupon their Dormobile blew up, preventing them going the last couple of miles to the gig!

"Mud and I had been friends for quite a time," explained Phil. "They didn't have a roadie at that time but they had their own Transit, so I offered to work for them while I was looking for another band. Now it's four years later and I'm still here!

"There are four of us permanently with the band. Dave Hulme is the PA technician, John Vahey rigs the PA and desk, he and Dave are both electricians, and Steve Rayment handles the drumkit and the back line. I was promoted to Tour Manager last Christmas.

"When we're on the road, that number is augmented to eight and when we go abroad, we use a ten-tonner which we hire complete with driver and he gets the gear to the gig and organises local people to hump the gear. We need a truck that size to accommodate all the gear including our own lighting equipment, but in Britain we hire lights and cram everything else into a three ton truck."

Like most bands who have been working on the road for some time, Mud have experimented with various makes of gear and finally arrived at the perfect combination for them, which is a Midas/Martin system, comprising eight single bins, two doubles, four 2482s, four 2440s, Midas amps to drive the PA and a Midas 18 channel desk, which is currently being up-dated to 24 channel.

"We're getting all sorts of little extras together at the moment, too," added Phil. "These are mostly things I've suggested, like extra echo and foldback treatments and graphic equalisers.

Ray, Mud's bass player is sold on Acoustic, and we use all Acoustic amplifiers for the guitars. Dave Mount has two drum kits, a Hayman and a Ludwig. He usually uses the Hayman kit on stage with A.K.G. mikes except for a Shure Unidyne on the bass drum. The vocal mikes are all Shure SM58s. We use two Acoustic stacks with direct injection into the PA."



Phil Bowdery (left) sharing a joke with Les Gray.

If you've seen Mud in action, you'll have noticed their unusual collection of guitars. Although they tend to keep their pet guitars at home, where they won't get harmed by life on the road, they entrust six of their collection to the tender care of Phil and the road crew.

"Ray uses a Fender Precision bass, a Hayman bass and an eight-string bass which was custom built by John Birch. Rob has two Stratocasters, one Sunburst one which is about ten years old and a brand new black one with John Birch modifications. The heart-shaped 12-string guitar with the arrow through it is also a John Birch custom.

"We also go in quite a bit for vocal effects. Les Gray is getting a voice box together at the moment and we use several echo effects, including Schaller, a Watkins Copy Cat, Echoplex and an MXR 90 phasing unit. We have a Revox for tape effects."

Mud are safety-minded to the point of fanaticism—and who can blame them? Especially when you consider how the different mains systems can wreak havoc with one's equipment.

"Mud refuse to go on stage until they are entirely sure that everything is really safe. We've built an enormous trunk which we carry round with us. This contains an automatic cut-out system so that if 0.3 of an amp goes to earth, there'll be an instant cut-out.

"It really earned its money one of the first nights we used it, at a gig in Southampton. Over-enthusiastic kids crushed the crash barrier and cut the mixer out and a live wire touched the earth. If our box of tricks hadn't worked, everything would have become live, the gear, the mixer, even that crash barrier!"

Every set-up has its particular idiosyncrasies, and Mud's is no exception. "We find that with the enormous lighting system we carry abroad, there's a tendency for a lot of high-pitched buzzes to develop. We hope we've managed to cure that now," said Phil.

He doesn't regret at all his missed chances for a career with his own band. "I still enjoy the occasional knock-around on the drum kit with Rob and Ray!" He feels, though, that if anyone has any aspirations to joining a road crew, they should be under no illusion about what they're taking on.

"If you work at a labouring job, you use the same amount of physical exertion but you just can't compare the wages! Roadies' wages are pretty poor in relation to what they do. Although there may only be about three hours' really hard physical graft in one day, it's still a twenty-four hour job.

"Being a roadie is a job you do for love, not for money. And after a few days as a roadie, you'll certainly know whether or not it's the right job for you!"

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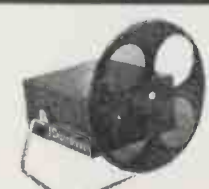
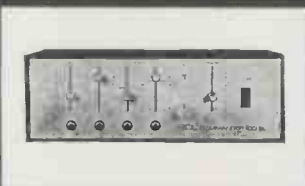
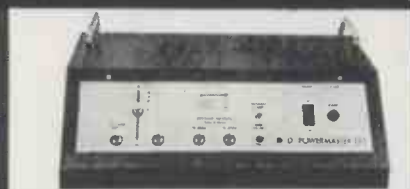
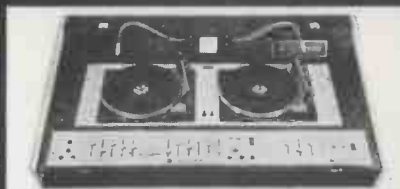
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DISCO '75

IT'S probably true to say that the forthcoming 'Disco 75' Disc Jockey Exhibition and Convention is the most exciting and important event in the short but eventful history of the British Discotheque Industry.

'Disco 75', which is the second event of its kind organised by the National Association of Disc Jockeys, will bring together in London's plush Bloomsbury Centre Hotel most of the industry's key figures, including Equipment Manufacturers and Retailers, Record Companies, Studios, AND, of course, Disc Jockeys by the thousand.

Exhibition

Before turning to the Exhibition itself, it seems appropriate to say a word or two about the National Association Of Disc Jockeys, without whom there would probably be no 'Disco 75'.

The Association was set up towards the end of last year with the basic objective of obtaining more 'COMMUNICATION' between disc jockeys at all levels, whether they are involved in radio (at both national and local levels), clubs, ballrooms, discotheques, hospital radio, forces radio, university campus radio, or are simply one of the vast army of mobile discotheque operators.

Without doubt NADJ has captured the imagination and enthusiasm not only of its many members (now numbering over 1,000), but of the whole Discotheque Industry.

This was well evidenced by the almost immediate support given by many people to our first event held last year at London's Sundown Discotheque in Charing Cross Road in November, which attracted almost two dozen exhibitors and over a thousand disc jockeys, literally from all over the British Isles.

As I wrote in my introduction to the Exhibition programme:

"All disc jockeys can learn something from one another—and the end result must be an

The disco boom
continues —
with a second
national exhibition

improvement in the standard of deejaying and of the profession as a whole—for make no mistake we are involved in a profession—for which the key word must be PROFESSIONALISM."

'PROFESSIONALISM' and 'COMMUNICATION' — those two words totally sum up the aims of NADJ.

Success

Following the success of last year's event it was obvious that for 'Disco 75' a larger and more prestigious venue was required, and the 11,000 square feet of the Bloomsbury Centre Hotel's 'London Suite' seemed ideal.

And so for two days—September 8 and 9—most of the Industry's top equipment manufacturers will be at 'Disco 75', with many of them using the event to launch new products for the coming winter season. Among those taking part will be DJ Electronics (reckoned by many to be the real pioneers of the British Disco scene), S.A.I., F.A.L., Citronic, Newham Audio, Disco Supplies, S.I.S., Meteor Lighting, the Dave Simms Music Centre, the Roger Squire Disco Centre, Mushroom Disco Centre, Aarvak Electronics, Cerebrum Lighting and Proops Brothers Ltd.

Record Companies so far booked to attend include Atlantic Records, Phonogram

Limited, Island Records and Magnet Records. Of these Atlantic are often quoted as the record company largely responsible for today's soul music boom, through their early efforts with such top artists as Aretha Franklin, the Drifters, Ben E. King, Wilson Pickett and Otis Redding, whilst Phonogram are currently enjoying much chart success with soul-styled acts like the Stylistics, the Moments, Van McCoy, and the Rimshots.

Certainly one of the most exciting innovations for this year's show is the participation of London's Capital Radio. Their many Disc Jockeys and personalities will be attending the event—on the Capital Radio Stand—and the Dave Cash lunchtime quiz show 'Cash On Delivery' will be broadcast 'live' from 'Disco 75' on the Tuesday at midday. This is particularly exciting as it will give many young DJs an opportunity of watching a top-class radio DJ in action at close quarters.

Trade Only

Another innovation this year, at the request of several of the equipment manufacturers, will be the special TRADE ONLY show, from 9.00 am to 11.30 am on the Tuesday. Here, without all the disco background going on, retailers from all over the country will be able, possibly for the first time, to see

and compare DJ equipment and to meet the men who make it. Members of the trade will be welcome at all times of the show's opening hours, but this two and a half hour session has been especially put aside for their use.

'Disco 75' will be open to the public from 12 midday to 9.30 pm on the Monday (September 8) and from 11.30 am to 9.30 pm on the Tuesday (September 9), and we look forward to welcoming many readers of 'Beat Instrumental and International Recording Studio' to this exciting and important Music Industry event.

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PROOPS BROTHERS LTD: Their new Proops Q1 50 effects projector.

DISCO SUPPLIES: The new Disco Supplies budget-priced Professional Jingle Machine. Plus their distinctive 'Glitter Systems'.

S.A.I.: The new range of speakers, incorporating "the big sound from a small bin". The SAI Graphic Equaliser. Plus their popular range of mono/stereo disco units.

S.I.S. LTD.: The SIS range of Jingle Machines, Custom Consoles and Mixers.

STUDIO SPOTLIGHT

ROUNDHOUSE STUDIOS—OFF AND RUNNING!

If you are completely honest about it there is very little difference these days between the technical features of any of Britain's major studios. Most of them are 24 track, most of them have good facilities and it has become a matter of subjective opinion which studio

you choose to work in. If that is really the case, and many engineers will agree that it is, then what counts in 1975 is atmosphere. Here is the area that can make a studio a massive success or a resounding flop. If the engineers are bored and hustling you to finish so

that they can get home and watch television then the studio in question isn't going to go very far. If you get a warm and friendly atmosphere and everyone is willing to help and advise you—then you're onto a winner.

Although it's only been opened now for a couple of months, the Roundhouse Studio at 100 Chalk Farm Road has the atmosphere that makes all the difference. To start with, one can't fail to be impressed by the care that has gone into the general design of the studio from both a technical and leisure angle. The decor is modern yet tasteful and there is plenty in the way of facilities for relaxation during rest periods or during those seemingly interminable mixing sessions.

Roundhouse Studios is the brainchild of Gerry Bron, the man who has managed Uriah Heep to the very top of the tree and whose record com-

pany, Bronze Records, has done so much for artists like Manfred Mann's Earth Band, Heep and recently, Osibisa. Gerry is a natural producer and has spent a lot of time and love on his studio which is shown in its overall excellence. Just because the studio is associated with Bronze, though, doesn't mean that it's devoted to their work alone, as Studio Manager Peter Gallen explained.

BRONZE

"We try to make a point of being separate from the record company. As far as Bronze are concerned they have to book into the studio in the same way as everyone else." Peter, a very amiable guy as are all Roundhouse staff, has a lot of experience behind him which he has gained both as a studio engineer, at Lansdowne Studios, and as a producer for Osibisa and Ken Hensley. Having worked so closely with Gerry Bron, a move to his new studio seemed logical and Peter has spent a long while on the design and construction of the new venture.

One of the main standards they set was the construction of a studio that was a producer's and artist's studio rather than an engineer's, as Peter explained; "The premise has always been that this would be a producer's studio, somewhere where you don't have to be an expert engineer to know what's going on. All you have to do here is to listen to what you've got and you can take it that that's what you'll have on tape."

This factor of the amount of colouration that a studio can add either to the recorded sound or the control room sound is vital and Roundhouse certainly has a neutral sound that can be coloured if the producer desires it. That, of course, is a function of the design of the building and the equipment installed. The Roundhouse has excellent equipment as a short list will show.

continued on page 74

Peter Gallen at Roundhouse's Cadac desk.



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Studio Spotlight continued from page 72

Tape machines are all Studer A 80's, one 24 track, one 16 track and four twin track machines. The desk is a very logical Cadac, and the same firm supplied the four massive monitors that sit in a large and comfortable control room. The control room is a major feature of the studio having sufficient room for a large group plus producers, engineers etc. to all sit in comfort and work in a pleasant air-conditioned environment.

Having already said that few studios have any real technical lead over the majority, it is worth pointing out that a large number of small improvements can add up to a great overall advantage. Two of the Roundhouse's plusses are a quickly re-alignable Dolby system (which allows tapes recorded elsewhere to be used with little bother despite Dolby differences) and independent headphone monitors on the foldback system. These latter units allow the individual player to set his own levels of foldback independently of the engineer's levels.

PERSONALITY

"This gets over the usual situation where the drummer wants to hear himself very loud and nobody else wants to hear the drummer," Peter adds with an experienced grin. "In a normal situation you've first of all got to catch the engineer's eye and then tell him what you want and then as soon as he alters the balance somebody else is complaining!"

Echo in the studio is provided by four EMT echo plates, plus a natural echo chamber wired for both quad and stereo plus almost as much tape delay as you like with their abundance of tape machines.

As we said, though, a studio is much more than essentially dead machines and the Roundhouse has plenty in the way of personality of its own. The studio staff are engineer Ashley Howe and assistants Mark Durnley and Trevor Hallesy with Pete Osborne as technical engineer, and they can be relied upon to keep the atmosphere hardworking but not over-serious.

One of the things that hungry musicians can look forward to in the middle of the night is raiding the larder of the Studio's excellent kitchen.



Studio view from the control room.



Roundhouse Staff — a young enthusiastic team.

Equipped with a well-stocked fridge, a micro-wave oven and enough tea, coffee and Coca Cola to sink a battleship, any band should be able to keep at work till the late hours. Peter sums up his attitude to the studio as follows; "We have gone for technical excellence but it's behind the scenes work that counts. We hope that we'll be able to provide a very relaxed self-contained environment for artists and producers to work in."

Being situated in Chalk Farm means that a user of the studio can take advantage of the relatively easy car parking in the area plus the Roundhouse's own car park. While on the subject of transportation it is certainly worth mentioning that you are also able to load your equipment directly through the doors of the studio from the

back of a van. Access is via a large soundproof doorway that backs directly onto the car park.

The main studio itself is capable of holding up to about 40 musicians and it was interesting to note that when we were there they were hosting a session by the currently very popular 20th Century Steel Band, an outfit that had the studio filled with oil drums—with room to spare.

Another facility that is certain to prove a boon is a relaxation area equipped with a colour television set where tired musicians can retire during breaks in recording.

One of the most interesting features of the studio is their link with the adjacent Roundhouse building itself, a major London venue which will very shortly be linked by a perma-

nent line to the studio for live recordings. As the venue is in use almost every week by major bands (and is loved by many of them) it provides a perfect excuse for a live recording and we may soon be seeing a succession of 'Fred Smith and the Ramblers Live At the Roundhouse' albums.

Obviously, there are technical strains imposed with live recordings and we asked Peter whether he was anticipating too many headaches.

QUAD

"I know that there are going to be problems, but what we lose on acoustics we'll be gaining on performances. Obviously we'll be using a close-miked studio technique which will iron-out many of the problems caused by acoustics. That is borne out by the fact that one of the groups that we hope to be recording is Greenslade who really like playing here. I know that when we did the Uriah Heep live album the best sound we got wasn't where the acoustics were theoretically the best but where the band liked playing. That is very important and I feel is going to have a lot of influence on how things sound."

Bearing in mind that the studio has a lot of Quad thought in it we asked if that meant that they were planning for an industry-wide move in that direction.

"It's likely that over the next few years Quad will become more of a factor in general recording" was Peter's reply. "At the moment, though, a lot of people haven't really got stereo worked out. Let's put it this way, it would have been very short-sighted to have built a studio in 1975 that hadn't taken Quad into account, so we did design the control properly to bear that in mind."

Roundhouse Studio seems to have begun its career in fine style. Before any announcements about opening were made, the 20th Century Steel band, Babe Ruth, Osibisa and Jimmy Helms had all booked in. Plans are already in hand to expand the studio should demand become extreme and the commitment made by Gerry Bron to the work is an open-ended one.

The fact of the matter is that Roundhouse Studios are well worth investigation by any serious recording artist or producer to see just what the overworked term 'human engineering' really means.

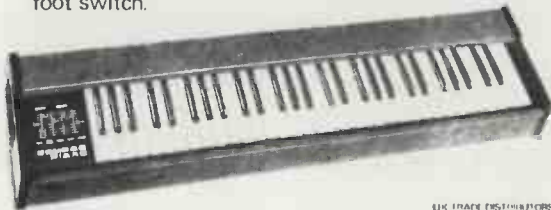
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EFFECTS ROUNDUP

Korg Synthepedal

I must admit that when I first plugged in the Korg I could not get anything out of it but a fairly ordinary wah wah combined with a sort of phase effect. Bitter disappointment followed because this unit looks really evil and I was expecting instant effects to pour from it. A quick check with the distributors gave the answer to this problem though—as usual I was expecting too much too soon. The Korg requires patience and a fair degree of skill in its use. If you fiddle with the two traveller sliders and the footpedal plus learn how to juggle with the expand controls and the balance then this unit can indeed produce some very nice effects.

The trouble is that I was expecting the usual 'jump on it and watch the audience run screaming from the hall' sounds. In fact what you get is a variable frequency shift and a sort of phase/wah wah/effect which can be auto or controlled by the pedal. The unit is tough and looks as if it should last for a long while.

At its price the Korg could only really be considered by the very well-off player and only then when he's had enough time (about four hours it took me) to get some idea of what it can do. For the experienced and the patient though, this unit should give the sort of subtle effects that are far away from the 'overkill only' situation you get with some units. Well worth a look at this one especially as it encourages you to play with skill by responding to

how hard you hit the notes before giving the shift or the effect.

Detail: Distributed by Sola Sound Ltd., 20 Denmark Street, London W.C.2.

Mains operated. Retail Price: £108.26 Inc VAT.

Played with:
Yamaha G100 B 212 Amp.
Saxon 830 Solid Guitar.

Univox Micro Fazer

THIS is it! For years I've been searching for the Hendrix phase sound that he used on stage (Star Spangled Banner etc. etc. etc.) and here, in a tiny black box is the answer to my prayers. The Univox Micro Fazer is, perhaps, the most powerful, deadly phaser I know of, capable of almost every phase sound from a quiet distant wah wah effect to a complete distorted overskill when used full on with fuzz and reverb.

The unit measures around 5 inches by 3 inches by 2 inches and is simply supplied with a rate control an input and output jack and a foot-switch. The case is strong and the bottom of the pedal is covered in ribbed rubber for a sure grip on slippery stages.

Even at its rather high price, the Univox is tough and well worth every penny—a must for the adventurous guitarist with a taste for driving his audience bananas! Tested with: Yamaha G100 B212 amp; Saxon 830 guitar, Fender Telecaster. Details: £35.80 inc. VAT. Distributed by Sola Sound Ltd. 20 Denmark St., London W.C.2.

Three new units and one firm favourite come under Beat's beady eye!



The Micro Fazer

Univox Uni-Tron 5

A GAIN, like all the Univox range, the Uni-Tron 5 is a sophisticated unit that demands a fair degree of experience with it before you can gain the maximum benefit. In some ways the Uni-Tron is the most difficult of these effects pedals to describe in words having a strange bubbling, phase, almost wah sound that has to be heard to be understood. The controls on the unit cover mode, range, drive, peak and gain and these give a clue as to the great difficulty one experiences in describing the unit's sounds.

Perhaps the most obvious sound is a frequency shift that is most detectable on slow drawn-out notes where there is enough time for what sound like harmonics to be picked up and shot up the range.

The most dramatic of the controls is the mode switch which offers three definite positions each giving some very odd sounds indeed. The unit

is well made but a little expensive. Nevertheless, it has a lot of potential and again is dependant on your spending some time with it to familiarise yourself with the tones available and the differences your strength of picking makes to how the unit takes over the sound.

Details: Distributed by Sola Sound Ltd., 20 Denmark St., London W.C.2. Retail Price £62 inc. VAT.

Played With: Yamaha G100 B212 amp, Saxon 830 solid guitar, Fender Telecaster.

Coloursound Chuck-a-Wah

AS with most of the latest generation of effects units, the Coloursound Chuck-a-Wah offers far more than just one straight 'take it or leave it' sound. The unit is equipped with an intensity control, an on/off footswitch and a high/low switch.

The effects of the unit are hard to describe except to say that the title is very close to the sound as it provides a cross between a phase and a wah wah. One of its biggest advantages is that you don't have to stop leaping about the stage to get a good wah wah sound. Normally you stand there rooted to the spot pumping away for all you're worth, but with the Chuck-a-Wah it all happens automatically.

As I've already mentioned the effects it produces are variable depending on how the controls are set and how hard you play your axe. A good unit representing extremely good value at its low price, the Chuck-a-Wah is a winner all the way.

Details: Retail price £17.90 inc. VAT. Distributed and manufactured by Sola Sound Ltd., 20 Denmark St., London W.C.2. Played with: Yamaha G100 B212 amp, Saxon 830 solid guitar, Dynelectron bass.

The Korg Synthepedal

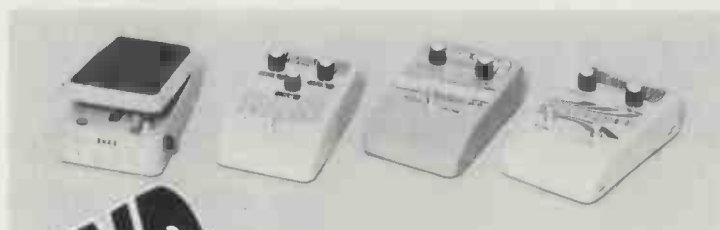
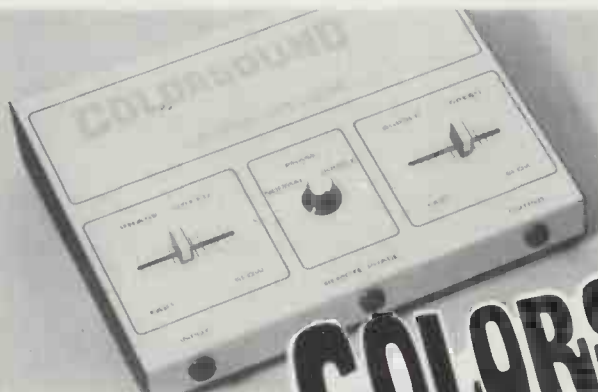


The Univox Uni-Tron 5



The Coloursound Chuck-a-Wah





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WAH-WAH An original 'Wah-Wah' featuring positive action, a Colorsound exclusive activated drive system. The full frequency Wah-Wah circuit makes this unit a best seller.

SWELL PEDAL suitable for organ, accordion or guitar. With this unit it is possible to produce sounds from pp. to ff.

WAH-SWELL a very popular unit for guitar and bass guitar giving a wide range of volume control from pp. to ff. A push switch activates the Wah-Wah full frequency circuit.

WAH-FUZZ - Wah-Fuzz uses Colorsound's full frequency Wah-Wah. With the addition of a 'Fuzz' circuit and an extra switch it is possible to obtain Wah-Wah/Fuzz-Wah/and 'Growl'. This is, without doubt, a 'Best-Seller' with its wide range of effects.

WAH-FUZZ-STRAIGHT Independent control of wah and fuzz, with an extra switch to cut the effects to allow the straight guitar sound through.

ORGAN WAH-SWELL Especially designed for electronic organs not fitted with wah-wah. This unit can also be used with electronic accordion, Hawaiian guitar or electric piano. The pedal is simply used in place of the standard volume pedal giving volume and Wah-Wah effect at the touch of a switch.

SUPA WAH-SWELL New circuitry incorporating a double 'pot' to give an improved wah and swell combination.

TONE BENDER a new version of the original Tonebender, much improved by an additional 'Fuzz' control. This unit was conceived with the help of leading British and American guitarists.

TREMOLO adds exciting tremolo sounds to guitar, accordion, organ and electric piano. With two controls the unit gives a range of speed and depth of vibrato. A foot switch cuts to normal sound.

OVERDRIVER A popular unit. Actually a pre-amplifier with a treble boost and a bass boost incorporated. It is also possible to create overdrive sustain fuzz

RING MODULATOR creates an exciting new range of sounds simulating synthesiser effects.

WAH-FUZZ-SWELL a 'Jumbo' size combination of Wah-Wah, Fuzz, and Volume. Each effect can be produced separately or in a combination of sounds. One of the new effects is Fuzz-Swell.

FUZZ PHAZER reproduces "phasing" effects, as used in recording. Usable with any instrument, or even voice.

SUPA TONE BENDER A new 'Jumbo' size unit with improved fuzz circuit, producing longer fuzz sustain.

SUSTAIN MODULE At last, sustain without 'fuzz'. Organ, woodwind and string sounds are simulated with this unit. Long, legato passages are played with ease. The module has two control knobs for various sustain combinations.

OCTIVIDER This "New Sound" unit opens the way to entirely fresh ideas for the lead guitarist. The control settings and switches enable the normal guitar to produce simultaneously the sound of organ and guitar, bass guitar, guitar or bass guitar only—with normal setting for straight guitar provided.

CHUCK-A-WAH An interesting new device for use with electric guitars, bases, pianos and organs. The unit is housed in a steel pedal case, and has a special type of sound filter which is triggered by the output of an instrument, the harder you play the more effect obtained.

PHAZE PEDAL A four segment phase unit, the phaze effect is speeded up with the action of the pedal, straight sounds are actuated by foot switch.

DOPPLATONE five segment phaze unit with two circuits phaze and bubble, the speed of the phaze is variable by means of a slider pot, the second circuit bubble is also controlled by a slider pot and gives you an accentuated phase sound plus a distorted ring modulation sound.

SUPA PHAZE A seven segment phase unit has a much wider range of phase than the two previous models, the speed of the phaze being controlled by the angle of the pedal.

These Units are made to be used in conjunction with the electric guitar, electric organ and pianos or P. A. vocal units.

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WHY COUNTDOWN ADDS UP!

**A cup of tea
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COUNTDOWN Recording Studios, nestling quietly in the centre of Manchester, is probably going to become one of the busiest places in town. Located at 104 High Street, the emphasis here is firmly on a friendly and informal atmosphere, and, with so many of the bigger name studios clinically moving into the space age, such an attitude is indeed refreshing coming from a newly incepted 8 track.

Although the studio has only been operational six months, the real work began two years ago, and, in view of the jobs entailed, it is a tribute to the dedication and persistence of studio boss Clem Lee that Countdown is on the recording map at all.

Settled in the control room, Clem enthusiastically explained how he had originally conceived the idea to open a studio. "I have been a professional musician for fourteen years, playing drums and piano, and as far as I was concerned it was a natural transition. It involves me musically and I've got a business too." Clem's partner is Bruce Turner, and, when they drifted together in a band, each found that the other had the same interest in setting up a studio. Says Clem, "When I met Bruce I was already lined up for some tiny premises in Deansgate, but forces we would be able to move somewhere better. The first problem was finance, and we managed to tie that up in London. We were then able to start hunting for suitable premises—and some of them were pretty gross," he recalled with a very wry grin.

Despite its then near derelict condition, Clem and Bruce were immediately able to see the possibilities of the High Street building, and they set about fixing it up themselves even though the task involved the most rudimentary plumbing and

electrical renovations. Enthusiasm still intact, they set about knocking out walls two hundred years old and installing the sound proofing. The adjacent studio is visible from the control room, and Clem recounted the difficulties in erecting the partition. "Between the perforated board it's two feet thick, full of thick fibre which irritated my skin the whole time . . ."

Once the partition and the rest of the acoustic tiling was ready, it was time to get the equipment in. "Here again finances largely dictated our choices, but I really feel that we got the best for what we had. We originally considered buying a second hand desk, but we finally opted for a new one."

Equipment

The result is a 24 channel Allen and Heath, with the rest of the gear within easy reach along the side and back walls. This includes a Brenell tape machine and two high speed Revoxes, with Audio and Design limiters and compressors. Custom Sound equipment takes care of the foldback, while the two monitors are well proven JBLs. As if to emphasise the fact that this is no 'look but don't touch' show-piece are the cushions on the floor between the speakers. ("We could have tidied it all

Continued . . .





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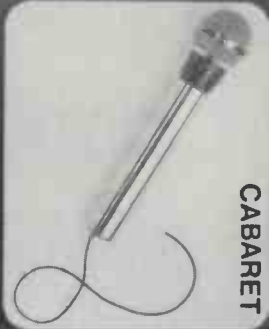
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Countdown continued . . .

up for you," laughed Clem, "but we'd rather you saw us as we really work.")

The Studio itself, 21ft by 21ft, comfortably houses 15 to 20 musicians, although Bruce soon has a booking for a choir of 56. The drum and vocal booths are 10ft by 8ft and 9ft by 9ft respectively—the latter is also suitable for acoustic or even bass work. There is easy instrument availability, with a quality £3,000 Yamaha grand piano occupying one corner of the studio. "It's a cracker," said Clem, playing some strident chords. In addition, they are able to procure any instruments a session requires due to a hiring deal with one of the local shops. For these there is a nominal fee, but it still works out cheaper than hiring them individually. The

array of apparatus in the studio was completed by the Ludwig kit in the drum booth, a string of headphones on the wall and a full range of 16 microphones including AKG, Calrec, Sennheiser and Beyer. The staff is completed by reserve engineer Steve Foley, ready to step in if either Bruce or Clem is unavailable.

All told the preparation took eighteen months, and although Bruce and Clem had further plans in mind, they had to stop where they were and start recording to recoup the investments. Clem explained his policy; "At this stage we would like to do anything that comes along, and start getting the name around. So far we have done demos, masters and several broadcast jingles. Obviously we hope to eventually get



some of the name bands to endorse it, and it will take a big push. The Glitter Band did some demos for new material, and Thin Lizzy's Phil Lynott came in to produce Struggle's Boogie Woogie Band, a bunch of Canadians living in Manchester.

Politics

There are so many amateur bands in the area who've got stuff they want to lay down, but are scared to approach anybody, feeling that even a five minute cigarette will waste studio time. I really want to stress that as we are all musicians here, we understand the problems — we speak the same language. So if a band is nervous and they want some coffee, we'll knock off and

have some too. Recently, to get something right, we worked till four in the morning without charge." When they do charge, a brief look at the rate card shows prices that are very reasonable indeed. Full 8 track work costs only £12 an hour

One can see the sincerity of his feelings as he gives his opinion of the recording business in general. "There's too much politics in the business — too much tension and sour faces, and we are trying to change that. Really, if we have nothing on in the evening, a band can stay all night." One of the bands that has done just that many times is his own studio band Skin Tite. Having played an enjoyable tape of the band in full swing, Clem gave us a runthrough of the members. "As well as the drums and keyboards, I do some composing as well. My wife Shann sings and Keith Gresty doubles on guitar with Bruce. Alf Verner plays the bass — he's very good. A guy called John also plays the keyboards, and Phil Chapman leads the brass. They're all pros, but they come and do sessions for others if they are needed."

His full commitment to the studio forbids him taking the band on the road, but it hasn't stopped them sending a tape to one of the major London record companies, the hope of some kind of contract in the future. The operational part of the studio is on the third floor, and Clem and Bruce showed us around the rest of the building, explaining his plans as we went along. The eventually hopes to go 16 track upstairs and open up another 8 track on the now empty room on the second floor; the rest of the rooms comprise an office and tape storage rooms. Here again finances will dictate the plans, and it is really a case of the studio staying busy to facilitate further enlargements.

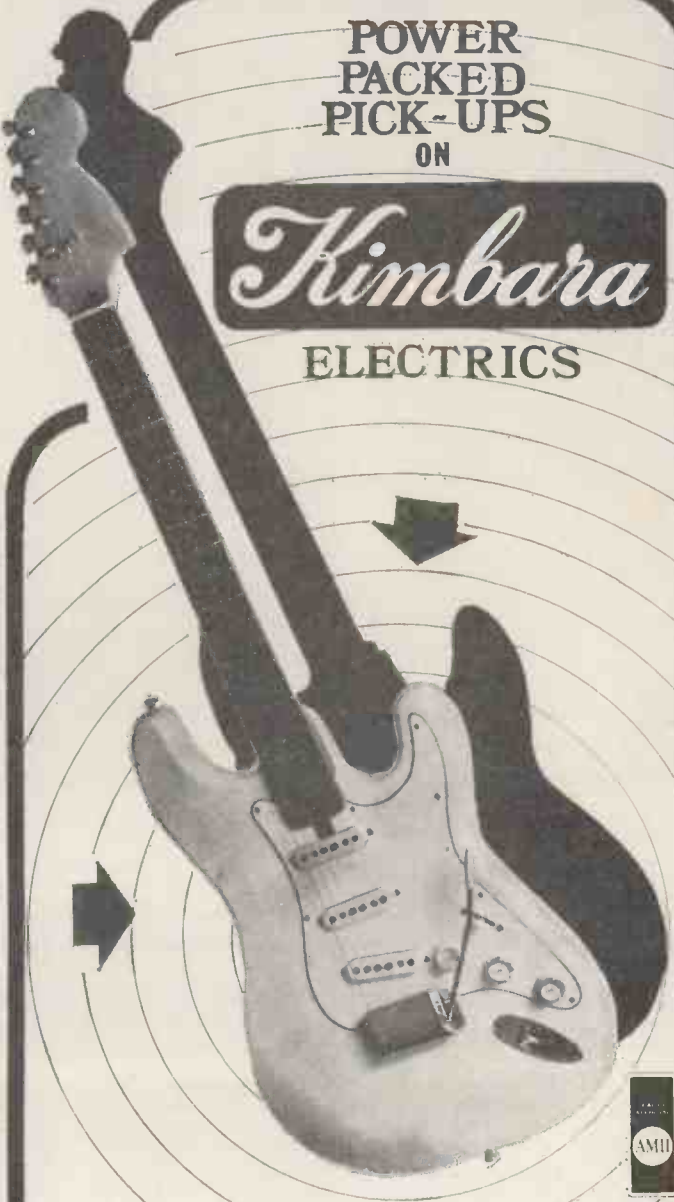
The message then is very simple — we are left with a studio offering co-operation and involvement, and, of course, the all-important atmosphere. As Clem says, "Even if we turned into one of the giants, our attitude would still be the same."


Clem Lee pictured in the Countdown control room with his wife, Shann.

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STUDIO PLAYBACK

ABBEY ROAD ON 6 A.M. STARTS!!

DESPITE the completion of Pink Floyd's *Wish You Were Here* album, the recording schedule at EMI's Abbey Road Studios remains as hectic as ever. As well as producing Cockney Rebel's forthcoming album, Steve Harley has been producing an album for new artist Patricia Paix and a single for Dennis Conoley. A comparatively rare occurrence, live material on an EP, is taking place in the shape of producer Peter Jenner who is overdubbing and mixing for Alberto. Producer Alan Parson is working on a strings overdub for Pilot's *Just A Smile* single — the re-make should enhance a number previously released on their first album.

Studio time is so heavily booked that one band has a run of dates beginning at 6 in the morning, while the Hollies are experiencing delays in their efforts to finish their album. Tentative bookings for the future include Wings and Olivia Newton-John.

On the equipment side the studio is currently awaiting the arrival of a specialised prototype of newly designed recording gear, which they say will help revolutionise their techniques.



THE NEW KING OF WESSEX

WE at Beat would like to extend our warmest congratulations to Bill Price, formerly chief engineer at Air Studios, who has just been appointed Manager of Wessex Sound Studios. Bill takes over his new command as from September 1st, replacing Ten Years After bass player Leo Lyons, who is touring the States with TYA but will continue to work as an independent on his return.

Wessex has just undergone a mighty re-equipping and updating programme to the tune of £100,000. However, Bill is

no stranger to studio expansion and modernisation, having joined Air just prior to its opening five years ago and having been deeply involved in its planning and design. Before joining Air he did a lot of work with producer and director Peter Sullivan on albums by artists of the calibre of Tom Jones. His most recent work was on albums by Kokomo and Ian Hunter and has also, earlier this year, engineered albums for a host of top names including Robin Trower, Sparks, Caravan, Ron Wood, Renaissance, Alan Hull and Nektar.

MANOR MOBILE MARCHES ON

OF all the unlikely live gigs in the world, it looks as if the Manor's Mobile was picked-out for a true honour this month when they worked at the Royal Tournament at Wembley recording 1,800 marching musicians! Apart from that one spell with brass, they had another tasty live session with the world famous Black Dyke Mills brass band.

Returning to rock for a while, the Mobile was out recording sound for Roger Daltrey's second Ken Russell film *Lisztomania*. The job in question involved two sessions, one with Rick Wakeman at his factory and the other at a church

in Sutton where classical organ pieces were recorded for the film. A busy month rattled ahead with a live session for Chris Farlowe and Friends at both the Marquee and the Lyceum.

Leaving the Mobile for a minute, the Manor studio has now undergone its previously predicted overhaul and sessions began earlier this month. The re-designed studio has several unique factors involved and *Beat* will be spotlighting the studio soon. In the meantime, sessions are booked for new Phonogram band City Boy, Kevin Coyne and Island Records' Jade Warrior.

SAYER AT KINGSWAY

LEO SAYER spent some time at Kingsway Recorders recently completing his new *Another Year* album, produced by Adam Faith and Russ Ballard, with resident engineer Louie Austin. Sayer, very complimentary in his opinions of the studio, also recorded his new *Moonlighting* single.

Recorded by Musicland in Munich, Kingsway have been mixing a double album for Sweet, with one live and one studio album. More recently, a lot of time has been taken by new band Straps, who have been putting down some five tracks from which to choose a single; they then go on to com-



plete their album. Roger Glover and Louie Austin have been producing, with the latter also handling the engineering.

All these projects have been fairly time-consuming, and the rest of their schedule has been taken up with several minor jobs, like copying for Ritchie Blackmore's Rainbow.

BEYER STUDIO MIKES

SO you maybe have your new studio all planned out save for the all-important microphones? If so, an investigation of the Beyer Dynamic products could help solve the problems on choice. Their range is designed to meet the varying and individual needs of broadcasters, groups and soloists, both in and out of the studio.

Having gained a proven international track record over the past 15 years, the M260 can justifiably claim fine sound reproduction due to its backwards dampening effect, constant over a whole frequency

range. The M500, a unidirectional ribbon microphone, is designed with a "pop" filter.

Prominent in the moving coil range is the M67. Incorporating a conical slimline design, this model is equally at home in the studio or on outside broadcasts. The cartridge is rubber-suspended to minimise body noise, and the shock resistant mic can be used under most climatic conditions. Its high sensitivity and noise cancelling facility — even at the lowest frequencies — are the plus factors which has already made it a favourite with broadcasters.

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| 2355M Big John S.Ac..... | 110.00 |
| Maple..... | 115.00 |
| 2357 Mr. Scrad Violin Bs..... | 51.00 |
| 2350G Memphis Custom..... | 83.50 |
| 2350 Memphis std..... | 77.50 |
| 2350ctm Custom Sun- burst..... | 83.00 |
| 2350L Memphis std l/h..... | 83.50 |
| 2351 Memphis d/l..... | 86.50 |
| 2351DX Memphis d/l..... | 99.00 |
| 2351M Memphis Ori- ginal..... | 93.00 |
| 2391 M Memphis Natural..... | 83.50 |
| 2405 Memphis Ori- ginal d/l..... | 133.50 |
| 2354 Woodstock..... | 78.50 |
| 2354S Woodstock std..... | 73.50 |
| 2354SL Left-Hand..... | 80.50 |
| 2354 Woodstock pro..... | 88.50 |
| 2382 Woodstock d/l..... | 93.00 |
| 2383 Woodstock ctm..... | 119.00 |
| 2338 Woodstock std..... | 102.00 |
| 2347 Woodstock jun..... | 104.00 |
| 2394 Woodstock nat..... | 83.50 |
| 2354B Woodstock bs long bs..... | 76.50 |
| 2354L Woodstock long bs..... | 86.50 |
| 2352 Clipper..... | 54.00 |

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|---------------------------------------|--------|
| 2352M Clipper d/l..... | 61.00 |
| 2352 De luxe..... | 90.00 |
| 2352 Custom..... | 77.50 |
| 2353 Clipper long bs..... | 63.00 |
| 2353LDX Clipper long bs black..... | 75.50 |
| 2368 Clipper Fireball..... | 70.00 |
| 2365 Dixiemaster..... | 63.00 |
| 2365B Dixie bs..... | 83.50 |
| 2366B Marksman..... | 81.50 |
| 2366FLB Fretless bs..... | 81.50 |
| 2375 Rocketman Rosewood fb..... | 87.50 |
| 2375 Rocketman Maple fb..... | 93.50 |
| 2375W Rocketman White..... | 98.00 |
| 2375L Sunburst l/h..... | 97.00 |
| 2375N Rocketman Natural..... | 105.00 |
| 2375 Ash..... | 128.50 |
| 2376 Dixie Fireball bs..... | 106.00 |
| 2386 Memphis ctm d/l..... | 130.50 |
| 2386L Left-Hand..... | 137.50 |
| 2384 Clipper d/l..... | 118.00 |
| 2385 Clipper Tallboy bs..... | 116.00 |
| 1912 Twincaster..... | 59.00 |
| 1917 Twincaster bs..... | 51.00 |
| 1755 Soundmaster II..... | 52.00 |
| 1752/4 Soundmaster II..... | 42.50 |
| 2370Semi-Acousticld..... | 85.50 |
| 2371 Semi-Acoustic bs..... | 81.50 |
| 2374 Semi-Acousticld..... | 94.00 |
| 698E Gt. Western elec..... | 78.50 |
| 684E Super Electric..... | 61.00 |
| 698 Gt Wstrn jbo..... | 66.50 |
| 698M Gt Wstrn jbo..... | 77.50 |
| 696 Gentleman Jim..... | 54.00 |
| 693 Gentleman Jim d/l..... | 57.00 |
| 684/12 Super Jumbo..... | 61.50 |
| 684/6L Left-Hand..... | 54.00 |
| 628/12 Californian jbo..... | 58.00 |
| 628 Californian jbo..... | 51.00 |
| 79 Californian fk..... | 37.50 |
| 627/12 Bronco jbo..... | 52.00 |
| 627 Bronco jbo..... | 44.00 |
| 627L Left-Hand..... | 51.00 |
| 626 Franco fk..... | 39.00 |
| 357 Folk..... | 41.00 |
| 697 Dreadnought..... | 75.50 |
| 695 Nashville 6..... | 50.00 |
| 758 Gt Wstrn Artiste jbo..... | 112.00 |
| 757 Gt Wstrn std..... | 63.00 |
| 756 Herald..... | 80.50 |

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|------------------------------------|--------|
| YAMAHA 112 6-str fk..... | 47.00 |
| 115 6-str jbo..... | 68.00 |
| 120 6-str jbo..... | 87.50 |
| 215 12-str jbo..... | 81.50 |
| 220 12-str jbo..... | 90.50 |
| 225 12-str jbo..... | 101.00 |

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|---|--------|
| TAMA 3550S Grand Concert..... | 96.00 |
| 3550P Grand Concert..... | 93.00 |
| 3558S Jumbo..... | 129.50 |
| 3560S..... | 144.00 |
| 3561S..... | 130.50 |

ANTORIA CONCERT

| | |
|---------------------------------|--------|
| F2871 Flamenco..... | 102.00 |
| 2858 Solo Grd Con- cert..... | 102.00 |
| 2855..... | 58.00 |
| 2851..... | 53.00 |
| 2850..... | 43.00 |
| 2841..... | 51.00 |
| 2840..... | 49.00 |
| 2839..... | 42.50 |

ANTORIA CLASSICAL

| | |
|----------|-------|
| RA2..... | 33.50 |
| 361..... | 32.50 |

HAWAIIAN

| | |
|-----------------------|-------|
| 2391 Outfit..... | 70.50 |
| 2390 Guitar only..... | 23.50 |

NATIONAL DOBRO GUITARS

| | |
|-------------------------|--------|
| Gold enamel finish..... | 189.00 |
|-------------------------|--------|

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|---------------------------------|--------|
| 33D Diamond Etch design..... | 250.00 |
| 36 Hand-engraved design..... | 285.00 |

DOBRO GUITARS

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|----------------------------------|--------|
| 'Bluegrass', round neck..... | 177.00 |
| 'Hound Dog', square neck..... | 177.00 |

DAN ARMSTRONG

| | |
|-----------------------------|--------|
| 6-str gtr w/cs..... | 194.40 |
| 6-str bs. 30" sc. w/cs..... | 210.60 |
| 4-str bs. 30" sc. w/cs..... | 202.50 |
| 4-str bs. 34" sc. w/cs..... | 202.50 |

DAVOLI

| | |
|--|--------|
| GHERSON L/2 F.R., mahogany..... | 105.40 |
| L/2 F.R., gold, l/h..... | 113.40 |
| L/2 F.R., walnut..... | 105.40 |
| L/2 sunburst..... | 88.56 |
| L/2 walnut..... | 88.56 |
| L/2 mahogany..... | 88.56 |
| G2 Bass, natural..... | 91.80 |
| G/S Bass, cherry..... | 89.64 |
| G/2 walnut..... | 84.24 |
| G/2 ivory..... | 79.92 |
| G/3 Tremolo, ivory..... | 89.64 |
| L/2 Bass, sunburst..... | 89.64 |
| L/2 Bass, black..... | 87.48 |
| Jazz Bass, cherry/sun burst..... | 88.56 |
| Jazz Bass, natural..... | 91.80 |
| Jazz Bass, l/h..... | 102.60 |
| L/2 F.R., l/h mahogany..... | 113.40 |
| L/2 mahog. (chrome) L/2 black..... | 86.40 |
| L/2 black..... | 88.56 |
| G/2 Tremolo, walnut..... | 88.56 |
| G/2 Tremolo, ivory..... | 86.40 |
| G/2 Tremolo, cherry..... | 88.56 |
| G/2 cherry..... | 84.24 |
| G/3 Tremolo, walnut..... | 91.80 |
| G/3 Tremolo, cherry..... | 91.80 |
| L/2 Bass, gold/mahog. L/2 Bass, walnut..... | 89.64 |
| G/2 Bass, ivory..... | 87.48 |

All with hard case, strap and lead

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|--|------|
| PICATO STRINGS (see p. 188) ES77 elec..... | 1.88 |
| UL77 Rock & Roll..... | 2.00 |
| 77 l. gauge, elec..... | 2.00 |
| P750 med. gauge, elec..... | 2.25 |
| 735L Bass, round wnd..... | 5.43 |
| 735M Bass, rd. wnd..... | 4.90 |
| 736L Bass, nylon wnd..... | 5.43 |
| 736M Bass, nylon wnd..... | 5.43 |
| 738L Bass, flat wnd..... | 5.43 |
| 738M Bass, flat wnd..... | 4.90 |
| 727 'Gold', Folk..... | 2.23 |
| P727 'Gold', C&W..... | 3.22 |
| P12 'Gold', 12-string..... | 3.67 |
| 76 'Gold', Classic..... | 1.78 |

FLETCHER, COPPOCK & NEWMAN

| | |
|---------------------------------------|-------|
| KIMBARA N105 Classical..... | 24.25 |
| N106 Classical..... | 26.50 |
| N169 Classical..... | 29.95 |
| N175 Classical..... | 32.49 |
| N28 Classical..... | 34.85 |
| N29 Classical..... | 39.85 |
| N81 Classical..... | 45.00 |
| N108 Classical..... | 49.85 |
| N74 Classical w/cs..... | 70.00 |
| N75 Classical w/cs..... | 82.30 |
| N76 Classical w/cs..... | 94.60 |
| N30 Folk..... | 29.95 |
| N71 Jumbo..... | 36.25 |
| N72 12 str..... | 38.50 |
| N73 Jumbo..... | 47.50 |
| N107 12 str..... | 49.75 |
| N109 Jumbo..... | 51.95 |
| N95 Custom C&W w/cs..... | 94.65 |
| N96 Custom C&W w/cs..... | 94.65 |
| N114 solid elec blk w/cs..... | 89.95 |
| N115 solid gold w/cs..... | 89.95 |
| N116 solid sun w/cs..... | 89.95 |
| N117 solid nat w/cs..... | 89.95 |
| N118 solid mahog w/cs..... | 78.95 |

Hohner ★

| | |
|---------------------------------|-------|
| ELEC AB 2T Solid..... | 39.15 |
| FB 1V Bass..... | 65.60 |
| FT 2T Solid..... | 32.45 |
| JB 2 Bass..... | 59.00 |
| JB 200 Bass..... | 80.75 |
| LB 200 Bass..... | 52.25 |
| LE 200 Solid..... | 80.45 |
| LG 23R Solid..... | 86.15 |
| LP 200G Solid..... | 78.15 |
| LS 200 C Solid..... | 59.15 |
| LS 200 YS Solid..... | 59.15 |

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|-------------------------------|--------|
| SP I Solid | 27-80 |
| ST 30 Solid | 55-90 |
| ST 300 Solid | 70-40 |
| TF 200N Solid | 56-50 |
| XK 250/I Bass | 169-75 |
| MORIDAIRA | |
| 841 Classic | 22-50 |
| 842 Classic | 26-85 |
| 843 Classic | 29-40 |
| 845 Classic | 39-15 |
| 846 Classic | 54-50 |
| 847 Jumbo | 45-00 |
| 848 Jumbo | 58-65 |
| 849 12-string Jumbo | 57-90 |
| 850 Western | 79-50 |
| 855/F301 Folk | 38-25 |
| 856/F303 Folk | 50-30 |
| 851/W613 Western | 93-75 |
| 852/WE1030 Jumbo with pick-up | 50-70 |
| MUSIMA | |
| 1612N Acoustic | 14-65 |
| 1612S Acoustic | 14-30 |
| 730 Classic | 17-75 |
| 731 Classic | 19-60 |
| 732 Classic | 24-55 |
| TAKEHARU | |
| G85 Classic | 26-70 |
| 120 Classic | 32-05 |
| MORIDAIRA BANJOS | |
| FB 1R 4-String | 38-75 |
| FB 2R 5-String | 39-85 |
| GB 1 6-String | 41-10 |
| HONDO | |
| H 130 Folk | 26-95 |
| H 150 Folk | 26-95 |
| H 155 Jumbo | 29-30 |
| H 160 12/s Jumbo | 34-50 |
| H 175 Jumbo | 29-60 |
| H 180 Jumbo D/L | 31-70 |
| H 200 Folk | 31-80 |
| H 210 Jumbo | 34-05 |
| H 220 12/s Jumbo | 38-60 |
| H 305 Classic | 15-25 |
| H 310 Classic | 23-10 |
| H 320 Classic | 30-15 |

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|--------------------|--------|
| AROSTEGUI | |
| No. 2 | 20-00 |
| No. 4 | 22-00 |
| No. 6 | 24-00 |
| OSCARTELLER | |
| 748 | 75-00 |
| 77 inc case | 105-00 |
| 8P inc case | 180-00 |
| CALABERT | |
| OS | 20-00 |
| A | 22-50 |
| B | 26-00 |
| C | 33-00 |
| E | 75-00 |
| Palosanto inc case | 100-00 |
| MITSUMA | |
| JG.101 | 21-00 |
| JW.304/12 | 40-00 |
| JW.305/12 | 45-00 |
| JG.102 | 28-00 |
| JG.103 | 32-00 |
| JC.42 | 35-00 |
| JC.43 | 48-00 |
| JC.45 inc case | 100-00 |
| JC.46 inc case | 120-00 |
| O3 | 80-75 |
| | 19-00 |
| JF.201 | 19-00 |
| JF.202 | 22-50 |
| JF.203 | 27-50 |
| JW.303 | 30-00 |
| SAKURA | |
| C.136S | 70-00 |
| C.13A | 17-00 |
| LS2B | 48-00 |
| LS2S/BS | 44-00 |
| LS2GD | 55-00 |
| F.339R | 42-50 |
| F.340 | 35-00 |
| MD.25 | 30-00 |
| C132S | 45-00 |
| C136S | 70-00 |
| TG.30 | 26-00 |
| TG.10 | 20-00 |
| TG.20 | 20-00 |
| C113A | 17-00 |

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.

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|----------------------|--------|
| AE12 | 250-40 |
| AE18 | 328-77 |
| ORANGE ★ | |
| Orange custom guitar | 275-00 |
| Case | 27-50 |

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|---------------------|--------|
| B. L. PAGE ★ | |
| MICRO-FRETS | |
| Calibra | 165-00 |
| Calibra l | 184-08 |
| Signature | 211-20 |
| Signature Custom | 211-20 |
| Swinger | 211-20 |
| Stage II | 224-40 |
| Swinger Customised | 244-20 |
| Spacetone | 277-20 |
| Huntington | 330-00 |
| Baritone 6/s Bass | 198-00 |
| Signature Bass | 184-80 |
| Stage II | 184-80 |
| Husky | 211-20 |
| Thundermaster | 264-00 |

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|-----------------------|--------|
| JOHN BIRCH | |
| SCSL Elec | 259-20 |
| SCDL Elec | 239-50 |
| Twin-neck | 379-00 |
| Strat copy | 248-40 |
| 'Rickenbircher' bsfrm | 259-20 |
| SVL (Flying V) | 259-20 |
| Custom gtrs to order | |

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|----------------------------|--------|
| ROSE-MORRIS | |
| Including 25% VAT | |
| ELECTRICS | |
| SHAFESBURY | |
| Ned Callan Cody w/bg | 124-00 |
| Ned Callan Cody Bs w/bg | 124-00 |
| Ned Callan Hombre w/bg | 117-80 |
| New Callan Hombre Bs w/bg | 124-00 |
| 3413 | 90-91 |
| 3414 6-str | 111-37 |
| as above w/cs | 132-66 |
| 3415 Bs | 96-58 |
| as above w/cs | 121-58 |
| 3417 | 85-21 |
| OVATION | |
| Breakwinner | 325-23 |
| Beacon | 387-11 |
| Artist Elec Ac | 404-80 |
| Country Elec Ac | 404-80 |
| TOP TWENTY | |
| 1970 6-str | 33-43 |
| 1971 bs | 50-40 |
| AVON | |
| 3403A 2 p/u | 56-77 |
| 3403B 2 p/u w/bg | 59-55 |
| 3404A 2 p/u | 58-91 |
| 3404B 2 p/u w/bg | 61-69 |
| 3405A 1 p/u bs | 55-56 |
| 3405B 1 p/u bs w/bg | 58-33 |
| 3407A 2 p/u | 64-71 |
| 3407B 2 p/u w/bg | 72-41 |
| 3440 West One | 40-51 |
| Incl. 8% VAT | |
| ACOUSTICS | |
| OVATION | |
| Balladeer 6-str w/bg | 242-70 |
| Balladeer 12-str w/bg | 334-50 |
| Glen Campbell 6-str w/bg | 303-90 |
| Glen Campbell 12-str w/bg | 372-70 |
| Falklore w/bg | 273-30 |
| Classic Balladeer | 242-75 |
| SHAFESBURY WESTERNS | |
| 3190 Jbo w/cs | 105-04 |
| 3191 Jbo w/cs | 123-74 |
| 3192 Jbo w/cs | 140-43 |
| 3193 Jbo w/cs | 159-08 |
| 3194 Jbo w/cs | 176-76 |
| 3167 6-str Jbo | 31-80 |
| 3168 12-str Jbo | 39-77 |

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|---|---------|
| EROS MK II SOLIDS | |
| 9711 6/s | 49-95 |
| 9712 6/s | 49-95 |
| 9713 Bass | 49-95 |
| GEISHA | |
| 9645 Classic | 10-99 |
| 9646 Classic | 12-50 |
| 9644 Classic | 19-90 |
| KISO-SUZUKI | |
| 9502 Classic | 31-50 |
| 9503 Classic | 34-95 |
| 9504 Classic | 37-50 |
| 9505 Classic | 41-50 |
| 9583 H/made Classic | 68-95 |
| 9651 Folk | 39-75 |
| 9682 Folk | 36-50 |
| 9653 12/s Folk | 47-00 |
| 9507 Folk | 45-00 |
| ROSETTI | |
| Raver Elec | 33-25 |
| Raver Bass | 33-25 |
| TATRA | |
| 9198 Classic | 17-99 |
| 9225 Classic | 21-99 |
| Hi-Spot Nylon | 12-75 |
| Hi-Spot Steel | 11-75 |
| LANDOLA | |
| 9700/23 Classic | 14-95 |
| 9701/71 Folk | 34-30 |
| 9702/66 Jumbo | 31-15 |
| 9703/72 Large Jbo | 40-75 |
| 9704/73 12/s | 44-65 |
| KYOTO | |
| K9765 Classic | 15-25 |
| K9766 Classic | 20-65 |
| K9767 Classic | 26-00 |
| K9768 Classic | 30-45 |
| K9769 Classic | 32-90 |
| K9770 Classic | 44-15 |
| PEREZ CLASSIC | |
| 9510 | 14-95 |
| DYNELECTRON | |
| Guitar | 149-00 |
| Bass | 149-00 |
| Fretless Bass | 149-00 |
| SELMER | |
| GIBSON | |
| Howard Roberts Custom, sunburst | 698-00 |
| Howard Roberts Custom, cherry | 698-00 |
| Jahny Smith DN, Double Pickups, natural | 1190-00 |
| Jahny Smith D, Double Pickups, sunburst | 1190-00 |
| Jahny Smith N, Single Pickup, natural | 1149-50 |
| Jahny Smith, Single Pickup, sunburst | 1149-50 |
| Super 400 CES, natural | 1240-00 |
| Super 400 CES, sunburst | 1240-00 |
| Byrdland, natural | 990-50 |
| Byrdland, sunburst | 990-50 |
| L-5 CES, sunburst | 1074-00 |
| L-5 CES, natural | 1074-00 |
| L-5C, Single Cutaway Acoustic, natural | 773-50 |
| L-5C, Single Cutaway Acoustic, sunburst | 773-50 |
| Super 400C, Single Cutaway Acoustic, natural | 883-50 |
| Super 400C, Single Cutaway Acoustic, sunburst | 883-50 |
| ES-175D, sunburst | 451-00 |
| ES-175D, natural | 463-00 |
| ES-150 DC, walnut | 417-50 |
| ES-345 TD, natural | 417-50 |
| ES-345 TD, cherry | 519-00 |
| ES-345 TD, sunburst | 536-00 |
| ES-345 TD, walnut | 519-00 |
| ES-355 TD-SV, cherry | 686-00 |
| ES-335 TD, walnut | 686-00 |
| ES-335 TD, sunburst | 439-00 |
| ES-335 TD, natural | 416-50 |
| ES-325 TD, cherry | 340-00 |
| ES-325 TD, walnut | 340-00 |
| Les Paul Recording | 476-00 |
| Les Paul Triumph, bs | 448-50 |
| Les Paul Custom, ebony | 489-00 |
| Les Paul Custom, cherry | 506-00 |
| Les Paul Custom, sunburst | 506-00 |
| Les Paul De Luxe, gold | 397-50 |
| Les Paul De Luxe, cherry sunburst | 422-00 |
| Les Paul Signature, gold | 440-50 |
| Les Paul Signature, sunburst | 452-50 |

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| ACOUSTIC GUITARS | |
| 1512 Kansas 6-str | 8-54 |
| 1511 15-11 6-str | 7-27 |
| Texas Jbo | 21-00 |
| CLASSIC GUITARS SUZUKI | |
| 3065 | 24-52 |
| 3066 | 26-53 |
| 3067 matt finish | 28-96 |
| 3068 | 38-28 |
| 3069 | 48-13 |
| 3070 handmade | 91-32 |
| 3071 handmade | 150-24 |
| ALHAMBRA (Spanish) | |
| 3087 | 18-58 |
| 3088 | 23-54 |
| 3089 | 32-89 |
| 3090 | 78-49 |
| STUDENT | |
| 3057 Dulcet | 13-60 |
| 3058 Constanta | 8-95 |

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|----------------------|--------|
| ROSETTI | |
| EPIPHONE | |
| FT145E Folk | 55-00 |
| FT105E Folk | 79-95 |
| FT165E 12/s Folk | 89-95 |
| EC20 Classic | 44-50 |
| FT130E Folk | 42-95 |
| FT135E Folk | 72-95 |
| EA260E Bass | 95-00 |
| EA250E Elec | 89-95 |
| ET278 Elec | 85-00 |
| ET280E Elec | 69-95 |
| ET275 Elec | 85-00 |
| ET285 Bass | 95-00 |
| ET270E Elec | 69-95 |
| FT335 Folk | 69-95 |
| FT350 Folk | 84-95 |
| FT365 Folk | 95-00 |
| FT550 Folk | 115-00 |
| FT565 12/s | 125-00 |
| FT160N 12/s Folk | 67-00 |
| FT570B Folk | 105-00 |
| EC24 Classic | 61-50 |
| E898 Banjo O/F | 125-00 |
| EP150 Mando | 55-00 |
| EROS | |
| 9578 Elec | 66-00 |
| 9579 Elec | 46-15 |
| 9585 Bass | 72-00 |
| 9586 Bass | 66-00 |
| 9353 Folk | 29-99 |
| 9353E Folk Elec | 35-00 |
| 9356 12/s Folk | 37-50 |
| 9356E 12/s Folk Elec | 44-00 |
| 9350 Folk | 28-00 |
| 9351 Folk | 34-95 |
| 9587 6/s Electric | 66-00 |

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|---|--|---------|
| Les Paul Signature Bs, gold | | 426-00 |
| Les Paul Signature Bs, sunburst | | 440-50 |
| Les Paul Special 1955 Ltd. Ed. s/burst | | 345-00 |
| SG Custom, walnut | | 464-00 |
| SG Custom, w/Bigsby | | 476-00 |
| SG Standard, cherry | | 321-00 |
| SG Standard, walnut | | 321-00 |
| SG Standard, Sunburst | | 321-00 |
| SG Standard, w/Bigsby, cherry | | 328-00 |
| SG Standard, w/Bigsby, walnut | | 328-00 |
| SG Standard, w/Bigsby, Sunburst | | 328-00 |
| SG Special, cherry | | 279-00 |
| SG Special, walnut | | 279-00 |
| L5-S outfit | | 679-00 |
| L6S Custom Black | | 344-50 |
| L6S Custom, natural maple | | 344-50 |
| L6S De Luxe, nat. maple | | 249-50 |
| L6S De Luxe, Satin | | 239-00 |
| Marauder, nat. Satin wine red | | 257-00 |
| Flying V Ltd. Ed. | | 481-00 |
| L9-S Ripper Bass, ebony | | 321-00 |
| L9-S Ripper Bass, natural maple | | 321-00 |
| Ripper Fretless, sunburst | | 295-00 |
| Grabber Bass | | 226-50 |
| EB-3, cherry | | 333-00 |
| EB-3, walnut | | 333-00 |
| J-200 Artist outfit, sunburst | | 501-50 |
| J-200 Artist outfit, natural | | 514-50 |
| Dove Custom, cherry | | 382-50 |
| Dove Custom, natural top | | 395-00 |
| Gospel | | 339-00 |
| Heritage Custom | | 339-00 |
| Hummingbird Custom, cherry/sunburst | | 301-00 |
| Hummingbird Custom, natural | | 307-00 |
| Blue Ridge Custom | | 277-50 |
| SJ De Luxe, natural | | 246-50 |
| SJ De Luxe, sunburst | | 267-00 |
| J-50 | | 222-50 |
| J-45 | | 217-00 |
| J-40, natural | | 190-50 |
| J-55, natural | | 270-00 |
| J-160E Custom | | 270-00 |
| Blue Ridge 12 Custom | | 329-00 |
| B-45-12N De Luxe | | 277-50 |
| Citation outfit, sunburst | | 2730-00 |
| Citation outfit, natural | | 2730-00 |
| MSA PEDAL STEEL GUITARS | | |
| CS-10, w/case | | 1169-50 |
| Side Kick, w/case | | 476-00 |
| Red Baron, w/case | | 345-50 |
| HOFNER GUITARS | | |
| H5-4580 | | 159-90 |
| Congress | | 57-00 |
| Artist | | 77-10 |
| Standard | | 60-00 |
| HS-174 Solid | | 192-60 |
| HS-164V Solid | | 103-80 |
| Galaxie Solid | | 160-80 |
| HS-185 Artist Solid, bs | | 123-60 |
| HS-182 Solid, bs | | 110-70 |
| Violin bs | | 135-00 |
| Professional Solid, bs | | 88-80 |
| Western Jumbo, 6-str | | 86-60 |
| Western Jumbo, 12-str | | 92-80 |
| Western Jumbo Electric-Acoustic | | 124-80 |
| Blue Grass, 6-str Jbo | | 80-60 |
| Blue Grass, 12-str Jbo | | 87-00 |
| Arizona Jbo flattop, 6-str | | 61-20 |
| Arizona Jbo flattop, 12-str | | 65-60 |
| SAXON GUITARS | | |
| 810 Classic | | 19-50 |
| 813 Classic | | 29-75 |
| 814 Classic | | 32-90 |
| 815 Classic | | 41-75 |
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| 830 Solid | | 63-60 |
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| PALMA | |
| M5309 | 7-26 |
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| 300N | 11-07 |
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| FW654 | 82-41 |

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 2452B 144-68
 2342 109-37
 2343 123-84
 2337DX 132-52
 2344 136-57
 2402 196-76
 2402DX 219-90
 2404 196-76
 2364 115-74
 2364B 150-46
 2372 150-46
 2372DX 179-40
 2373 150-46
 2380 179-39
 2381 190-97
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 2387B 144-68
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 S/burst Deluxe D/nought 31-71
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 Student Folk 17-40
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 G412, 120W s/state 427-00
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 B410, 120W s/s, bs 358-40
 B-15S, 60W valve 368-20
 B-15N, 30W valve 289-65
 HD5VT, 300W valve 397-65
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| YPA 208H..... | 933-69 | | |
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| YPA 406H..... | 1065-85 | | |
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| YDS 602H..... | 1721-86 | | |
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| DC300 A..... | 453-60 |
| M600, 1000W amp..... | 896-40 |
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| M12A, 50W driver..... | 19-36 |
| M12C, 50W driver..... | 19-36 |
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| Standard Amp. 100S..... | 110-05 |
| Booster Amp. 100B..... | 88-35 |
| Footswitch..... | 7-75 |

MAURICE PLACQUET

| | |
|---------------------------|--------|
| Ampeg V4 stack..... | 565-00 |
| Ampeg V4 B system..... | 575-00 |
| Ampeg B 15N portable..... | 315-00 |
| Ampeg V2 system..... | 395-00 |
| ACQUSTIC: | |
| 371 system..... | 630-00 |
| 271 system..... | 675-00 |

MME

| | |
|-------------------------|--------|
| Sound Blender 150W..... | 187-50 |
| Slave Amp 150W..... | 87-00 |

N.B.

| | |
|----------------------------|--------|
| FLAME | |
| MP 50..... | 62-50 |
| MP 50, 2 x 12 cab..... | 62-50 |
| MP 50, 2 x 12 combo..... | 108-50 |
| MP 50, 1 x 15 combo..... | 93-00 |
| Session Master reverb..... | 225-00 |

NICHOLLS

| | |
|--|--------|
| Item Amplification | |
| 120W SL..... | 130-08 |
| 200W SL..... | 175-76 |
| 6-channel, 120W PA..... | 187-00 |
| 120W Slave..... | 124-33 |
| 200W Slave..... | 165-66 |
| 6-channel Mixer..... | 164-88 |
| Speaker Systems | |
| 4 x 12, 100W G cab..... | 115-19 |
| 4 x 12, 200W G cab..... | 144-97 |
| 4 x 12, 200 S C cols. per pair..... | 228-10 |
| 4 x 12, 400W G cols. per pair..... | 255-92 |
| 2 x 12, 100W G cab..... | 88-83 |
| 2 x 12, 100W G shaped cab..... | 98-62 |
| 1 x 18, 100W G Bass cab..... | 99-53 |
| 2 x 15 Bass reflector..... | 166-60 |
| Horn systems | |
| 4 x Middax horn cab..... | 129-39 |
| 2 x 12 shaped cab, two Middax horns, 150W..... | 143-40 |

NOVANEX

| | |
|------------------|-------|
| Combos (25% VAT) | |
| Aut 3..... | 37-50 |
| Aut 6..... | 44-00 |
| Aut 10..... | 63-00 |
| POP 15..... | 87-00 |
| FU22..... | 31-00 |
| WA44..... | 24-75 |

| | |
|---------------------------|---------|
| (8% VAT) | |
| G25..... | 98-50 |
| G30..... | 109-00 |
| RG30..... | 125-00 |
| U30..... | 129-00 |
| U40..... | 140-00 |
| RG50..... | 159-00 |
| U50..... | 169-00 |
| U60C..... | 185-00 |
| U70 Studio..... | 239-00 |
| U80..... | 199-00 |
| U80N..... | 299-00 |
| U100..... | 375-00 |
| U120..... | 399-00 |
| Power/generators, mixers: | |
| L30..... | 93-00 |
| LM30..... | 93-00 |
| LM40..... | 111-00 |
| L50..... | 140-00 |
| L60C..... | 160-50 |
| L70..... | 175-00 |
| L75N..... | 185-00 |
| L100N..... | 245-50 |
| L125..... | 315-00 |
| X41..... | 149-00 |
| X61..... | 199-00 |
| X81..... | 242-00 |
| X82..... | 324-00 |
| X101..... | 294-00 |
| X102..... | 363-00 |
| X123S..... | 669-00 |
| X163S..... | 855-00 |
| X124S..... | 1050-00 |
| X164S..... | 1338-00 |

ORANGE

| | |
|---|--------|
| CABS | |
| 115 Bass 60W, 1 x 15" inv. horn..... | 152-25 |
| 114/110 Bass, 100W, 1 x 15" inv. horn..... | 214-20 |
| 113 Reflex Bass, 2 x 15", 120W..... | 214-20 |
| 113/200 Reflex Bass, 2 x 15" 200W..... | 285-45 |
| 109, 4 x 12" 120W..... | 144-96 |
| 107, 2 x 12" Monitor, 60W..... | 89-25 |
| 114/4H, 1 x 15" inc. horn, 4 horns and cross..... | 249-75 |
| 106, 4 x 12" anti-feedback col..... | 144-96 |
| HORNS | |
| 106/HO Horn units for col. (pr)..... | 169-40 |
| 108 Horn unit, 100W 108/V Horn unit de luxe, 100W, inc. Vitavox S3..... | 163-35 |
| 217-80 | |
| ANOS | |
| 104B, 6 chann., 120W PA..... | 285-75 |
| 105, 6 chann., 200W custom PA (prof.)..... | 472-95 |
| 102, 120W, graphic PA 102/80, 80W, graphic PA..... | 147-30 |
| 107/80, 80W, graphic PA..... | 139-80 |
| 104/TX150, 150W, 6 chann. PA..... | 254-10 |
| 103, 200W, Slave..... | 327-45 |
| 111, 120W, graphic Slave..... | 134-70 |
| 111/80, 80W, graphic Slave..... | 124-80 |
| 1500W, Slave..... | 907-50 |
| 110, 200W..... | 353-92 |
| 112/120, 120W..... | 142-35 |
| 115, 80W combo..... | 203-85 |
| 115/R, 80W, combo with Hammond reverb..... | 244-65 |
| 115(210, 120W, combo..... | 259-50 |
| 115/120R, 120W, com..... | 300-30 |

| | |
|---------------------------------------|---------|
| PA:CE | |
| Excl. VAT | |
| 6-chann. mixer amp w graphic eq..... | 200-00 |
| F.P.R. Slave 200W (350W version)..... | 118-00 |
| Stereo 5-way graphic eq..... | 80-00 |
| 10-way Parametric eq..... | 250-00 |
| 12 chann mixing desk..... | 1050-00 |
| 18 chann mixing desk..... | 2250-00 |
| Bass bins..... | 120-00 |
| Radial and sectorial hns..... | 165-00 |
| Disco console..... | 180-00 |
| Twin reverb unit..... | 120-00 |
| Phase unit std mono..... | 70-00 |
| Phase unit std stereo..... | 120-00 |
| Phase unit std deluxe..... | 180-00 |
| Electronic crossovers from..... | 30-00 |
| Custom built prices on application | |

ROOST

| | |
|--|--------|
| AMPLIFICATION | |
| Inclusive of V.A.T. (Valve) | |
| 50W 2 chann + over-drive fac..... | 88-72 |
| 50W 2 chann + integral reverb..... | 115-51 |
| 150W 2 chann + over-drive fac..... | 113-83 |
| 150W 2 chann + integral reverb..... | 140-62 |
| 150W PA 6 chann + indiv echo controls..... | 159-03 |
| 150W Slave..... | 97-09 |
| Session Master 50W comb 2 x 12"..... | 155-68 |
| Session Master as above w reverb..... | 180-79 |
| Session Master 50W comb amp 4 x 12"..... | 214-27 |
| Session Master as above with reverb..... | 239-38 |
| Session Master 50W Bass comb amp..... | 169-07 |
| 8 chann mixer..... | 187-04 |

PA:CE

| | |
|---------------------------------------|---------|
| Excl. VAT | |
| 6-chann. mixer amp w graphic eq..... | 200-00 |
| F.P.R. Slave 200W (350W version)..... | 118-00 |
| Stereo 5-way graphic eq..... | 80-00 |
| 10-way Parametric eq..... | 250-00 |
| 12 chann mixing desk..... | 1050-00 |
| 18 chann mixing desk..... | 2250-00 |
| Bass bins..... | 120-00 |
| Radial and sectorial hns..... | 165-00 |
| Disco console..... | 180-00 |
| Twin reverb unit..... | 120-00 |
| Phase unit std mono..... | 70-00 |
| Phase unit std stereo..... | 120-00 |
| Phase unit std deluxe..... | 180-00 |
| Electronic crossovers from..... | 30-00 |
| Custom built prices on application | |

B. PAGE & SON

| | |
|-------------------------|--------|
| PERFYNACORD | |
| Perfect combo..... | 362-88 |
| BassKing Bass amp..... | 174-96 |
| Imperator Bass amp..... | 233-28 |
| B.1001 b/o amp..... | 388-80 |
| HiFi Favorit II..... | 285-12 |
| G.2002..... | 427-68 |
| Eminent 100..... | 641-52 |
| Eminent II..... | 571-28 |
| Gigant..... | 592-92 |
| Gigant II..... | 559-64 |
| A.1000..... | 268-92 |
| D.310 H, 80W cab..... | 262-44 |
| D.350, 80W cab..... | 90-72 |
| Magic HS..... | 262-44 |
| Echord Mini..... | 262-44 |
| Echord Super..... | 359-92 |

SUNN Self-Contained Units

| | |
|----------------------------|---------|
| Studio lead..... | 240-00 |
| Studio bass..... | 228-00 |
| Studio Amplifiers | |
| 190L..... | 330-00 |
| Model T..... | 420-00 |
| Concert lead..... | 330-00 |
| Coliseum lead..... | 570-00 |
| Coliseum 880..... | 597-00 |
| Bass Amplifiers | |
| 190B..... | 276-00 |
| Model T..... | 420-00 |
| Concert bass..... | 276-00 |
| Coliseum bass..... | 570-00 |
| Coliseum 880..... | 597-00 |
| Mixer & Mixer Amplifiers | |
| Studio PA..... | 228-00 |
| Concert Controller I..... | 438-00 |
| Concert Controller II..... | 747-00 |
| Model 80..... | 897-00 |
| Model 81..... | 897-00 |
| Model 80P..... | 897-00 |
| Model 81P..... | 1047-00 |
| Speaker Enclosures: | |
| 312S..... | 216-00 |
| 412S..... | 258-00 |
| 610S..... | 216-00 |
| 610M..... | 504-00 |
| 115S..... | 168-00 |
| 115M..... | 186-00 |
| 215S..... | 210-00 |
| 215M..... | 246-00 |
| 215SH..... | 268-00 |
| 415M..... | 330-00 |
| 118M..... | 318-00 |
| 118MH..... | 360-00 |
| 212S..... | 150-00 |
| 410S..... | 156-00 |
| 410M..... | 348-00 |

CONTROL AUDIO-CONTROLLER OPTIONS

| | |
|---------------|---------|
| Model 40..... | 1257-00 |
| Model 41..... | 1407-00 |
| Model 42..... | 1557-00 |
| Model 60..... | 1407-00 |
| Model 61..... | 1557-00 |
| Model 62..... | 1707-00 |
| Model 80..... | 1557-00 |
| Model 81..... | 1707-00 |
| Model 82..... | 1857-00 |

ROSETTI

| | |
|-------------------------------|--------|
| LEO PORTABLE AMPS | |
| 9641 w/tremolo..... | 25-95 |
| 9642 Leo ten..... | 37-75 |
| VA300S Speaker Column..... | 146-45 |
| VA301S Monitor Speaker..... | 106-27 |
| VA302E-C Control Console..... | 424-45 |
| PM300E Booster amp..... | 176-90 |
| A3PC-C Console cov..... | 8-64 |
| A3PC set of covs..... | 29-37 |
| A3PC-S Speaker cov..... | 10-37 |
| A3C-C console stand..... | 27-65 |
| A3S-S Speaker stand..... | 10-56 |
| A31PC-S Monitor cov..... | 8-64 |
| P300R rack mount kit..... | 6-91 |

S.A.A.S.

| | |
|--|--------|
| Complet P.A. system 1200W/360W fld bck 5643-00 | |
| S.A.I. | |
| DSI stereo disco..... | 267-30 |
| Disco IV's Pro..... | 189-00 |
| Disco IV's Standard..... | 174-96 |
| Disco IV..... | 155-52 |
| Amplifiers: | |
| SA280S stereo slv..... | 162-00 |
| SA150S slv..... | 123-72 |
| SA60S slv..... | 72-90 |
| SA50T T+B..... | 81-00 |
| Cabinets: | |
| MP1010..... | 178-20 |
| MP1000..... | 155-52 |
| MP1011..... | 124-20 |

SIMMS-WATTS

| | |
|--|--------|
| 12051 Vocal Blender..... | 205-00 |
| 12058 Hammond Rvb mixer..... | 77-75 |
| 12052 100 TSL slave..... | 95-00 |
| 12068 PA Bin..... | 169-90 |
| 12054 2 x 12 PA cols, twin hn, pr..... | 165-75 |
| 12063 1 x 12 PA cob, hn, pr..... | 135-00 |
| 12028 Add-on hns..... | 49-95 |
| 12067 50 amp..... | 99-50 |
| 12011 AP100 amp..... | 155-00 |
| 12013 Super AP200 amp..... | 186-75 |
| 12014 Super 200 PA..... | 212-00 |
| 12016 GE100 amp..... | 165-75 |
| 12055 2 x 12 cab..... | 84-95 |
| 12062 2 x 12 cab, hn..... | 95-00 |
| 12066 1 x 16 cab, hn..... | 89-50 |
| 12065 1 x 15 Bs cab..... | 79-50 |
| 12075 60/100 Pro-combo amp..... | 199-00 |
| 12008 Disco Dex MkIIIA..... | 229-00 |
| 12010 Disco Dex MkIII..... | 155-00 |
| 12009 Disco Dex Pro..... | 225-00 |
| 11001 Echo Dek..... | 79-50 |
| 12019 Guyatone Rev..... | 27-25 |

SONDCRAFT

| | |
|-----------------|---------|
| 16/2 mixer..... | 1080-00 |
| 12/4 mixer..... | 1053-00 |
| 16/4 mixer..... | 1209-00 |

Soundcraft/Court PA's prices on application

SOLA SOUND

| | |
|------------------------|-------|
| Reverb mixer..... | 42-00 |
| Doppletone..... | 42-00 |
| 6-ch mixer..... | 35-00 |
| Graphic equaliser..... | 42-00 |
| Mighty Atom amp..... | 25-00 |
| Compact 10..... | 33-00 |
| Power Pak 15..... | 48-00 |
| Power Pak 30..... | 85-00 |
| Bass 30..... | 75-00 |

SOUNDOUT

| | |
|------------------------------|--------|
| Series IIIa, mono..... | 239-76 |
| Series III, mono 100W..... | 302-94 |
| Series IIIa, stereo..... | 301-32 |
| Series III, stereo 200W..... | 408-24 |
| Series IVa, mono..... | 199-26 |
| Series IV, mono 100W..... | 255-96 |
| Series Va, mono..... | 199-26 |
| Series V, mono 100W..... | 255-96 |
| Loudspeakers: | |
| HE1C, 1 x 12, 50W..... | 48-60 |
| HE2C, 2 x 12, 100W..... | 81-65 |
| DL3, 100W Frng..... | 176-58 |
| DL5, 200W Frng..... | 218-66 |
| DL6, 100W Frng..... | 97-20 |

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 crossover..... | 113-60 |
| K-85 Power Baby combo..... | 256-45 |
| K-95 Bass Baby combo..... | 285-00 |
| 2050-BB, 100W cab..... | 163-60 |
| 2100-GB, 200W cab..... | 206-60 |
| 2100-BB, 100W bass cab..... | 213-60 |
| 370-B, 70W horn p.a. cab..... | 142-15 |
| 3140-BH, 140W horn p.a. cab..... | 186-45 |
| 3140-B 140W p.a. cab..... | 156-45 |
| 3200-B, 120W bass horn cab..... | 427-90 |
| H-50, 70W tweeter horn..... | 156-45 |
| H-100 120W tweeter horn..... | 227-15 |

SUMMIT

| | |
|---|--------|
| 1 x 18" Gauss Driven 200W Bs Bins..... | 181-40 |
| Twin Driver 100W Large Flair Hns..... | 109-32 |
| 1 x 15" plus hn Grt cabs (Gauss/Altec)..... | TBA |
| 4 x 12" Celestion G12H cabinets..... | 125-57 |
| 4 x 12" Custom 60 cabs..... | 128-33 |
| 4 x 12" Custom 60 bass cabs..... | 129-85 |
| 2 x 15" Ported cabs..... | TBA |
| 2 x 15" Ported Bass cabs..... | TBA |
| 4 x 12" Celestion G12H PA cols pr..... | 237-21 |
| 4 x 12" Custom 60 PA cols pr..... | 242-74 |
| 15A col. spkr..... | 73-13 |
| 2 x 12" Celestion cols..... | 74-52 |
| 2 x 12" Custom 60 cols..... | 102-20 |
| 2 x 12" Celestion cols with hns..... | 103-58 |
| Boxes of 4 hns—as add ons to the 4 x 12" cols pr..... | 162-38 |
| Boxes of 2 hns—as add ons to the 2 x 12" cols pr..... | 104-60 |
| Inc 8% VAT | |

THEATRE PROJECTS

| | |
|-----------------------------------|--------|
| 1204B, 50W..... | 388-80 |
| 1208B, 50W..... | 378-00 |
| 1218A, 50W..... | 388-80 |
| 1215A, folded L/F hn, 150W..... | 226-80 |
| 1225A, portable H/F hn, 100W..... | 432-00 |
| 1205BX power l/spkr..... | 594-00 |
| 1209BX power l/spkr..... | 591-84 |
| 1219AX power l/spkr..... | 602-64 |
| 1207C col. spkr, 75W..... | 199-80 |
| 1211A col. spkr, 50W..... | 162-00 |
| 1217A col. spkr, 75W..... | 259-20 |
| 612C spkr cab..... | 70-20 |
| 828B spkr cab..... | 97-20 |
| 815A L/F hn. cab..... | 127-44 |

| | |
|-------------------------|--------|
| Studio Monitors: | |
| 9844A, 30W..... | 343-44 |
| 9845A, 50W..... | 453-60 |
| 9846-8A, 100W..... | 475-20 |
| 9848A, 200W..... | 831-60 |
| 9849A, 60W..... | 286-20 |
| 9846BX (powered)..... | 669-60 |

| | |
|-------------------------------------|--------|
| Amplifiers: | |
| 771BX bi-amp, 60W L/F, 30W H/F..... | 248-40 |
| 9477B, 130W power amp..... | 270-00 |

| | |
|---------------------------------------|--------|
| Music Speakers and Components: | |
| 417-BH, 12 in, 100W..... | 68-04 |
| 418-BH, 15 in, 150W..... | 72-36 |
| 421-BH, 15 in, 150W..... | 88-56 |
| 425-BH, 10 in, 75W..... | 59-40 |
| 601-BD, 12 in, duplex, 20W..... | 86-40 |
| 604E, 15 in, duplex, 35W..... | 160-92 |
| 511B, Sectoral hn..... | 51-84 |
| 808/8A, 30W H/F driver..... | 73-98 |
| N809/8A, crossover/attenuator..... | 45-36 |

THOR ★

| | |
|---------------------------------|--------|
| 147W, L/B/O amp..... | 119-54 |
| 147W, push button amp..... | 130-20 |
| 147W, Slave amp..... | 104-65 |
| 85W, Slave..... | 77-50 |
| 300W, Horn folded bass cab..... | 262-70 |
| 300W, 2 x 15 lead cab..... | 187-50 |

TYAS

| | |
|---------------------------|--------|
| LC.60 2-chn amp..... | 75-00 |
| LC.60, 60W slave amp..... | 60-00 |
| GA 125W grt amp..... | 85-00 |
| PS 125W slave amp..... | 96-00 |
| T125 amp..... | 130-00 |
| 60W combi..... | 125-00 |

| | |
|--------------------------|--------|
| 2 x 12" 100W spkr pr | 108-00 |
| Horn units pr..... | 85-00 |
| Bins, each..... | 120-00 |
| Disco 1 x 12", each..... | 30-00 |
| PA 2 x 12", pr..... | 108-00 |

TOP GEAR

| | |
|--|-----------------|
| Exc. VAT..... | |
| AXAMP | |
| Batt. Port..... | 13-95 |
| PEAVEY | |
| Combinations: | |
| Pacer 45W w/reverb..... | 129-85 |
| 1 x 12..... | 127-50 |
| TNT 45W 1 x 15 Bs..... | 142-50 |
| Classic 50W Rev 2 x 12..... | 172-50 |
| Classic 50W Rev 4 x 10..... | 195-00 |
| Vintage 110W Rev..... | 242-74 |
| 2 x 12..... | 73-13 |
| Vintage 110W Rev..... | 300-00 |
| 4 x 10..... | 300-00 |
| Deuce II 110W Rev..... | 255-00 |
| 2 x 12..... | 102-20 |
| Session 200W Rev..... | 367-00 |
| 1 x 15 JBL..... | 382-50 |
| Session 200W Rev..... | 210-00 |
| 2 x 12 EV..... | 210-00 |
| Heads only: | |
| Festival 110W Dual Channel Reverb..... | 285-00 |
| Roadmaster 200W 3-Chan..... | 285-00 |
| Century 60W all-purpose..... | 135-00 |
| Bass 210W Dual Chan..... | 210-00 |
| Musican 210W Dual Chan Reverb..... | 225-00 |
| Standard 130W Rev. all-purpose..... | 157-00 |
| F-800G 410W Rev./effects..... | 375-00 |
| F-800B 410W Bass with equaliser..... | 330-00 |
| Speaker Cabs (instruments): | |
| All purpose 80W 1 x 15..... | 90-00 |
| Grt/K/board 100W Cab, 2 x 12..... | 112-50 |
| All-purpose 150W, 2 x 15..... | 150-00 |
| Grt/K/board 150W, 6 x 10..... | Special order |
| Grt/K/board 200W, 8 x 10..... | Special order |
| Grt/K/board 200W Large, 4 x 12..... | 150-00 |
| Grt/K/board 200W Large, 4 x 12..... | 150-00 |
| Grt/K/board 200W Stackable, 4 x 12..... | 150-00 |
| Grt/K/board 150W Cab, 2 x 15 (+Hn)..... | 165-00 |
| Bs/Org 100W Stackable, 1 x 18..... | 210-00 |
| Grt/K/board 200W 6 x 12 + Hn..... | Special order |
| Bs/Org 100W Folded Hn Cab 1 x 18..... | Special order |
| 4-Chn 60V Rev. amp with 2 x 10 cols..... | 268-30 |
| Standard 130W Rev. mixer P.A..... | 178-20 |
| PA400 210W Rev. 12 in P.A..... | 243-00 |
| PA600 210W Rev. 18 in P.A..... | 437-40 |
| PA900 400W Rev. 27 in P.A..... | 567-00 |
| 800M 8 Chn Hi-Lo Rev. mixer..... | 259-20 |
| 260 Booster 130W Slave..... | 145-80 |
| 800 Booster 400W Slave..... | 275-40 |
| Monitor 130W w. Equalisation..... | 153-90 |
| Monitor System Amp w. 2 x 12 + Horn Tiltback spkrs..... | 299-70 |
| PA Cabs: | |
| 1 x 10 50W..... | 72-90 |
| 1 x 12 + Hn 50W Tiltback..... | 72-90 |
| 2 x 12 75W Col..... | 72-90 |
| 2 x 12 + Hn Col..... | 105-30 |
| 4 x 12 150W Col..... | 105-30 |
| 4 x 12 + Hn 150W Col..... | 129-60 |
| 2 x 15 + Hn 150W Col..... | 202-50 |
| Festival Ecl 2 x 12 & 2 x 15 Spkrs..... | 243-00 |
| Festival Projector Hn Adjustable Cross-over Network 75W..... | 145-80 |
| Vocal Projector Enclosures: | |
| 2 x 15 + Twin Hn Encl 75W..... | To be announced |
| 2 x 12 + Hn Encl 75W..... | " |
| 1 x 15 + Hn Encl 75W..... | " |
| Microphones: | |
| Low Imp..... | 35-64 |

| | |
|-----------------------------|--------|
| High Imp..... | 35-64 |
| 412 col., 4 x 12..... | 153-90 |
| 412H, 4 x 12 + hn..... | 186-30 |
| 215H col., 2 x 15 + hn..... | 259-20 |

| | |
|---|--------|
| HIWATT | |
| AP50 Amp..... | 115-50 |
| AP100 Amp..... | 150-00 |
| AP200 Amp..... | 192-00 |
| PA50/6 Amp..... | 132-00 |
| PA100/6 Amp..... | 157-50 |
| PA200/6 Amp..... | 216-00 |
| Slave 100 Amp..... | 118-50 |
| Slave 200 Amp..... | 174-00 |
| Slave 400..... | 276-00 |
| Ld 75W 4 x 12 cab..... | 123-00 |
| Ld 100W/Bs 70W 4 x 12 cab..... | 136-50 |
| Ld 150W/Bs 100W 4 x 12 cab..... | 153-00 |
| AP 2 x 15 hn. bin, 100W..... | 190-50 |
| AP 4 x 12 Hn. Bin, 150W..... | 190-50 |
| 150W 2 x 15 Bs Ref. cab..... | 154-50 |
| 4 x 12 PA col., 75W..... | 117-00 |
| 4 x 12 PA col., 100W..... | 141-00 |
| 4 x 12 PA col., 150W..... | 157-50 |
| 2 x 12 PA/Mt. Cab, 20W..... | 72-00 |
| 2 x 12 PA/Mt. Cab., 75W..... | 88-50 |
| Twin-Turntable Disco Type B 8-chn. mixer..... | 253-50 |
| Type A 8-chn. mixer..... | 460-50 |
| 50W 2 x 12 Comb. amp., Ld..... | 289-50 |
| 50W 4 x 12 Comb. amp., Bs..... | 168-00 |
| 100W 4 x 12 comb. Amp..... | 211-50 |
| 235-50 | |

TRIUMPH ★

| | |
|---------------------------|--------|
| JOHNSON | |
| J5, 5W combo..... | 32-00 |
| J15, tremolo..... | 36-00 |
| J15V 15W combo..... | 51-33 |
| J30, 30W combo..... | 103-19 |
| J50V, 50W combo..... | 110-28 |
| J100 UV amp..... | 112-66 |
| J100 PV p.a. amp..... | 123-46 |
| J100 PVR p.a. amp..... | 136-65 |
| J100 SV slave amp..... | 94-55 |
| J100 SS slave amp..... | 62-78 |
| J100 SS, C slave amp..... | 56-10 |
| Echomaster..... | 72-11 |
| J4SM..... | 25-11 |
| J4SB..... | 25-11 |
| J4SMT..... | 26-73 |
| J4SBT..... | 26-73 |
| Reverbmaster..... | *19-10 |
| Mixer..... | *19-10 |
| Tomemaster..... | 68-72 |
| Soundmaster..... | 121-91 |
| J412 M cab..... | 106-57 |
| J412 H cab..... | 123-62 |
| J412 F cab..... | 87-78 |
| J412 G cab..... | 113-48 |
| J412 SH cab..... | 105-55 |
| J412 SM cab..... | 121-50 |
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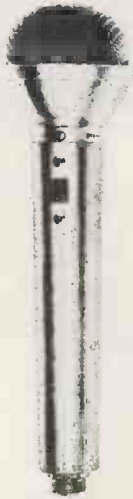
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Low cost, non-directional type microphone picks up sounds from all directions. Great for group or interview uses. Use where feed back and audience noise are not a factor. Sphere shaped head for natural voice sounds. Built-in wind and 'pop' screen.

SPECIFICATIONS

Impedance: 50K ohms
Sensitivity: -58db/1,000 cps.
Frequency Response: 100- 10,000 cps.
Dimensions: 43 dia x 163 (mm)
1.7 dia x 6.4 (inches)
Weight: 395 grams/14 ounces



KTM-3 £9.95

A small style microphone built especially for the vocal performer. Parabolic-shaped head gives a close intimate sound. Its cardioid directional pattern pick-up eliminates background and audience noise up to 80%. A favourite style for TV performers due to the low profile flat-top wind screen. Brushed aluminium finish will not reflect stage lighting. Ideal for multi-mike set-ups.

SPECIFICATIONS

Impedance: 50K ohms
Sensitivity: -57 dB/1,000 cps
Frequency Response: 100-10,000 cps
Dimensions: 41 dia. x 170 (mm)
1.6 dia. x 6.7 (inches)
Weight: 370 grams/13 oz.



KTM-2 £10.95

Directional cardioid pattern pick-up. This type of pattern is especially useful when the performer must stand directly in front of speaker system as it will eliminate up to 80% of the background noise while accepting all frontal sounds. The directional characteristics make it easy to aim the KTM-2. This feature is extremely helpful in multi-mike installations and also to avoid pick-up of unwanted outside noise. Dual impedance allows use with a wide variety of sound amplifiers or with extra long cords. Sphere-shaped head for natural voice sound. Built-in wind and 'pop' screen.

SPECIFICATIONS

Impedance: High 50K ohms/Low 600 ohms
Sensitivity: -57 dB/1,000 cps
Frequency Response: 100-10,000 cps
Dimensions: 52 dia. x 230 (mm)
2 dia. x 9 (inches)
Weight: 510 grams/1 lb. 2 oz.



KTM-4 £12.95

Uni-directional, cardioid-shaped pattern. Reduces feed back problems. A high quality, professional microphone suitable for studio, stage, TV and radio applications. Dual impedance for use with all types of tape recorders or with extra long connecting cords. Directional qualities make the KTM-4 ideal for multi-mike set-ups. Built-in wind screen. Bottom vents in head give smooth, rich sound to all voices. The KTM-4 is especially suited for male vocal and 'heavy' sound groups.

SPECIFICATIONS

Impedance: High 50K ohms/Low 600 ohms
Sensitivity: -57 dB/1,000 cps
Dimensions: 44 dia. x 200 mm
1.7 dia. x 7.8 inches
Weight: 510 grams/1lb. 2oz.

Complete with 20-foot fully shielded connecting cord which ensures clean, crisp sound by eliminating all unwanted signals from lighting fixtures, outside transmitters, etc. Also includes a quick-release holder for use with any standard microphone stand.

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