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BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

No. 155

April 1976

Editorial and Advertisement Offices

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Printed by

Thamesmouth Printing Co. Ltd.,
Stock Road, Southend-on-Sea, Essex.
Distributors: Surrige Dawson & Co. Ltd.,
136-142 New Kent Road, London, S.E.1
Telephone: 01-703 5480

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JIMMY PAGE

by
Gary
Cooper

'I'm just a
musician
of the day'



Jimmy Page enters Swan Song Record's comfortable if sparsely furnished office looking quite disconcertingly youthful. Despite a sleepless night there's an air of light humour hovering about him—albeit tinged with that unfathomable mystique that Zeppelin have had since day one of their travels through the rock and roll desert. He lowers himself into a chair takes a sip of beer and grins. It's probably his first interview in a long while and he somehow feels restless to get it rolling. It's not a desire to get it out of the way though, he just seems full of ideas ripe for communication. I return the grin, fiddle with the tape machine (uttering a silent invocation to the gods of electronics that the conversation gets properly recorded) and launch off. It's a long long while since Beat spoke last with him so I launch right back to the very beginning.

Jimmy, why play guitar at all? What started it?

Well, when I got turned onto Rock music in the early days it was very much a sub-culture thing. The one record that really turned me on to want to play the guitar was *Baby, Let's Play House*, a Presley/Scotty Moore thing—it sounded so full. Even now, although it possibly sounds very simple, it has a definite essence to it. All those early Presley records had it, in fact all those early rock and roll records had it. They knew that they were breaking barriers and it really was something new, it was going like a bloody great avalanche. Anyway, I had an old Spanish guitar that was given to the family and no-one had ever touched it but I think I managed to find someone to help me play. In those days it was really bad for a beginner. Whenever a guitar was seen at school it just kept getting taken away but I wanted to take mine with me everywhere so that I could have the time to learn how to play.

So, although you began like everyone else, when did your style become Jimmy Page?

I guess it must have come when I was doing recording sessions really, although it's hard to say, but I was making up riffs and things and ended up playing solos that I guess were really just a conglomeration of everything I'd ever learned all mixed-up and put through the mincer. One's automatically got an identity and I've always felt that other good guitarists could tell, I mean you can read an identity, like a psychiatrist could, read all about someone from their playing.

Still staying in the past, I remember that when I first saw Zeppelin, in a pub in Welwyn Garden City, that you had some really weird Rickenbacker amps. Where did they come from and what became of them?

Yeah, I remember that gig too, we were late! Those amps were something we managed to connive out of Rickenbacker in the Yardbirds. We had these cabinets and the amps were terrible, they kept blowing-up and farting—really dreadful,



but the cabinets had these really good JBL speakers in them so I got rid of these transistorised amps—I hate transistor amps anyway, they've got no meat in them. . . .

Can I quote you on that?

Yeah! Electricians say that it's because they don't use good quality transistors that they sound so flat but I don't believe that. I just don't think they can get it—you've got to have something burning, something moving, I mean you can see that movement, that bloody power! You whack a chord and you can see them all light up. I mean, with a transistor it just doesn't happen does it? You can really recognise a transistor amp. Personally, I still use Marshalls on stage doctored up with KT 88's and they really put it out. In the studio I've been more or less using AC 30's and this old amp I've got called a Supro which again is an old valve amp. I used that one all the way through the first album and I nearly always end up doing solos on it and sticking Robert's harps through it.

On the subject of gear, what happened to that old Telecaster that you used to use?

Jeff (Beck) gave it to me as a present—it was a beautiful gesture if you think about it. As you know I was asked to join the Yardbirds and said no, but I recommended them to ring Jeff. Anyway, they did and were knocked out. So he came round one day, knocked on the door and said, "It's yours" and it was a really beautiful instrument. The trouble is it got bugged-up. I was away on tour and a friend of mine painted the guitar and knocked a wire off which he tried to put back on again. All you could get when you switched the pickups was the neck one. I couldn't work out what was wrong so we took it along to a certain shop in the West End with the faults written down on paper but when it came back they'd re-wired both pickups. It was finished. That was it, the neck's still fine but I just couldn't bring myself to play it

again. You could really play that guitar, it worked with you. It was wiped-out by some idiot.

So is that what brought you onto the Les Paul?

No, it was just that the group was getting louder, the drum kit started to increase in size—not getting more drums, but just the drums getting bigger and louder. Bonzo's amazing like that, he doesn't really thrash the drums and if you watch him you'll hardly see his arms move at all but he's got so much attack from the wrist. Anyway, this poor old Telecaster was beginning to start screaming with feedback as I moved the volume up. So I thought I'd just have to go over to a Gibson where at least you could control the feedback.

Do you prefer the Gibson to the Fender?

They're just totally different, one a very clean guitar with what I'd call a very glassy sound, whereas the Gibson's got a fat sound. I don't have a preference, it's just horses for courses. I mean, all those country licks that you can get out of a Telecaster, you just can't get them to sound right with a Les Paul.

Are there any special Jimmy Page playing techniques that you could talk about?

Well, I suppose my whole approach to the guitar is hardly technical in relation to, say, classical guitar. I mean I'm using my thumb and this sort of thing which is right out technically and that's just a minor thing. Really there are just loads of little things which you come across when you're playing. If it works and if you use it at the right time then it's valid. I've never had a very good technique and I've always felt that it was very sloppy playing really, but then people tell me I'm too self-critical but that's just the way it is.

CONTINUED ON PAGE 6

JIMMY PAGE

CONTINUED FROM PAGE 5

Who do you listen to these days?

Well, I don't really listen to that many things at all. In fact I stopped listening to anybody for about 18 months because I didn't want to start picking-up on other people's things. In the early days of Zeppelin I was still listening to a lot of people like Bert Jansch because I thought that he was such an innovator. Nowadays I listen to a lot of folk music, street music really, and try to adapt their scales and rhythms to what I'm doing rather than listen to other rock and roll guitarists because I reckon that I've got a pretty good knowledge of straight rock and roll and now I just want to keep extending in lots of different areas not just trying one style. Even though I might not be able to play all the things really well. I'd rather be able to dabble at everything, if you can appreciate different ideas in music then you can find something for every mood.

Are you still searching round through Indian music?

I really got so enveloped on the technical side of that. The fact that they measured their quarter and eight tones with so many intervals, I think about eleven, and I found the fact that they could measure and work with these amazing. At the time that I was really getting into that I was doing session work and the people there are very staid in their approach to theoretical music. And when I said to them that you just can't write this stuff in your system they said "Well, it doesn't matter anyway".

Where do you go from here with the guitar?

I've got this whole guitar orchestration instrumental which brings in many different sections of guitar and that was going on the last L.P. but as we didn't have enough time to record it I decided to save it. I really think that a good guitar orchestration has yet to come. The way I've discussed it with Robert it will have just four short sections of vocals on it, he's really very keen on it.

In the booklet that was on sale at the Earls Court gigs last year there was a description of you sitting there with your guitar in your hands just waiting for something to come through. How true a picture was that?

Very true really. One minute your sitting there with the guitar, then you're playing and you realise that something has come through. It's like guitar solos—I'll get warmed up and knock-off three and one of them, with any luck, will be all right, but I didn't *plan* it that way, it just came through. On stage, for example, I'm really trying to open-up, open myself and clear my



mind out. It sounds awfully pretentious but I'm sorry that's how it is. Half the time I don't know what I'm playing and I know that could be made into a huge kind of a joke—don't even print it if it doesn't read right, but that's how it is. I'll go into the studio one night and come out in the morning and the whole thing's done but when I went in I went in with nothing.

There are limits to just how good a scribe you are though, otherwise we'd have people who are as great as the great lyrical composers—I mean, who's going to come through with the strength of a Wagner? That's where you have to own up and admit that it is just a music of the streets and it *only* goes so far. O.K., it's important sociologically, but culturally, watch out! No matter how much people like to waffle about it I really think that it's just a folk music reflecting the sociological condition of today.

If you're saying that we lack really great composers of the stature of people like Wagner, isn't that as true of all art it is of music? I mean, it's missing from graphic art too isn't it?

Yes, you're right. When I was at art college the whole thing was gimmickry and I said it's got to go back to realism. I mean I was interested in the Pre-Raphaelites and they laughed. There is eventually going to be some sort of renaissance and it will be a sort of heavy intellectual romantic thing which will really stir people with its intensity.

Will it come from established musicians like yourself?

Judging by what I see coming from the younger musicians now there doesn't seem to be that much going on but there could be something lingering on there that could be a fight against all that nonsense. I'm just a musician of the day though I'm not saying that I could do it but I know it's going to happen.

It's an obvious question, but do you practise much these days?

No, not like I ought to. Not unless there's something that I've got in my head that is difficult to play. Obviously, I work out harmonic things but not solos. Now when I went to India I met this guy and he made me feel quite ashamed. He'd never met a Western guitarist but he'd got it all sussed-out. He had his guitar properly strung and he'd got his approach right. This chap had only learned by people sending him out the occasional Guitar Player mag, and probably yours too. He'd been a sitarist for seven years and he asked me that very question so I said, oh, about an hour a day and he said "Well, I always get to play for



at least eight hours a day". Here was a chap who was really struggling and quite probably would never get to be heard but he was putting so much work into it. It did make me think was I putting enough effort into what I was doing?

Time was against us running through more questions although Jimmy seemed willing enough to go on talking all day. It's only when I think back to the conversation that I realise just how much more I could have asked and just how deeply immersed in his role as some sort of musical scribe Jimmy is. The wider ramifications of being a rock and roll superstar are there in his mind in terms of the power he can tap when he's on stage. But it's a power taken from the audiences and used to bring something back that can be heard in his writing and playing. Just the ancient role of the artist and scribe . . . perhaps re-vitalised in an age when such things are not widely recognised but are still there nevertheless.

BEAT prints Zep's complete tour equipment minus, of course, that mighty P.A.!

Trade description of goods	No.	Trade description of goods	No.
Paiste cymbals 214631, 304416, 304418, 306854, 308400, 308401, 303936, 306832, 306840, 216951, 304419		11 Gibson Les Paul Guitars 91703	3
Paiste gong and holder Ludwig		Gibson SG Double Neck Guitar 911117	1
26in. Bass drum 1017923, 1017960		Dan Electra Guitar	1
Ludwig 18in. Floor Tom tom 997539		1 Fender Fretless Bass	1
Ludwig 16in. Floor Tom tom 1017877		2 Guitar 338826	
Ludwig 14in. Ride Tom tom 1017922		1 Fender Precision Bass Guitar 373477	1
Ludwig 14in. Snare drums 722787, 664767		1 Fender Jazz Bass Guitar 74242	1
Drum Accessories Cases		Fender Mandolin 02216	1
Case of spare drum heads		1 Harmony Mandolin 3611H35	1
Ludwig Tympani drums 824-4, 825-4?		Stand up Bass Guitars	2
Marshall Amps SLA30026, SLA10924, SLB10053, SL12192		2 1 Arco, 1 Framus	
Marshall Speaker Cabs., 35168, 35286, 12777, 26665		Fender Electric Piano 20602	1
Acoustic Amps L1009, L2310, L1409		4 Mellotron 216	1
Acoustic Speaker Cabs., M2852, M1032, M1035		1 Hohner Clavinette 771117	1
Fender Dual Showman Amps 39993, 51418, 45480		3 Dunne Bass Pedals & controls	3
Fender Dual Showman Cabs., 2602, 1213		Fender Bass Pedals	
Eventide Clockwork DDL, 73041	1	4 Strobe Tuners 50228, 52429	2
Eventide Clockwork Phaser 770142	1	Orange Speaker Cabinets 1370, 1382	2
		Echoplex 14276, 11082	2
		3 Mellotron tapes case	1
		Orange Amps. OR 281, OR 283	2
		3 Vega 5 string banjo	1
		Fender Stratocaster guitar 45494	1
		3 Mike Matthews Freedom Amp	1
		Yamaha Acoustic guitar	1
		2 40607660-0540968	
		Martin Acoustic guitar	1

YOUR LETTERS AND QUERIES

V-Sign

About three months ago I bought a six-year-old Gibson Flying V. The previous owner had removed the pick up covers. I am very pleased with the sound I get from the guitar—it sustains perfectly. But will long term damage result from taking the covers off? How would you recommend I clean the pick ups as dust and grime get down the sides. Also could you tell me when Gibson started making the Flying V and why they stopped production. Thanks for this great Mag.

Philip Cox,
Peterborough, PE1 4LH.



Firstly, we're afraid that your Flying V can't possibly be six years old! These machines were first made in around '57 or '58 and stopped just a few years later through lack of sales. Recently (about 18 months ago) Gibson started making more of these superb axes, so yours is either a very old one or a very new one—not that it really matters as long as you're happy with it!

Now, the removal of pick up covers is a bit of a thorny problem with Gibsons. Quite a lot of Gibson owners do it, claiming that they get a better sound but Gibson are very apprehensive about this for just the reason you mention. Official explanation is that removal of the covers can lead to de-magnetisation of the pick ups and the possibility of eventual shorting across the coil windings from dirt, dried sweat etc. The answer in your case would be to shoot along to your nearest Gibson Star Dealer who can remove the pick ups himself and order a set of new covers from Selmer the distributors of Gibson over here. Don't try to clean them yourself as you could get problems through coil damage. Our own feeling is that you are most unlikely to notice any tonal difference between your axe with or without covers.

Overdrive

Dear Bl,

I have a Fender Stratocaster which I play through a Novanex U80 combo. Although I find tonal qualities are very good for solo work I find it impossible to obtain a nice raunchy overriding sound even when playing at peak volume. I realise that the sort of sound I am after is not really characteristic of solid state amplifiers but at the moment I do not wish to alter my set-up.

Can you suggest any modifications or additions I can make without spending an enormous amount of money or resorting to 'fuzzy' distortion boosters. Your advice would be gratefully accepted.

Yours faithfully,
Dave R. Cogan,
Roath,
Cardiff,
Glam.

Your problem is one which faces many owners of transistor amps and one which can be overcome with a little perseverance. As you imply, fuzz

units aren't really satisfactory for giving a fine raunchy sound, but have you considered buying a small pre-amp to act as an overdriver? There are several on the market which are most definitely not fuzz boxes but push the amp into a mild distortion by boosting the input signal.

Your best bet is to visit a good music shop and take your amp along. Try as many units as you can until you find one that works to your satisfaction. One that we'd recommend is the E-Time 'Practise Amp which doubles as a headphone practise amp. This unit costs £15.82 from E-Time, of 16 Foyle St., Sunderland. Another unit that's supposed to be good is the Electro - Harmonix Big Muff, available from Top Gear in Denmark St., London.

Fuzz

Dear Sirs,

You may think my problem is very small but it is very annoying. The fact is that I cannot find a decent fuzz box anywhere. Could you suggest some good fuzz boxes I could try? I have a Fender Strat, Carlsboro Stingray amp and 4x12 cab. I like the sound of Ritchie Blackmore — what type does he use? By the way, thanks for the best musician's mag out.

Yours faithfully,
T. Higgs,
Sutton Coldfield,
West Mids.

As Ritchie told us in our September '75 issue, he uses no fuzz boxes at all. His sound comes from a boosted Marshall amp which produces its distortion by overloading the speakers. A nice sound, but ultimately expensive!

Our favourite fuzz box at present is the MXR Distortion + which is available from almost any decent music shop. Others that seem quite good are the original Vox Tone

Bender and some of the Electro Harmonix fuzz units. In the lower price range, Coloursound units are fair value for money but we'd really recommend that you get the best you can afford.

Studio

Dear Bl,

I've been buying your magazine since 1969 and wonder whether you have any back numbers? I ask because I missed quite a lot during my army training.

Next I have a problem. I would like to purchase a Brenell 8 ch. studio recorder, I haven't the money as yet, but would like any info on this machine, also if possible, the price.

My friend and I are going into this seriously as South Africa's studios are up the creek! We are starting with a Teac 3340-S and we want to know what good 20 ch. mixer will be suitable with the Teac. One with good facilities and a good E.Q. section. Also we're interested in a good power amp compatible with the Teac. As I explained earlier, we don't want to order the goods, but we want the info, etc.

At the same time I wonder if you could help me on this one. I'm a left hand guitar player and I'd like to know that if I were to put Gibson humbuckers on my Ibanez copy what would it sound like? I have asked around for the price of them and they quote £35 for two. Is this reasonable?

Keep up the good work you people put into this magazine.

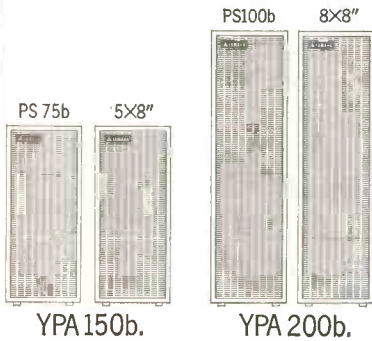
Yours faithfully,
C. R. Fish,
Southfield,
Cape Town,
South Africa.

We asked R.E.W. who are at 146 Charing Cross Rd., London WC2, who retail just about everything a studio could need (well worth your while getting in touch with them) and they

To get the sound you want listen to Yamaha.

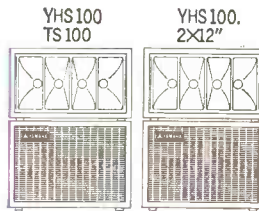
From small cabaret systems to multi-kilowatt stage rigs Yamaha lets the people hear what's in your mind, and lets you know what's going on too. The wide variety of compatible mixers,

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

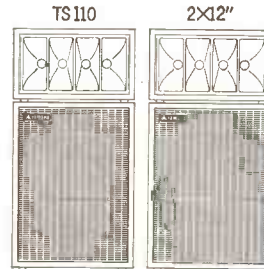


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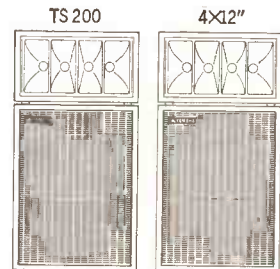
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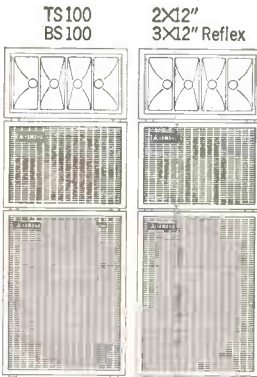
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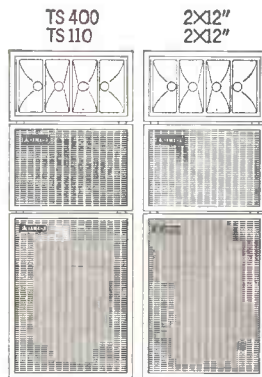
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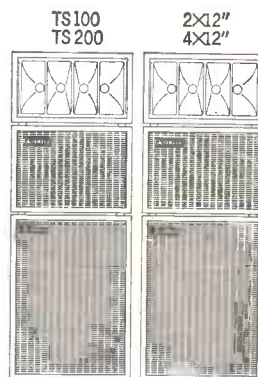
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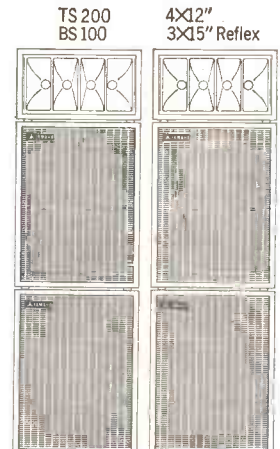
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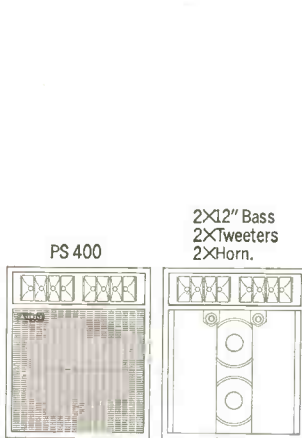
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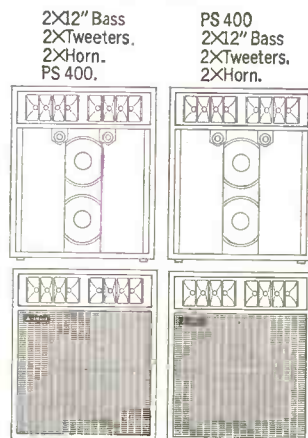
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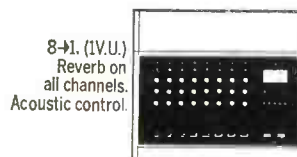
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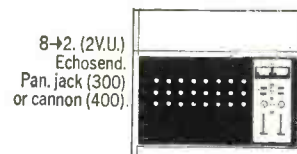
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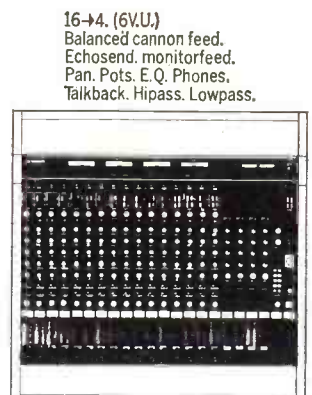
YPA 1600.



PM 200B.



PM 300. PM 400.



PM 1000.

Ask your dealer for details or mail us (S.A.E.),
Kemble-Yamaha, Mount Avenue, Bletchley, Milton Keynes, Bucks.

YOUR LETTERS AND QUERIES

recommend a Soundcraft desk which we'd agree with. Soundcraft are at 5-8 Gt. Sutton St., London EC1. They'll be happy to send you details if you drop them a line.

As a power amp we'd also go along with R.E.W. who suggest a Quad 405 or (and it's better if you can afford it) an Amcron D 150A.

Brenell Engineering Co. Ltd. are at 231-235 Liverpool Rd., London N1 1LY. Their new 8 channel tape machine costs £3,500 but is perhaps the most comprehensive 8 channel around — a fabulous machine by the sound of it. If you drop them a line, they'll be glad to send you details.

As far as the guitar query goes it's very hard to say what effect Gibson pickups on an Ibanez would produce because the sound of a guitar owes a lot to quite silly things like the tone controls you use, the gauge of wire you use to connect them, etc., etc. On pickups there are two quite distinct schools of thought. One is that because a guitar's sound is produced purely electro-magnetically the actual choice of wood etc. doesn't matter. If that's true then the use of Gibson pickups with Gibson controls and wire should give you a Gibson sound. However, many experts claim that the secret is just as much in the wood and the bridge construction etc. Certainly, we feel that Gibson pickups are more powerful and that you'd get a better sound from them, certainly than you would from an early Ibanez — although the recent ones we've tried seem to be getting very close indeed.

Drop us a line saying which issues you are looking for and we'll do our best to help.

Octaves

Dear Beat,

I am after an effect for my guitar that I believe I can achieve with a frequency doubler. However, I have had great difficulty in obtaining such a unit.

Could you please help in any way with obtaining one of these gadgets or, preferably, find the electronic circuit diagram for this gadget as I have had some experience with electronics and could build one if I had circuit details.

My last hope would be to contact Brian May of Queen as I believe he has built such a unit which he uses on Bohemian Rhapsody. Maybe if you could contact him you could send me his address.

I thank you in anticipation for any help you can give.

Yours sincerely,
Alan D. Jones,
Copnor,
Portsmouth,
Hants.



Queen are currently on tour in the States so we were unable to contact either Brian or Queen's tour manager. Perhaps when he gets back we'll be able to ask him that one.

Perhaps the best octave unit available at the moment is the Gibson Maestro although these are quite expensive. Chris Squire uses one of these to great effect as did Steve Howe. But, to our minds, there really aren't that many good octave

units on the market. The best suggestion we can make is for you to keep on hunting, maybe trying out the Maestro on the way.

As far as building one goes, we have no circuit diagrams for this type of equipment. Sorry we can't be of more help.



Bottleneck

Dear BI,

I play a L.H. Telecaster and I would like to change my style of playing to include bottleneck effects. I have tried this with ordinary tuning but can't achieve the sounds I would like. I have been fortunate enough to get an old Strat and I would like to tune the open strings differently, can you suggest a method of tuning which would be particularly suitable for this style of playing?

Yours faithfully,
Ian McIvor,
Forres,
Moray,
Scotland.

The standard open tunings are found when the guitar played without fingering with the left hand produces the chords E, E Minor, D, D Minor, A or C. Probably the easiest for a start is an E Major or Minor which enables a bottleneck to be used very effectively. As you progress you can experiment further — don't be frightened to tune the guitar to anything you feel like trying, just don't be limited in your approach. For a

bottleneck you could try a steel tube like the Groove-Tube or perhaps a glass one. Personally, we're rather inclined to go for glass as it gives a cleaner, less rattley sound than metal. Still, it's a matter of taste and the answer is to experiment until you find what you want.

Bass Effects

Dear Beat,

I am a bass player. I would like to use a pedal, but have no idea of what sort to use. Can you give me any information?

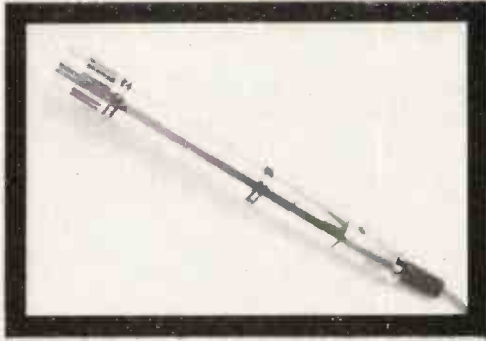
Yours faithfully,
Graham Watkins,
Birmingham.

That all depends on what sort of effect you're particularly after. Although bassists have 'traditionally' shied away from using effects over the years, times seem to be changing, and many top players are currently hauling rather formidable arsenals of effects into the studio and onto the concert stage. While it's true that many of the effects units and pedals you'll find on the market won't really be compatible with the electric bass (after all, they've been designed with the standard guitar in mind), volume pedals, wah-wah pedals, and effects units like MXR's Phase 90 and Phase 100 seem to work quite well if used with care.



All we can suggest is that you stop into any well-stocked instrument dealer and try out everything he has on display. Listen with a critical ear though, since many of these devices have an annoying tendency to pass from novelty into gimmickry once the initial 'wow, what a weird sound' shine wears off.

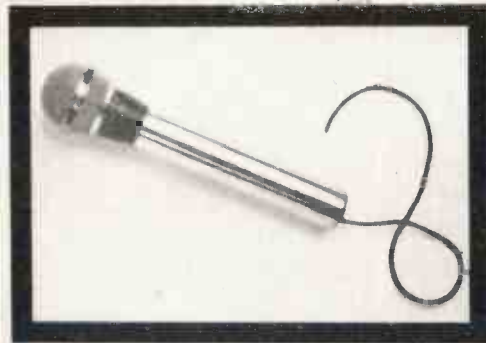
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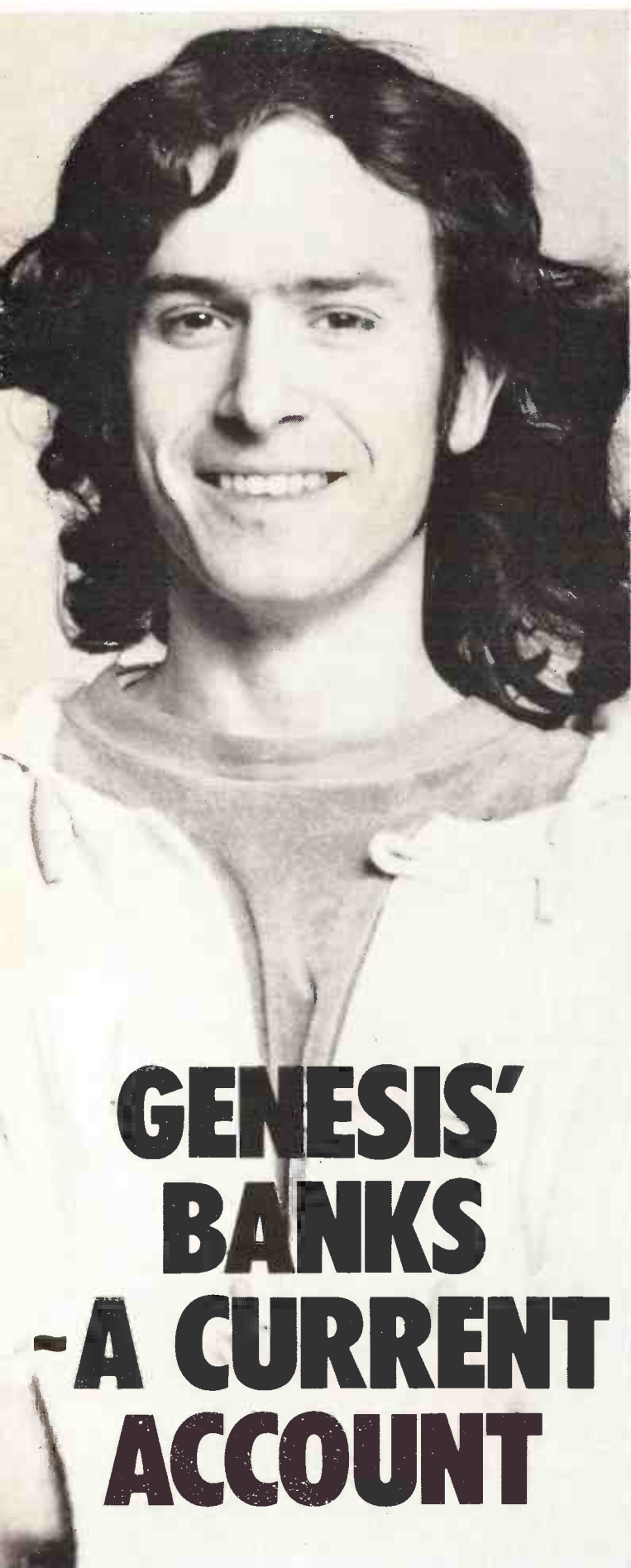
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GENESIS' BANKS - A CURRENT ACCOUNT

Any album release brings a flurry of renewed interest in the band or artist involved, none more so than with a band who have recently undergone personnel or other changes. So when the main focal point of Genesis, Peter Gabriel, left the band in the summer everybody's expectations of the effect this would have on the rest of the band were aroused and came to a climax on the release of the new album. *A Trick Of The Tail*. Nobody need have worried though, because the new release is one of the finest of Genesis' albums to date. The absence of Gabriel has made no noticeable difference to the overall sound of the band mainly because the bulk of the material has always been written by the other members.

Tony Banks, the keyboard man, has always provided a good deal of the material (he wrote most of the songs on the new album) and we spoke to him about it and how he sees his role within the band. Tony had a hand in writing most of the tracks on the album, two of them being solely his work. Had the bulk of the writing been done by him because the others had been working on solo projects or was it just that he usually wrote that much?

Material

"Well, obviously Steve had used up a lot of his stuff on his own album, but in the past I'd say that the majority of the material has always been written by Mike, Pete and myself. The thing that used to annoy us was that people thought that Pete wrote all the songs, whereas really he just wrote about fifty per cent of the lyrics, except on *Lamb Lies Down* for which he wrote almost all of them."

Genesis' music being for the most part a combination of intricate twelve-string guitar work and grandiose keyboard pyrotechnics, would Tony say that it was true that Mike wrote most of the guitar passages and that he (Tony) was responsible for the keyboard work?

"No, it's never as simple as that. Certain passages on twelve string were in fact written by me. The very beginning of *Supper's Ready* is a good example of that. I think it would be fair to say that any Genesis song could have been written by any one of us or any combination of us."

Listening to Tony's playing it

seems obvious that he has had classical training of some sort. Was this in fact the case?

"I had lessons between the ages of 8 and 16, and I suppose that training was useful in some ways. For example, I think technically it has helped me a great deal in that I have quite a good knowledge of chords and scales and if we're ever trying to find a bridge between two passages which are in different keys, I can usually come up with a chord or sequence of chords that glides one into the other without too much difficulty."

Teachers

Actually I had varying reports with my teachers — I had a period when I didn't progress at all and at that time I started playing pop music. I found I was much better at playing things by ear, in fact I never found it all that easy to read music."

Piano, then, was Tony's first instrument, but it was not long before he had begun to think about getting other keyboards, and when Genesis went pro in 1969 he decided to buy an organ.

"I didn't really know the first thing about it. We'd managed to scrape together £700 to buy equipment and it was decided that half of that should go towards buying an organ. I went into a shop with the cash and came out with a Hammond L122, so considering the fact that I didn't even know really what an organ should sound like, I think I came off quite well! I didn't really have anything particularly done to it, although I did get a home-made Leslie together."

Whenever I get a new instrument I try to find out what its limitations are. I did put the organ through a fuzz box at times — in fact before we got a Mellotron, I used to do that to try and achieve a shimmering Mellotron effect. At the moment my equipment varies between stage and studio use, though basically it consists of a Hammond 'T' Organ, an RMI electric piano, a Mellotron and an ARP Pro-Soloist synthesizer

Instrument

Of all those I think my favourite instrument is the RMI, because it is really adaptable. You can get such a variety of sounds on it. For example, it can sound like an organ at times, in fact I find I'm using the Hammond less and less."

What about the mellotron?

What does Tony think of this controversial instrument? "Well, I find them a fight I must admit. They need to be looked after so much that it becomes a bit of a drag, in fact the first one that we had, one that we acquired from King Crimson, had to be rebuilt after every gig.

"There are certain things I really don't like about the Mellotron — the cello tape is very uneven in terms of tone quality, some notes are raspy and some are mellow so the possibility of playing runs is out. Another thing that drives me mad is the tuning problem. Sometimes if you play two-handed chords you can have real trouble. At times the different tones can be really out of tune with one another. The brass and voices for example can be as much as half a semi-tone out. I do like to use the choral effect, I think that's one of the most effective things on the mellotron."

Synthesizers

What about synthesizers? Why did Tony particularly prefer ARPs?

"I don't really know. I just saw the ARP, found out that it wasn't too expensive and bought it. I think it works very satisfactorily. I've never bothered with anything else — I've never used Moogs for example. For studio work I've just bought an Arp 2600, but I don't think I'll use that on stage. I got the synthesizer just before we did *Selling England By The Pound* — it has a lot of variations in tone considering how small it is. It also has a touch sensitivity, which makes it very versatile.

"I really hate all the hardware one has to have to get a decent range of sounds with keyboards. I feel that one decent polyphonic synthesizer would do it all but of course such a thing would be very expensive if in fact it exists at all. Actually I think that my main instrument in the studio is Grand Piano and I may be using it on stage when we go on tour again. When we go into rehearsals I shall see how practical it is.

"As far as amplification goes, I go straight into the P.A. For monitoring I have a Chilton Mixer which has had a few things done to it so that it's right for me, and I use Quad amps; they're great for stage work because they have a lot of top. They really cut through the band sound. Although we're not really a very loud band I have always found it



Genesis — l to r: Mike Rutherford, Phil Collins, Tony Banks, Steve Hackett.

'Any Genesis song could have been written by any one of us or any combination of us'

quite difficult to hear the others on stage and I find that my monitoring set-up works very well."

The question of influences is always a difficult one. Most musicians find it almost impossible to pin down those musicians or bands that have had some impact on their own particular style. Tony says that he is not particularly influenced by any keyboard players these days, but that those players who have made their mark on him have been quite varied in style.

Award

"The first person who made me aware of the organ in a rock context was Alan Price with The Animals on *House Of The Rising Sun*. That was one of my favourite records for a

long time. Another musician who I admired was Matthew Fisher, who used to be organist with Procul Harum. He was the first person I came across who used classical influences strongly in his playing. Then I went to see the Nice a number of times. I thought they were really exciting, they showed me how exhilarating live music could be.

Among the classical composers I like Rachmaninov and Ravel, the former because he managed to create such fire and excitement in his compositions I think I've found his chord sequences quite influential. Ravel is more lyrical, more impressionistic."

Tony also plays twelve-string guitar on stage. How much is this a minor second string to his bow? "Very much so. I've never really bothered

much with the guitar. What I do like about it is its portability. You can take it around with you anywhere you like — not like a keyboard instrument which has to stay in the one place all the time. I must say that I sometimes find it easier to write on the guitar, I think it comes slightly more naturally to write on an instrument that you're not very proficient on, because you tend to do things that guitarists would not dream of doing. You break all the rules."

Tony went on to say how difficult they'd found it getting a new singer to replace Gabriel. The accusation that Phil Collins has imitated Gabriel doesn't stand up, because their voices have always been similar. What is strange is the number of people who came to audition for the lead vocalist role in the band, who sounded exactly like Peter Gabriel.

Music

"I think it must simply be that the music determines the way people sing to it. So now we've put off getting another vocalist — but there's no way that Phil can sing and play drums so we'll have to get someone along to help out in the percussion department. There again, that's something we'll have to sort out in rehearsal."

PLAYER OF THE MONTH

OLLIE HALSALL

By Peter Dowling

OLLIE Halsall should have been a guitar hero ages ago. Although this type seems to be somewhat out of fashion these days (Bill Nelson and Robin Trower being perhaps the only ones to have emerged in the last couple of years to have generated anything remotely like the excitement that Page or Clapton generated in their heyday) it seems as if in Ollie's case his talent has not been enough to ensure his being mobbed by hard-core guitar freaks. He would much rather keep out of the lime-light, implying throughout the interview that his is a minor talent compared to that of the modern jazz maestros who are his own heroes.

Talent

Ollie has played with the cream of the British rock talent of the last few years, Jon Hiseman and Kevin Ayers are just a couple of names that have benefitted from his services and, of course, he first came to the public eye in a band called Patto, one of the finest British bands of the early seventies and one who were never as popular as they deserved to be. It's really about time that Ollie's guitar work got the credit that it deserves and perhaps now with the new band Boxer, who pack as hard a punch as their name would suggest, he may be exposed to the public properly for the first time.

Halsall incorporates many

facets of other people's playing in his guitar work, while managing to sound like nobody but himself. He can play as fast or fluidly as McLaughlin, as emotionally as Kossoff and with as much emphasis on electronics as Blackmore. Not only this but the man is a fine keyboard player and he spent a good deal of the interview talking about one of his favourite instruments—the vibes. When he started talking about how he wanted to get back into playing drums also . . . well the mind boggles at what his musical limitations are! He has been a much respected and sought-after session man over the years too, not only for his guitar work, but for his keyboard playing—a recent example being his vibes contribution on one of Robert Palmer's albums.

Strangely enough, Ollie didn't play guitar seriously until relatively late in his career, although as a child he had messed about with a guitar at home. His first instrument as a youngster was drums.

Artists

"I was constantly exposed to music as a child, I had two elder sisters who liked Johnny Ray and Gene Vincent and I think that they were the first artists who really got to me. One of my sisters owned a guitar and I messed about with it for a bit, but the instrument I first seriously took up was drums. I played in a band for about five years,

we were called Rhythm and Blues Incorporated and from there I went on to vibes. I played vibes in a band called Take Five. At this point we were doing a lot of our own numbers and I was arranging a lot of other things as well. We used to do a Modern Jazz Quartet number which was a vibes showcase. Funnily enough we were just thinking of getting vibes back in the act the other day — I used to play them when I was in Patto, but I got a bit mad one night and smashed them up!"

Theories

Ollie has a lot of theories about vibes-playing, and this instrument has never been really popular in rock, we talked for some time about what it was about vibes that Ollie liked.

"Well, the vibes sound good mixed with another instrument. They blend really well. Vibes and electric piano is a really nice mixture. Also if you play vibes and another instrument in unison, like bass for example, that's a really nice effect too. And of course they are a really interesting instrument for soloing on. I like Milt Jackson and Bobby Hutchinson, two jazz vibes players, most of all I suppose. They show off the different attitudes to vibes playing that people have. You can either treat them like a percussion instrument or like a keyboard. — Hutchinson really bashes them, he plays really percus-



Ollie Halsall — not only a guitarist

sively, whereas Jackson is a much more broad player, he plays in a very pure way — he treats the instrument much more as a keyboard.

"Personally I like to treat the vibes as a percussion instrument — it's more like playing a drum kit than a piano for example. I'm also playing a lot of clavinet on stage now, and there again that has a very harsh percussive sound. I really like playing that, I'm aiming for a very American sound on it, it's real funky. I use an Echoplex on it at times — you can put the Echoplex in about an inch and you



but a keyboard player as well.



Boxer—I to r: Keith Ellis, Mike Patto, Ollie and Tony Newman.

get a very slight echo, and that's the only effect I use at all."

Doesn't Ollie use any pedals or effects on his guitar?

"No, I don't like to. I play very organically — I like to think that there's nothing between the guitar and the amp to distort its natural sound. I tried a wah-wah pedal some time ago, but hated it. I don't really like instruments that are too electrical — I used a synthesizer when I was in Tempest and didn't like that at all. One thing I do use a lot is the tremolo arm, but that's a mechanical thing after all. You can get some great effects using the tremolo arm; if you put the arm down and bash out a chord, you can make the guitar sound out of tune and really horrible and then you can change the whole sound by raising the arm up until the whole thing sounds in tune again.

That's what I like about the guitar, it can sound like so many different things — it can resemble almost anything from explosions, drum sounds or more lyrical things. I use two guitars on stage at the moment. One is an old Gibson S.G. Custom which I've used for about 10 years now — I really love that guitar, but it's in a bit of a dodgy state at the moment.

Hopeless

I'm hopeless with guitars—I fiddle with them with the result that they end up being in a worse condition than they were in the first place. That's what's happened with the Gibson. The more I tamper with it the worse it becomes so I leave it to other people now. I've given it to Andy who's working with Queen now to have a look at it, maybe he'll be able to help me out.

My other guitar is a Fender Strat, which I've just started using, and I think that that guitar is more suited to my style at the moment, although I intend to go on using both of them on stage. They and by two hundred watts of Marshall are all I need!"

Being a left-hander, had Ollie experienced any difficulty in getting guitars to suit him? "None at all. My first electric was a Telecaster which the roadies in the band I was with at the time remodelled for me. When I bought my guitars I noticed that whereas Gibson left-

handed guitars were about 50 per cent more pricey than the orthodox models, with Fenders left-handed models were the same price."

Would Ollie ever consider using any other guitars than Fender or Gibson? "No, it's always been those two for me, although of course in terms of acoustic work I use a Martin, I play an awful lot of acoustic at home. In fact I use an old acoustic guitar of mine for composing on. It's a scaled down classical guitar — it has a regular sized neck and a small body, in fact it's a little bit like a six string ukelele. Usually when Mike Patto and I write together, I'll come up with a chord sequence first and he writes the words afterwards. I get ideas for music when I'm walking about or on trains or buses and then transpose those ideas onto the guitar."

Jazz

Ollie has wide and varied tastes in music. Broadly speaking he prefers jazz to rock music, but this doesn't prevent him liking such bands as the Four Seasons and The Beatles — in fact Ollie has always been a keen Beatles fan. Tempest, another of the bands that Ollie was in, used to do *Paperback Writer* and *Boxer* do a version of *Hey Bulldog* on stage at the moment. What about guitarists? Who would Ollie say had influenced him?

"Charlie Byrd, Arthur 'Guitar Boogie' Smith, Buddy Holly and Scotty Moore, Elvis' old guitarist. Those are the people who went right into me. People like Hendrix and Clapton I was obviously aware of but I wouldn't say they really influenced me to any extent at all."

Halsall's slight jazz influence and his turn of speed has caused him at times to be likened to John McLaughlin. He laughs at the idea. "I'm not like him at all. I make mistakes! He's a lot more pure than I am — I think I'm slightly more raunchy."

Another of Ollie's influences is the composer Stockhausen and he had one or two very strange tales to tell about this man's influence on people. "I used to live upstairs from the bloke who turned Hendrix on to Stockhausen. Apparently he played one of Stockhausen's pieces to Hendrix one day and the great man was so transported that he spent the duration of the piece writhing around on the floor tearing his clothes off! He's not had quite that effect on me yet though."

ALAN WHITE

The drums behind YES

by Dan Hedges

WHEN Alan White suddenly found himself conscripted into the ranks of Yes a few years ago, inheriting the drum stool from Bill Bruford, it must've been more or less on a par with taking on the seven labours of Hercules. With Yes, of course, quality, inventiveness, and an often mind-boggling penchant for complexity (when compared with the time-worn formulas of "mainstream" rock) have long been the keynotes. For a musician to be unexpectedly yanked clear out of the blue and deposited in such a highly sophisticated situation, the task of simply fitting in—picking up where his predecessor left off, yet contributing a totally new flavour—is something that only someone who's ranked among the very best in his field could take into his stride.

As the passage of time has borne out however, Yes' initial

faith in Alan was well founded, and having come through those initial growing pains with flying colours, he's since settled down to the serious task of placing his indelible stamp on the band's music—making his presence felt as much more than "just the drummer", but keeping it all within the bounds of good musical sense and excellent taste.

As he sat squinting into the afternoon sun that streamed into manager Brian Lane's office shortly before the release of the first White solo album, *Ramshackled*, Alan unfolded the history and . . . well, "philosophy" behind his craft—pleased to talk about a subject that he's rarely asked to comment on.

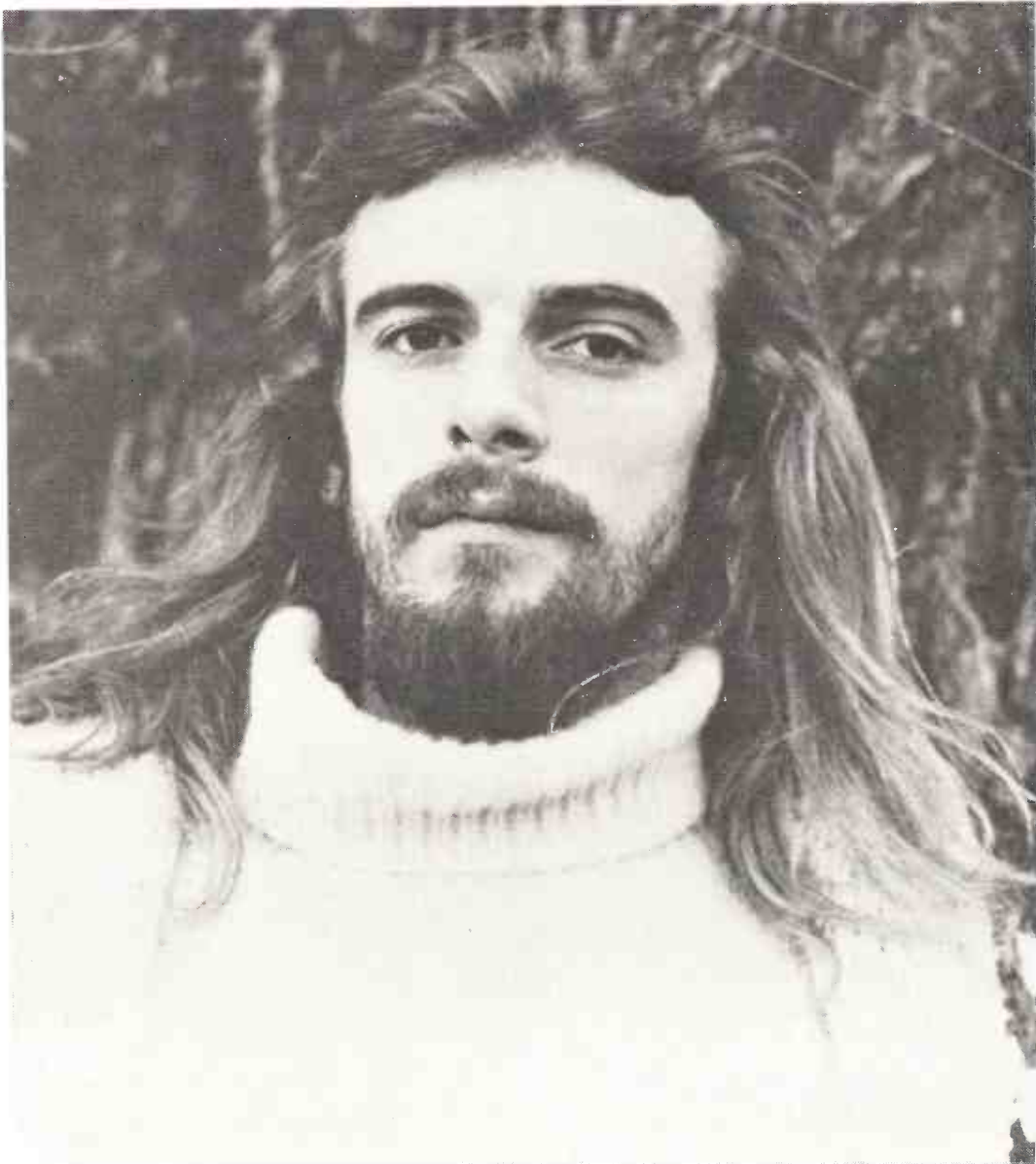
In a purely chronological sense, it's surprising to find that the piano (and not the drums) was, at the age of six, his first proper introduction to music. "I had a lot of theory training," he recalls, "and knew all the notes—which was kind of inborn, I guess, since I come from a very musical family."

Even still, it hardly seemed to be the beginnings of a professional drummer, though by the age of twelve, some of the more blatant qualities of Alan's burgeoning piano work prompted his parents to help him make the switch to drums. "The reason they bought me a kit of drums was because I used to play the piano very percussively—I was really banging away at it! My uncle was a drummer, and he coached me a lot during the early years. He got killed unfortunately, which made me even more determined to bring about what he first taught me."

Inspiration

Between the ages of thirteen and sixteen, Alan played with various local groups up in the Northeast. Although drummers tend to avoid reeling off the lengthy lists of musical influences that guitarists generally do, he credits Buddy Rich and Gene Krupa with providing a certain level of inspiration back then—though he was well aware of the danger in getting too wrapped up in another drummer's style. "It's good to listen to all that technique that they've got, but I feel that if you let yourself be too influenced by one or two people, you start developing their own characteristics in your own playing.

"I've always been one for developing an original style, so I tend to stay away from saying, 'He influenced me, and he influenced me'. I like to feel as if



I'm doing it myself—that this is the way I play."

In time, Alan left for Germany to back Billy Fury, and on his return to London, formed what was to prove to be a reasonably popular band on the club circuit, Happy Magazine. As fate would have it, the band was managed by Alan Price, who eventually took Mr. White into his own outfit for a little over a year. A succession of bands followed that, including several on-and-off collaborations with Graham Bell, until Alan was absorbed into the Lennon/Plastic Ono Band, etc., etc., etc. circle of activities, and became a familiar face in and around the Apple camp. While he enjoyed the experience, he admits that the life of the typical session musician (which he also sampled around this time) doesn't really appeal to him in the least. "It's not the kind of conditions I like to work in. It's boring. Everybody's reading the paper between takes, and it's very stupid—you're supposed to be *doing* something."

Freelance

Alan was leading the life of what you might call a "freelance" musician, touring Europe with Joe Cocker, when Yes (on the eve of an American tour) asked him to join. Needless to say, he agreed—copied with a nearly impossible situation and turning it into something of a personal triumph. "I had three days to hear everything, and that's what did it—rehearsals, playing records, and just constantly pounding it in. I got it together somehow, and three days later I was playing on stage in Dallas, Texas. Funnily enough, I played all my parts right on that first gig, but made all the mistakes on the second, third, and fourth nights!"

Alan reckons that it took him a full year to evolve into a comfortably working member of the band (one of the reasons why he's a bit wary about the live album, *Yessongs*, recorded three months after his arrival). At the same time though, he feels that his basic approach to drumming (especially in conjunction with a bassist) was and is quite different from Mr. Bruford's. "Bill's very much a top kit player—he leads with it, though he doesn't do it so much now. But I think Chris' relationship with Bill was a bit too 'drummer and bass player getting it together', so it became a little too disjointed for the rest of the band because they used to tie themselves in knots



White with Yes' tonsils Jon Anderson.

trying to do such complex things. But I liked that in Chris. Because he's so adventurous in his playing, it made me adventurous—which is where I was trying to go."

The quality of Alan's drum sound, both live and on record, has always been particularly striking, and it's something he attributes to a fine balance between engineering/miking techniques (generally using eight AKG and Neumann mikes) and using the right equipment.

"Basically, it's down to one particular kit that I've always used for everything. It's an old Ludwig kit, the second kit I ever owned, and I'm very attached to it, even though I've got another three kits of different kinds. It has a twenty-two inch bass drum, 13x9 and 14x9 tom toms, 16x16 and 18x16 tom toms, Zildjian cymbals and a couple of Chinese Paiste cymbals—which are good for very sharp crashes, but I prefer the Zildjians for everything else because they're a lot stronger."

He likes to tune his drums

perfectly flat, which he admits makes them harder to play, but gives them a nicer, less "toppy" tone. "I like the sound to be right underneath, holding things up with lots of depth. I change the snare drum every night, because you get a really crisp sound from a new skin, but I like to beat my tom toms to hell before I use them on stage."

Alan's also quite sold on his distinctive American-built North drums.

"Each drum is shaped into a kind of funnel, like a trumpet, and it's like somebody hitting you in the chest. You never need worry about anyone in the band not hearing you because it's such a loud, direct force, and it projects the sound outwards. I'm using them on the next Yes album, but I'm not sure what the sizes are. I think I have an eight, ten, twelve, and a fourteen inch, and I just stick an extra eighteen on the end to finish it off along with a twenty-two inch bass drum. I use Zildjian cymbals with that too, but I've been toying with the

idea of tying the cymbal side of things to electronics. Instead of cymbals, you use electronic contacts so you can play it just like a cymbal, but it's triggering off white and pink noise sounds from a synthesiser."

Alan's keen interest in the possibilities of "electronic drumming" has led to a new device, now in the works, which may well revolutionise the art of drumming.

"I wouldn't like to call it a synthesiser, but it's computerised—it memorises chords and sequences. It'll actually analyse how I feel when I sit down at the drums by the way I play something. It'll have a whole list of pre-set effects so I won't have to rely on the people at the board for the effects I want on stage. I'm having a perspex dome built, and on top of that I'll have different sizes, colours and shapes of drum heads—just something small that I can look at and patch in a sequence. I'll actually be able to programme the thing to change chords with the band all the way through a number.

Of course, where Alan's interest in electronic sounds is most evident in the drum solo that sprang from side four of *Tales from Topographic Oceans*, though he says that he's no particular fan of what's become a rather abused aspect of nine out of ten rock concerts these days. "That's one of my pet hates really—long, boring drum solos. I used to do them a long time ago, and it'd be, 'O.K., it's your turn. Do your bit.' O.K. This is *me*. This is *it*. This is how *good* I am—but I don't like having to show off like that. I do a drum solo on *Topographic*, but it's worked out with the band. I like working with people, so we developed that solo, and it's developed into a really incredible thing now—a thing that happens *between people*."

"There's a limit to what you can do with drums, and I personally think that the basic trip for them is to play them in the role of a backing instrument—to work with other people in the band, and bring out the melodic aspects of the music."

That's about as close as you can get to a guiding philosophy, and in Alan White's case, it's readily apparent that he's fully committed to that outlook, endowing Yes with some of the finest drumming in rock, but never overdoing it or overstepping his limits—keeping a discriminating ear tuned to what's *right*—which is, after all, what being a professional musician is all about, isn't it?

ALL ABOUT P.A.

Part 1 of our new informative series:

MIXERS

By Nigel Topson

PA. is the killer today. It's the one big mystery left in group gear—the one area that baffles most musicians (and many roadies) yet it's the vital link on which your band's chances of success or failure are based. This month *BEAT* begins a series in which we'll be examining the whole subject of PA, taking as our basis as small set-up costing around £1,200 which you can add to as your band climbs its way to the top. A system which will be flexible enough to be added to and yet which you'll be satisfied with in its basic form. This month we start with mixers and, as we go along, we'll be attempting to explain enough of that electronics jargon to get what you need.

For the purposes of simplicity I'll start this series with the basic assumption that the prospective P.A. buyer is a band about to change from the pub/club circuit, to playing at larger venues such as universities and colleges. Although the instrumentalist's 100 Watt stacks will still be getting the message over, the drummer and vocalist will no doubt be complaining that the finer points of their performance are being lost.

Clarity

The old 4x12 columns and P.A. amp are really no longer adequate for a band in this position, and the process of duplicating existing set-ups with slave amps and columns gives neither improved clarity nor a very appreciable increase in the projection of sound — it only postpones the day of reckoning — and gives twice as much second-hand equipment to lose money on!

The answer to this problem is to go for a professional quality bin/horn set-up, with a remote mixing console, a system that can serve as a secure basis for future elaboration. "Professional" in this context means equipment selected for a band's specific requirements, built to endure a long life of continuous use, and capable of

reproducing with a clarity and separation comparable, to a reasonable degree, with that of recorded music.

The first point to remember is — don't rush, choose carefully. If you are working to a limited budget, it's no good being wise after the event. It's not easy to correct mistakes on this road, errors with P.A. equipment are costly, and can mean the difference between success and disillusionment. Also bear in mind that all good

quality P.A. components are 'compatible' — as long as you take the initial choice wisely, and make sure that all electrical connections are efficiently and securely made. It is really worth learning enough about the subject so that you are not baffled by technical terms, and can make your own decisions.

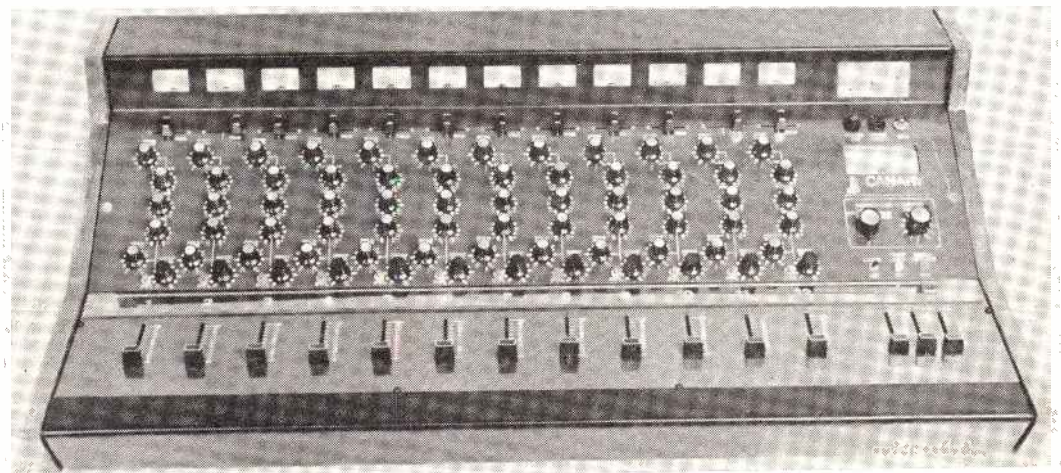
I would recommend anyone about to spend money on P.A. equipment to read a few relevant chapters from one of the "all in one" handbooks — such as Abraham B. Cohen's *Hi-Fi loudspeakers and enclosures* — which explains things like cross-overs, exponential horns, and amplifier characteristics in very simple, "layman's" terms. You don't need to know how the ear works, or how a speaker's voice coil reacts with a fixed magnetic field, but you really do need to know roughly which way the sound goes, and what "impedance" and "crossover" mean in practice.

The sort of equipment I shall be discussing, when assembled for a complete rig, falls into a minimum price bracket of around twelve hundred pounds. Many of the manufacturers mentioned market complete systems as well as the items discussed, and would be pleased to help you make your choice.

The first requirement of a professional P.A. system is to provide a separate mixing console so that the overall sound can be 'balanced' from a suitable vantage point in the auditorium. There is a popular misconception that the mere acquisition of a mixer "makes the sound better", but a mixing desk is no magic box of tricks, only a vastly improved version of the controls found on ordinary P.A. amps. What a good desk does offer is the facility to accurately balance each microphone channel's sensitivity (gain), the volume of sound on each channel (fader), correct

Facing page: Allen and Heath 16-channel Portable Mixer.

Below: Canary 12-channel Stereo Mixer.



the tone of sound ('E.Q.' or equalisation), and build up an overall stereo picture, using 'pan' controls. Good mixers should also have 'echo send/return' sockets, with controls on each channel, to vary the amount of signal mixed to an external echo unit.

Another set of controls labelled "Foldback" should also be present. These perform a function similar to the 'echo send', with the important exception that the signal is sent out only, to monitor cabinets on stage, and the feed is taken before the fader, so that the signal to the main P.A. remains unaltered in volume. Many consoles also have facilities for metering channel or output levels, and 'Pre-Fade listen' (headphone monitoring of sound before it reaches the fader).

Misleading

Technical specifications can be very misleading as so many different measurements are used: if you don't wish to learn their meanings, a straightforward comparison with the specification of a really good studio desk might give you some idea. Important terms to note are: 'Signal to noise ratio' — expressed as 20dB, for example, this would mean that 'noise' introduced by the electronics was 100 times lower than maximum output level.

This would not be acceptable as a S/N ratio of less than 50dB would be objectionable. 'Bandwidth' — expressed as '30hz to 16khz — 3dB', this means that the equipment operates between these frequencies (in this case the approximate limits of human hearing); at the ex-



treme limits the level will have fallen by half (—3dB).

'Distortion' is a difficult term, as there are so many types. 'T.H.D.' means Total Harmonic Distortion — a figure of 0.2% over the whole frequency range is fairly good — but figures labelled 'typically' usually mean at best! Tone controls operate over a fixed frequency band, labelled "Bass, Mid" etc. for convenience. The best sort are those which allow 'lift' or 'cut' — so that as well as bringing up the 'top' on, say, an acoustic guitar, you can cut some of its 'boomy'

resonance as well.

The 'on paper' specification, however, matters less than the final practical performance. You might think, for example, that the more tone controls per channel the better. The real essential, though, is the ability to mix sounds completely naturally — it's no good having a graphic equaliser if the P.A. still sounds like a transistor radio. Try and listen to the mixer's performance with male speech and acoustic guitar, as this will give you the best idea of its inherent distortion.

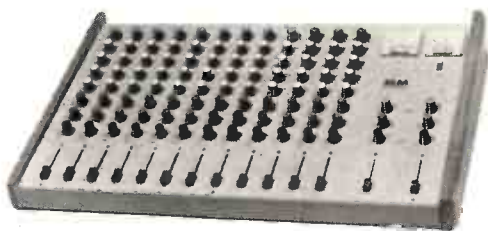
Initially, four channels will

probably be needed for drum microphones, and three for vocals, but you should make sure that there are enough for future requirements: ten channels is really a minimum. Inputs should be low impedance, balanced line (a screen, and two signal wires) on the mic cable so that the mixer can be used at a reasonable distance from the stage. Multicores, stage boxes and connectors will be discussed in part 2. There follows brief descriptions of some of the equipment available within the price range of this review.

MM ELECTRONICS

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PERFORMANCE

Noise reference to input — 125 dBm. Distortion better than .05% typically .01%. Overhead level at 22 dBm all outputs buffered. Black fascia as standard option. £250 retail.

ANNOUNCING:

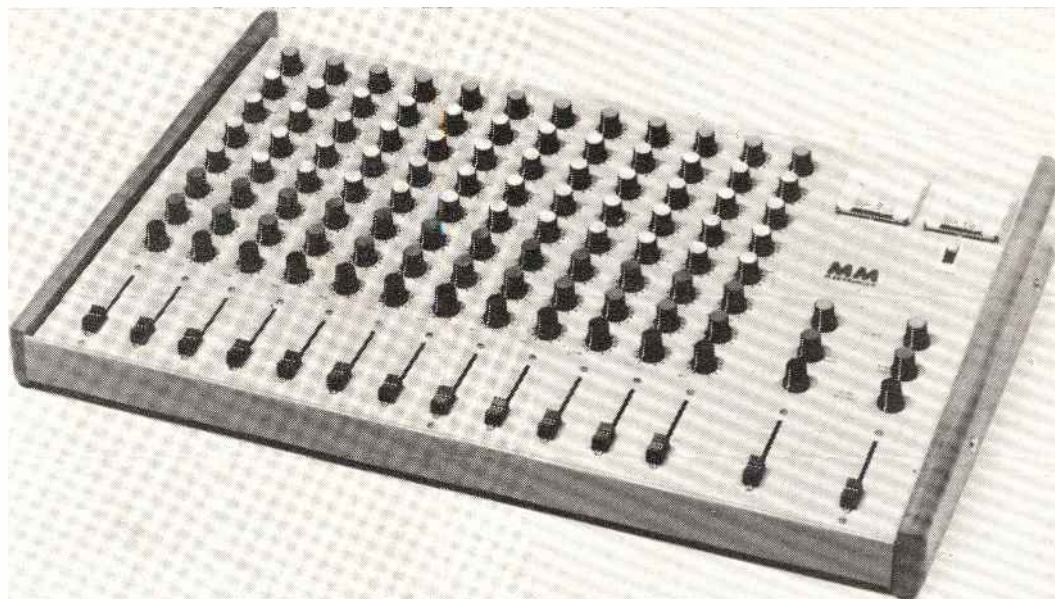
A 16 channel mixer featuring: 7-way graphic equalisation on output, 2-way electronic crossovers and pre-fade listen bus. £490 retail.

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

Also an 8 channel stereo mixer with similar features to the MP 175 12 channel stereo mixing console, 16 channel extended version of MP 175 and 12 channel 4-track mixer.

M.M. electronics market a 12 channel stereo mixing console that is not only an exceptionally well designed and robustly constructed piece of electronic equipment, but also very good value for money at £250 inc. V.A.T. The M 175 features, per channel, fader, gain, pan, pre-fade foldback, post-fade echo, and 4 band equalisation giving 12dB cut and boost at frequencies of 100 Hz, 600Hz, 2kHz, and 10kHz. Apart from master controls, other facilities include a stereo headphone amp and VU metering on the main outputs. A flight case mounted version designated "12 channel export", featuring input/output connections via cannon XLR sockets and a black fascia, was introduced at the Frankfurt trade fair. Noise reference to input, is -124dB, distortion better than .05%, and this combination of highly sophisticated electronics, robust construction, and low price make this unit pre-eminently suitable for band use.

Also showing at Frankfurt for the first time, Canary specialise in building low cost, high quality mixers. Twelve, fifteen, and eighteen channel consoles are available at, respectively, £573, £697 and £857. All models feature, per channel, fader, gain, pan, echo, fold-back and three equalisation controls, with treble ± 12 dB at 10kHz, middle ± 7 dB at 500 Hz, and bass ± 12 dB at 30 Hz. Additional facilities include V.U. metering and pre-fade listen on each channel, and talk-back, which provides communication from mixer to stage via a mike injected into the fold-back. Noise reference to input,



M.M. Electronics' 12-channel Mixer at £250 inc. VAT.

is -115dB, and distortion is 0.2% at 500 Hz. The desk is attractively laid out, with a blue anodised front panel and teak veneered end pieces: freight cases are available for all models, the 12 channel one retails at £31.

Allen and Heath Ltd. manufacture two mixers, both of them modular, that are in the category under discussion. 'Modular' means that the controls and electronics for each channel are mounted on separate alloy panels, facilitating service procedures and making latter additions possible within a single frame. The 16 channel 'Pop Mixer', a compact stereo board with a multitude of features, represents good value for money at £580. A useful asset is the provision of two foldback outputs, with individual controls on each channel: this means that the drummer, for instance, can be given a monitor mix separate

to that for the rest of the band.

Apart from these and fader, gain, pan, echo, treble, middle and bass, a 'solo' button on each channel routes the signal to a headphone amp, simultaneously reading out on one of the switched output V.U. meters. Talkback facility is also

provided and the whole mixer is enclosed in a slim, vinyl-covered case, which can be angled up for operation using the tilt-back carrying handle. The 'Quasi' ten channel mixer, with a similar specification but slightly fewer facilities, is also a good buy at £357.

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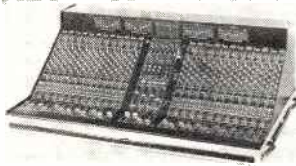
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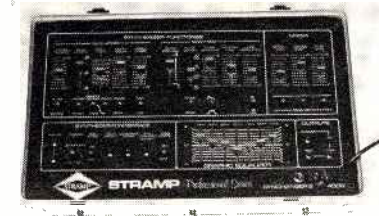
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Stereo
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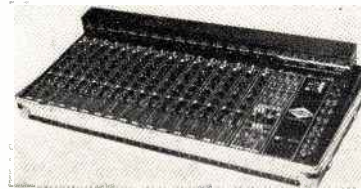
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MP-16
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IT'S not every day that three of the world's top rock guitarists are in agreement over the excellence of one of their peers, but Jimmy Page, Eric Clapton and Pete Townshend have all come out strongly on the side of ersatz James Ganger and current Eagle, Joe Walsh. Jimmy Page will tell you how much he loves Joe Walsh's style and recognises the feel he has for his instrument and Eric Clapton is on record about how he rates Walsh above most contemporary guitarists, and how much he enjoys Walsh's solo albums.

Pete Townshend has repeatedly voiced his admiration for Walsh, who, like Townshend, has the ability to play both seductively and powerfully, tenderly yet aggressively. It was Townshend who first boosted Walsh's career, when he hoiked the James Gang out of obscurity in Cleveland back in 1969 into the limelight of a full European tour with the Who.

That's jumping the gun just a little, Walsh originally struck out from New Jersey where he was raised, and had whetted his appetite playing Ventures' music, then Beatles' music

respectively with local groups the G-Clefts and the Nomads. His schooling took him to Kent State in 1965, but there Walsh was to take musical honours rather than academic, as lead guitarist with one of Kent's hottest groups, the Measles. The Measles fragmented within a couple of years but Walsh's local reputation won him an invitation to join another successful Cleveland outfit, the James Gang.

It was with the James Gang that Walsh began to take his guitar playing seriously. He freely admitted never having

studied the guitar to any degree before, and he set about a crash course in catching up before stretching himself further to write his own music. With the James Gang, a power trio completed by drummer Jimmy Fox and bassist Dale Peters, Walsh was also thrust into another new role as singer. It was Walsh's high voiced nasal whine which was to characterise the James Gang's music as much as his strident guitar on the three albums he cut with them, *Yer Album*, *The James Gang Rides Again*, and *Thirds*, and in live appearances — also captured on wax, on the *James Gang Live in Concert* album.

With or without Walsh the James Gang remained one of America's premier live rock bands. Without Walsh, whose place two line ups later was filled by future Deep Purple star Tommy Bolin, as a live act they thundered on relentlessly, but the James Gang albums suffered considerably once Walsh's guiding influence was removed.

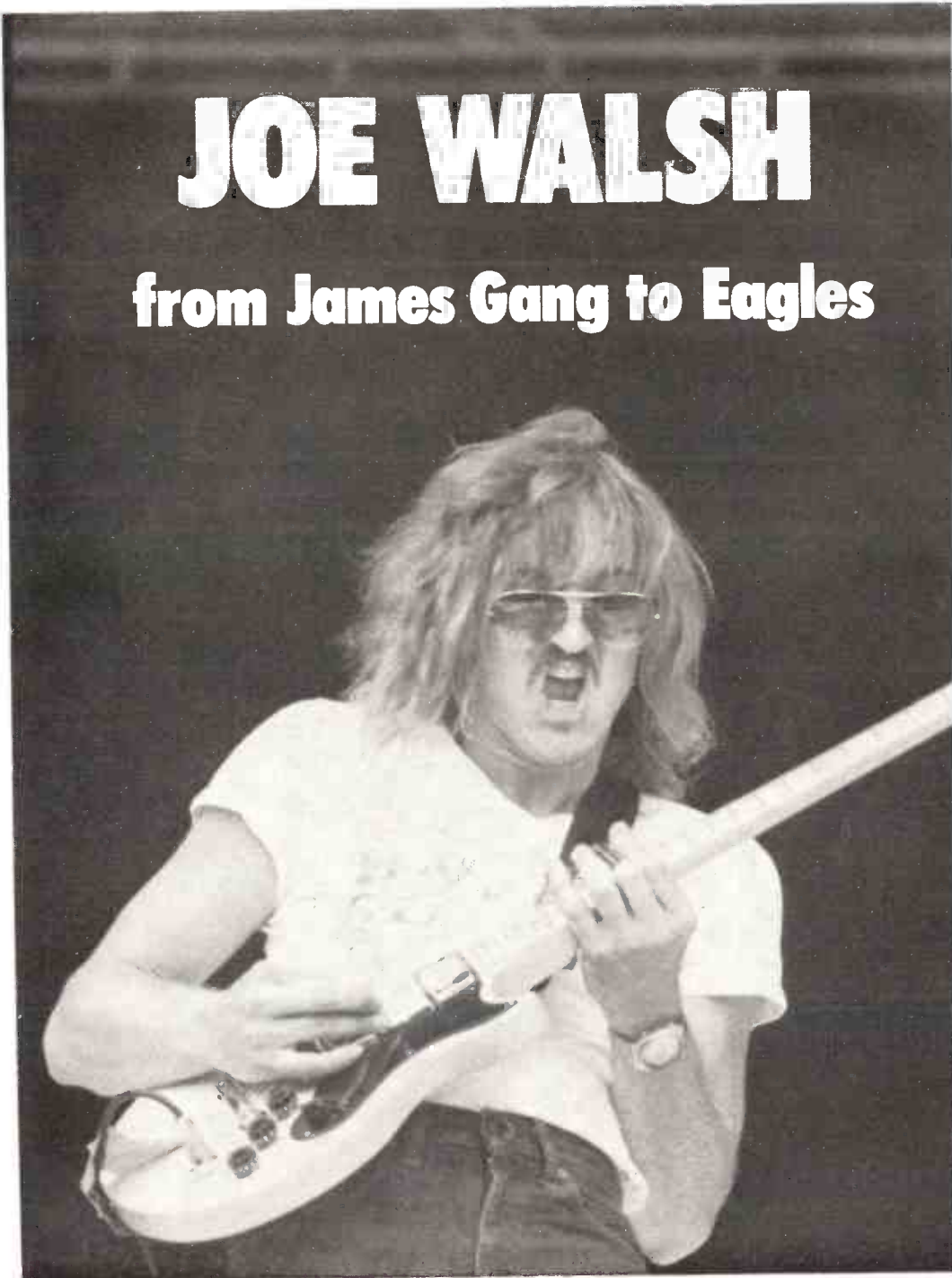
Songs

On their albums the James Gang relied heavily on Walsh for material and vocals — and ultimately for their identity. Listening today, it is Walsh's songs, rather than the shared authorship songs, which stick in the memory. The group's rhythm-led power sound — simple but fun — always typified by Walsh's chunky and fully fledged guitar chords, took on a more melodic and compelling dimension with Walsh in control. His best songs with them, *Walk Away*, *Take A Look Around* or *Tend My Garden* display his knack of churning out instant recall guitar phrases that drove the group along and spun off into satisfying solos. Make no mistake, the James Gang were a powerful trio and were pioneers of the heavy style among American bands at a time when British groups were dominant in the field.

Then, late in 1971, on the verge of moving into a league alongside Britain's top flight guitar heroes, Walsh left the group, disenchanted with the dominant flash guitar heavy metal style of the James Gang. Walsh felt he needed the break and disappeared to Colorado to recuperate in the Rocky Mountain air. Walsh had been finding the James Gang's three hundred plus annual grind of gigs

JOE WALSH

from James Gang to Eagles





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JOE WALSH

Continued from page 22

too gruelling. There was no longer any artistic compensation for him as he increasingly felt the trio format was holding back his development as a musician and writer — sapping his creativity.

It was some seven months before he resurfaced with a surprisingly gentle and peaceful album, *Barnstorm*. The James Gang had always presented a more passive side from time to time on numbers like *The Midnight Man* or *Ashes The Rain and I* but these didn't really prepare us for the spiritual and pastoral nature of *Barnstorm*. A surfeit of love ballads and introspection marred the album. Even the harder driving songs, *Midnight Man* or *Turn To Stone* seemed deliberately mixed down to a low impact level as if Walsh was consciously attempting to douse their potential excitement.

Barnstorm gave name to Walsh's next group, using the two musicians who helped him out on the album, Joe Vitale, drums, and Kenny Passeralli,

bass, plus a keyboard player, Rocke Grace. Once the four-piece took to the road Walsh started to rock again.

Walsh's second album, using these musicians, was released in June 1973. It rejoiced in one of the most splendid titles of the year, *The Smoker You Drink. The Player You Get* and a single culled from it, *Rocky Mountain Way* raced into the charts, carrying the album along in its slipstream to earn Walsh a first solo gold record, within a year of parting company with the James Gang.

"The Rocky Mountain Way (stylistically) is better than the way we had", might have been the message but it was an about turn to the way he had with the James Gang. And *Rocky Mountain Way* was the album's most successful track, well paced, with a memorable chord structure based on a familiar blues riff and displaying some neat slide work and a voice box solo from Walsh over an insistent keyboard rhythm. It just surpasses *Meadows*, which follows a similar formula, though the basic riff this time owes a strong debt to the Stones' *Brown Sugar*.

The rest of the album is more laid back. On more acoustic

numbers they resemble the Buffalo Springfield transposed into the Seventies, elsewhere, they sound like a less slick Steely Dan. The band rarely seems infused by any real sense of urgency or purpose, and bar a few moments, *Smoker* represents a restrained Walsh, still not fulfilling himself, still unsure of where he wants to be.

Sure enough, six months after the release of the album, Joe Walsh exercised his superstar death wish once again and folded up the band.

He spent most of 1974 working on the next album. Five tracks were cut with the old *Barnstorm* line-up as the nucleus, though with Tom Stephenson having replaced Rocke Grace on keyboards. Sessions took up the rest of the time and Walsh helped out on albums by Stephen Stills, BB King, Rod Stewart, Joe Vitale, the Eagles and Dan Fogelberg's album, one of the pleasant surprises of the year, was also produced by Walsh, and for the first time he also dispensed with the services of Bill Szymczyk on his own album. Szymczyk had produced all Joe's previous work. After the trial run on Dan Fogelberg's album, Walsh's production (actually co-production with John Stranach) bears no evidence of the sort of sloppy indulgence that ruins so many self produced albums. *So What*, released early in 1975 is the strongest of Walsh's solo outings to date.

So what

So What is an album that looks both forwards and backwards. *Welcome To The Club* and *County Fair*, both *Barnstorm* tracks, are vintage James Gang romps into tasteful heaviness. *Falling Down* has Walsh assisted by Don Henley of the Eagles and Henley's close cooperation clearly brought a new confidence to Walsh's singing prowess. It bodes well for Walsh meshing with finely dovetailed harmonies of the Eagles now that he has joined them.

The friendly coaxing by Henley that had realised the full potential of Walsh's singing, is typical of his interaction with friends who dropped by for the sessions that completed *So What*. This is a solo album, made mostly out of the confines of a regular group, where the musician is being continually brought out of himself in a variety of roles — co-produ-

cer, singer and keyboard player.

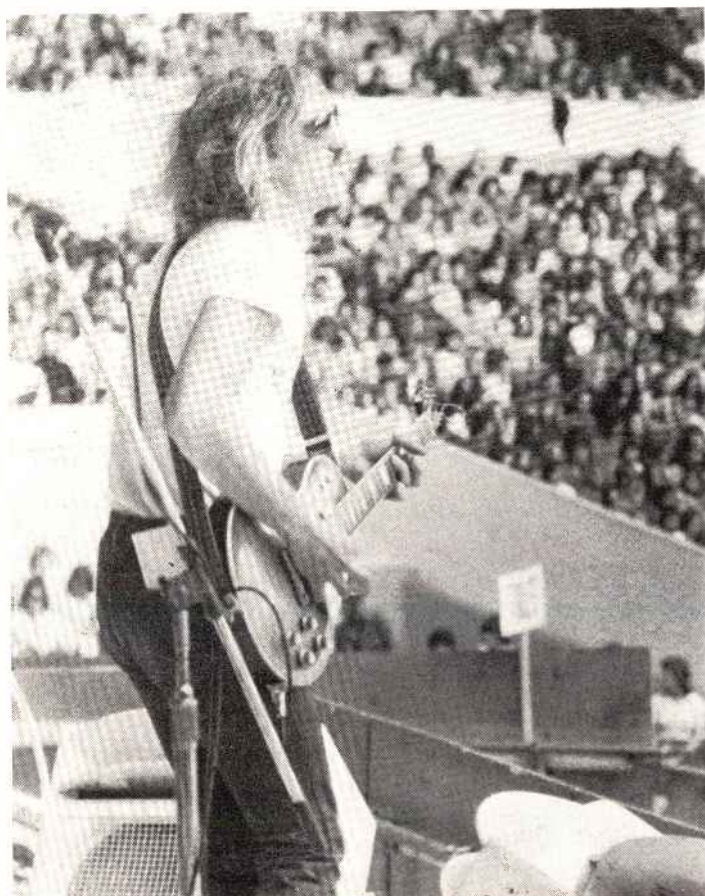
A further indication of Walsh's confidence and increased stature is provided by the actual non-appearance of Jimmy Page. Page played the guitar part on *Song For Emma*, and, good though his contribution was, Walsh eventually decided that the lyric was best conveyed by just strings, rhythm and his own piano track. Jimmy Page's part was omitted altogether — and it's not everyone who would take such a step on pure aesthetic grounds ignoring the obvious sales boost that a rare appearance by Zep's guitar man would have ensured.

Following the release of *So What*, Walsh was back on the road with a new temporary band: Ricky Fataar, ex *Beachboy*, on drums; Bryan Garofalo on bass; two keyboard players, Paul Harris, fresh from *Manassas* and David Mason, not the *Traffic* alumnus. The result of further extensive touring, including Elton John's prestigious Wembley gig this summer, is the current live album.

At Elton's midsummer concert Walsh stepped up on stage to join the Eagles towards the end of their set. Nobody made very much of it at the time since they have guested on mutual albums and share the same management. Who would have foretold that within months Joe Walsh would have been drafted into the Eagles, as a replacement for Bernie Leadon? There was Walsh, with a successful solo career, free from the shackles of a permanent ready formed band, able to consolidate that success by touring with accomplished pick up musicians, suddenly teaming up with the Eagles.

It seems almost like that death wish at work again — Walsh's reluctance to become a superstar — even though a stint with the Eagles will hardly set him back to square one again. The union should be interesting, though the shift of balance necessary within the Eagles to accommodate Walsh may not lead to an entirely compatible blend of styles. It seems unlikely that Walsh will want to remain part of the Eagles for any extended period. He seems to thrive on change, and who is going to complain when the result is usually stimulating and exciting — occasionally misfiring — but never dull.

BY MICK HOUGHTON





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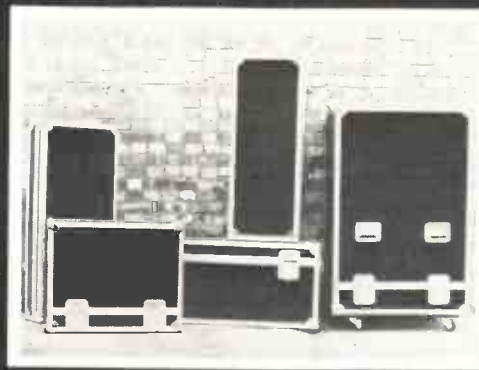
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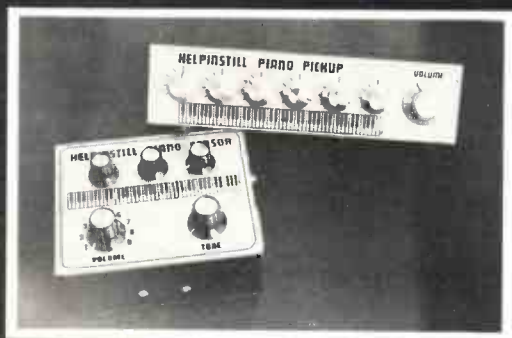


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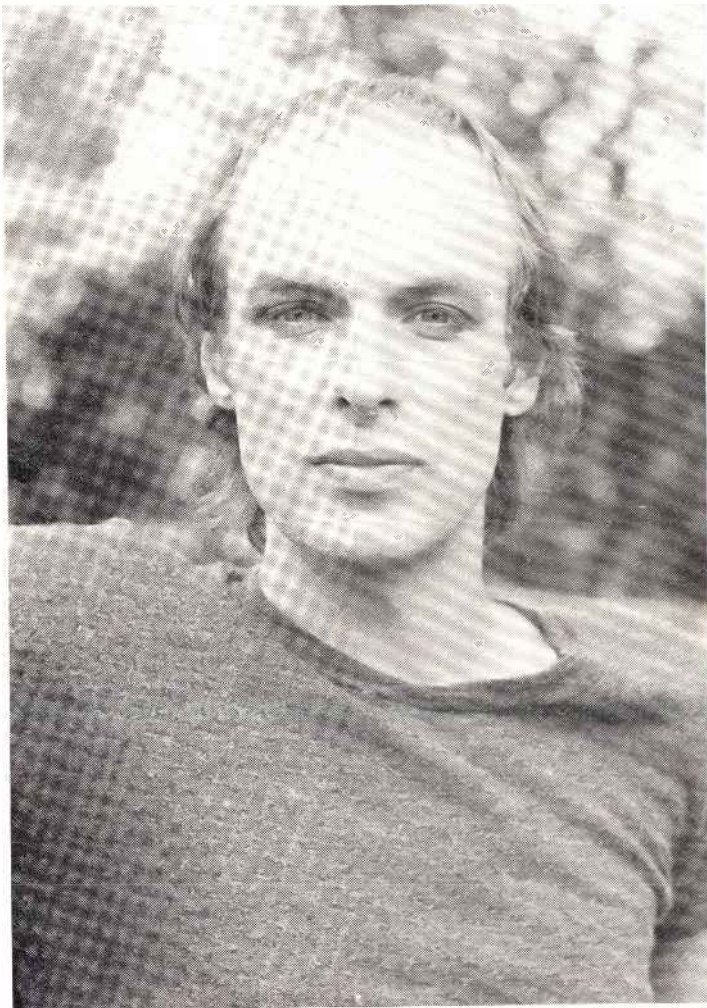


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ENO

This article is a musical instrument



OF all the people to interview about studios Brian Eno is perhaps one of the best. While many musicians can ramble on about studios in general and conventional terms, Eno has applied his usually unorthodox and questioning mind to the subject and come up with an attitude to recording that is refreshing enough to make anyone involved in recording music re-appraise his whole concept of just what a studio is for.

"If you had a sign above every studio door saying 'This Studio is a Musical Instrument' it would make such a different approach to recording" he asserts as if unaware that he'd dropped something of a bombshell. "You see my interest for quite a while has been in using the studio not as a machine that you feed input into and have it transferred onto a piece of tape. It's a means not simply of re-creating but of actually changing a sound. Sometimes it is even a source of that sound."

"The only people who have really begun to solve this problem of the attitude to a studio are some of the Reggae people. You get an album like, say, *King Tubby Meets the Upsetter* where on the back of the album you get a picture of the consoles instead of the 'stars'. It just says, 'King Tubby's console and the Upsetter's console'."

Hypnotic

Eno's use of tape machines as a source of that sound is perhaps best demonstrated on two of his albums with Robert Fripp, *No Pussyfooting* and the latest to be released *Evening Star*. On these his doctored Revoxes produced both a drone effect which is quite hypnotic and a strangely lyrical sound. But, of course, you can go a hell of a lot further than merely employing tape machines, the E.Q. functions of a desk, digital delays, most studio units traditionally regarded as simple devices for altering or modifying a set sound. They can, and if Eno's ideas are followed through, *should* be employed as instruments in their own right.

Perhaps that fresh approach was borne of Eno's much quoted assertion of a few years back that he was a non-musician. Was that still the case?

"It was originally intended to indicate that my interest in music was in a set of ideas rather than in a set of techni-

ques and it was intended to make a distinction between a body of opinion that saw music simply as a bundle of virtuosity and a bundle of skills which I don't think it is. Those skills are the vehicle for a set of ideas and it's the ideas that interest me. The obvious attraction of synthesizers for me was that there was no code of playing any of this new equipment because both synthesizers and recording studio technology developed so quickly that nobody could say 'This is the right way to play a synthesizer'."

Skills

Of course, skills have been acquired during the years that Eno has been involved in both recording and playing — did that, following his argument, invalidate his original freshness?

"There *are* things that you can do when you're naive that you can't do when you're not naive anymore. For example, you'll never learn to draw like a child again so you have to accept that you can't do that and you say what you'll do is just draw as you are."

His assertion that a studio is a musical instrument extends even further in that he also sees a group of people in the same light.

"You have a group of people together in a studio and you want to make a piece of music—that's why you're there, so what you have to do is look closely at that group of people and decide what particular strengths and weaknesses they have in what you're about to ask them to do. With session men most people treat them as if they're interchangeable. You get the best bass player you can but you tell him what to do. But the musicians I work with play a very creative role—they're not there as the executives of my ideas."

Wyatt

"Perhaps every group of musicians should have written above them 'This Group is a Musical Instrument, treat it as such.'"

"The idea for all this came from a remark that Robert Wyatt made to me when I asked him how Miles Davis did his arrangements; he said that he didn't rely on an arranger—he'd ring up a guy in New York and a guy in Paris and a guy in Los Angeles, tell them to be at such and such studio at 9 on November the 12th and take it from there. So, in that

sense, his skill lies in choosing the artists as much as anything else."

Eno's feeling, quite logically, have lead to him now building his own studio in collaboration with Phil Manzanera and Robert Wyatt. Presently things are still up in the air with final decision about the eventual location still not decided when the interview was held. Nevertheless, when the building is finalised the resulting studio should be very fine indeed.

Every group should have written about them "this group is a musical instrument"

Currently a search is under way for equipment but there's no real hurry until the building is finally chosen. Choices so far include an MCI 24 track tape machine, picked-up secondhand at little more than the cost of a secondhand 16 track which they had provisionally decided on. This will run through a 16 channel Helios desk prized from a now re-equipped Island Studios.

"The studio is rather purpose built for our needs because most studios have their limitations for our sort of work. A studio has to be set up (conventionally) to be profitable which means that they have to be able to record an orchestra one day and a flautist the next. Right from the start we decided that if we needed to record an orchestra we'd go to another studio and bring the tapes back to ours."

"What we'll be buying for the studio really depends on what happens to be around at the time. One of the important things we've decided on though is that we'll be using DBX's rather than Dolbies because I believe that the DBX system of noise reduction is probably more versatile than the Dolby. Also to include a Dolby you have to do a lot of fairly com-

plicated wiring whereas you just re-route through a DBX."

Monitor choice is also interesting. Quite deliberately Eno has chosen his own hi-fi system to be of average quality so that he can check-out his studio tapes on the sort of system most people will actually be listening to the final product on. Monitors, therefore, will follow the same philosophy.

"The monitors that I've most often found appealing to me are Lockwood's with Tannoy Reds. I find that a lot of the newer monitors with horns and whatever are very exciting to listen to but are also very tiring when you have to monitor on them for ten hours a day."

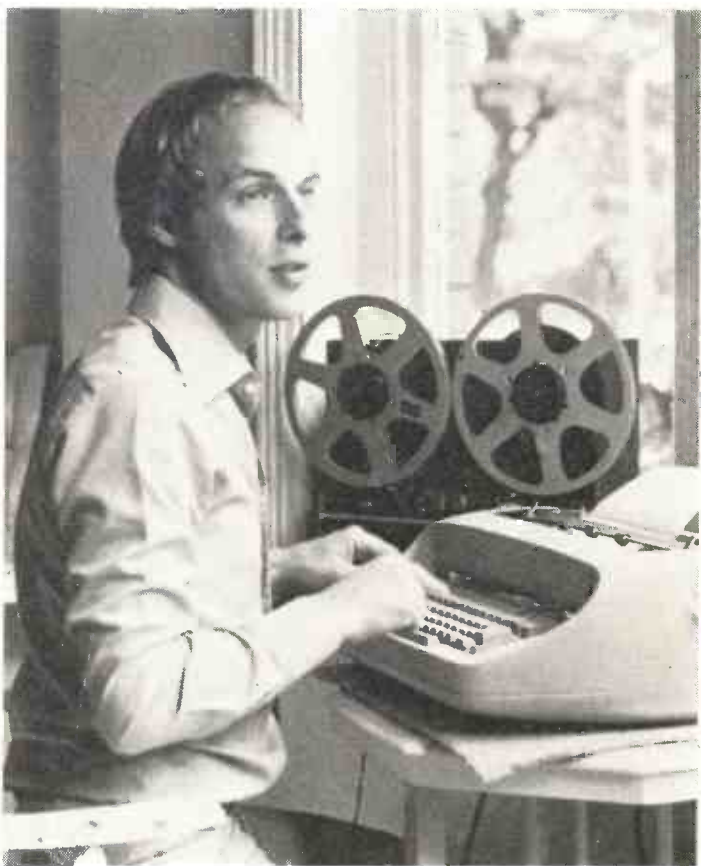
Moving further through studio technique, Eno now finds that the logical extension of his 'each studio is a musical instrument' theory is to record his synthesizers direct injected with him installed in the control room employing the desk as an extension of his synthesizer control panel, using the desk's E.Q. facilities as yet another control function and using the engineer in a more creative role than a mere obtainer of accurate sound reproduction.

Current production is that much of the new studio's work will be done in this way and as a result the control room is likely to occupy about 40 per cent of the total area available. This could even stretch to 50 per cent.

Synthesizer

On the equipment side the synthesizer most often used by Brian is the AKS which he uses with two keyboards, one a touch keyboard and the other a fairly standard keyboard. Occasionally he finds a use for a mini Moog but finds the sound a bit clean and more than a little predictable.

So, the result of Eno's moving from graphic art through to music and applying his approach of conveying an idea rather than a set of techniques moves through some strange areas. Although the idea, on the face of it, may seem a little rarified for the Rock business, they have a direct application and needn't be reflected in music which is obscure (although the title of his own record label, *Obscure*, may indicate it can well be). Some of Eno's music is as accessible as anything you'd hear on Radio One, but with a strongly definable air of quality about it which sets it apart from mere pop.



STANLEY CLARKE

ONE hassle with interviewing visiting musicians is that when they are in Britain the whole music press traps them in a corner for interviews. It's a measure of a man's humanity, however, when, after a solid day of facing a motley crew of journalists, he still sounds enthusiastic, kindly and interested . . . Stanley Clarke is a human being!

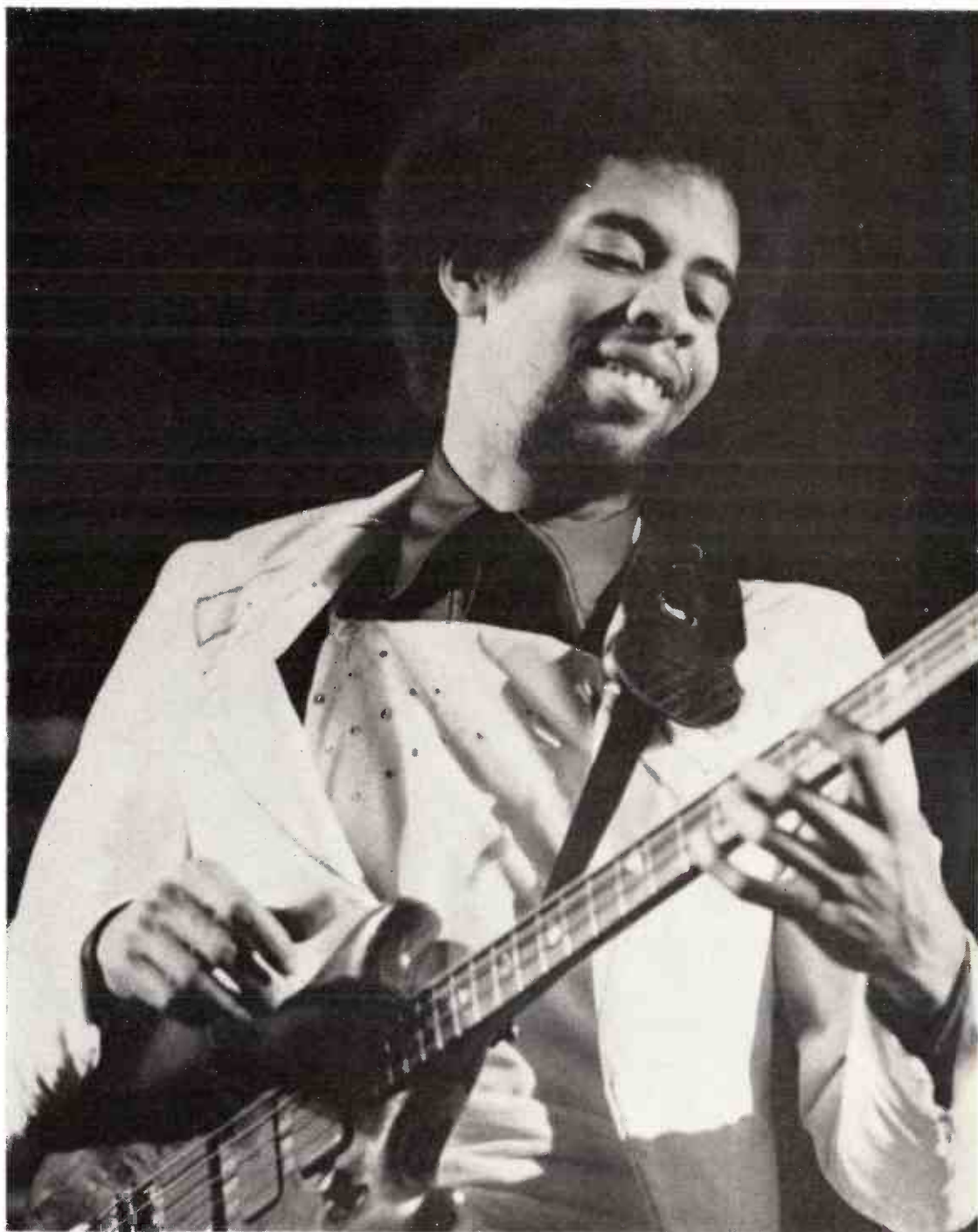
As the bass player behind the massively successful Return To Forever Stanley has assured himself of having the reputation of being one of the most creative bass players in the world. If you think that's a bland and unjustifiable assertion, then just check out his solo albums called *Stanley Clarke* and *Journey To Love*. It's no coincidence that he is not only an indispensable part of R.T.F. but has worked, on his solo projects, along with such worthies as Jeff Beck and John McLaughlin.

His style is very much *his* style, he's learned a lot from jazz bass players but there's a knack he has of playing the bass as a lead instrument that sets him up along with players like Chris Squire and Jack Bruce as an innovator — one of the few men who are battling to push the bass out of its degraded rut as a mere human-powered rhythm box.

Creativity

That style is borne of intense creativity coupled with a fine technique. That technique required practise as Stanley explained.

"I practise for hours! When I started playing the acoustic bass I really used to work at it for hours and hours. But when I went onto the electric bass I didn't really pay that much attention to it because I had this attitude that it really wasn't that much. But later I found out that there's a lot of things you can do on the electric bass



Professor and Student

so I began to practise on it. If a musician wants to better himself all he's got to do is ask himself the question 'What don't I know?' and he'll come up with a big long list and that's what I'm going to do again soon."

Stanley's attitude that practise is really the only way to explore any inbuilt creativity you may have was also reflected when he used to teach. "I used to have these students and I'd get really pissed-off at them because I'd ask a guy, 'What did you practise?' and he'd say, 'Well, I found this really amazing song I mean, man, have you heard it it's really amazing', and I'd say 'Fine' so a week later I'd ask, 'Well, what did you practise this week?' and he'd still be playing the same song. So all the guy's doing is *playing* and there's a big difference between playing and practising. Practising is playing something you *can't* play — it's supposed to be difficult."

Difficulty

That aspect of difficulty is a hard one to reconcile with a musician of Clarke's calibre. Like most great musicians, sportsmen whatever, he has the knack of doing difficult things so simply that you think they're easy. But hard work is still needed as he explains.

"There's this thing on the new Return To Forever album called *The Magician* which is quite funny really. You see on that album we have a lot of pretty much simple things with just *The Magician* there and wow, that's a real Mother! I mean we really had to struggle with that one. I wouldn't have wanted *anyone* to have seen us trying to play that one."

What Clarke feels lies behind a problem with mastering a certain lick is really just unfamiliarity. "That's all it is, just

unfamiliarity. If someone plays something to you that is different from what you've been doing then your fingers just won't get round to it and you have to break down your machines to get the thing working."

By machines, Clarke is referring to learned responses, a feature of playing which he explains by reference to mechanics.

"If someone lays a new thing on you then the problem is that your mind just has no data on it. Your mind is basically like a computer and you have to programme yourself with new data."

Anybody whose ever tried to master a lick which they *knew* was easy but which their fingers just couldn't get round will know who true *that* one is.

Clarke exhibits in all things the trade marks of a musician who doesn't have to be a pig to justify his ability. He is a gentleman and, as such, his manners and his tastes in equipment are refined. Preferring to find a bass which suited him right down to the last nut he had one made for him by Alembic, a small firm operating out of San Francisco who specialise in tiny numbers of high quality electric gear and fine guitars.

"They take just one piece of wood from one tree that they select themselves, just go out into the woods and find the tree they want and the guitar is made from that one piece of wood. They also make really good low impedance pickups and they have really sophisticated electronics. One thing I have is this tone control which has a really wide sweep in its range. What goes along with this thing is a device called an input module that has a power supply from the mains and has a mode switch which gives you stereo, reverse stereo, bass, treble, a whole

lot of things. They also have a direct box which enables me to record straight through the board (desk) in the studio. On top of that I have an Alembic pre-amp which is fairly standard but that goes through a Crown DC 300A and the big Phase Linear amp. Then I have these two really big bass speaker cabinets on top of that is a rack of gear and then, on top of that, I have this dome, shaped like an eye which is plastic and you can see maybe 50 or 60 small speakers in it for the treble."

That amplification and speaker set-up is partly responsible for the high treble which is so distinctive a part of his extraordinary style. Another part of that sound is Stanley's stringing on his bass.

"I use Rotosound wire wound multi-core. They're really hot in the States and they're great. I used to use Fender, Guild, Gibson but they never really made it for me, these are beautiful."

Feature

A permanent feature of argument between bass players and guitarists is the one where a bass player (maybe citing Clarke, Bruce or Squire to back his point of view) makes a case for the bass being more than a rhythm instrument. The guitarist then replies that the bass should keep down there, maybe playing creatively, but certainly *not* being a lead instrument. Clarke adopts a shrug of the shoulders stance.

"You know I have a feeling that the bass is going to be whatever the musician chooses it to be. You take a guy like Chris Squire — he takes the role of bass player and yet also plays lead things and he'll do that until he doesn't want to do it any more."

"It's kind of a cocky statement to make but, as an artist,

I have a feeling that on a high level there are just no rules in music. In fact it's one of the few areas in life where there really are no rules at all."

As far as tastes go, Clarke adopts an electric approach listening to tapes he gathers as he roves around the World. Currently he's getting into solo performer Janis Ian's music but his favourite bass players will bring many a knowing smile and nod to most Beat readers.

"I listen to all the good ones like Chris Squire and Larry Graham, Billy Cox, Charlie Mingus, Richard Davis, Ron Carter, Paul Chambers and Jack Bruce, he's a very creative bass player and as a writer he's incredible. That's a thing I like to see. I get off on a really great instrumentalist but I really get off on someone like Jack who's a great player but who's also creating great music as a composer."

Clarke is one of a new breed of musicians who are currently coming up fast. His roots lie quite patently in American jazz but along with people like McClaughlin, Billy Cobham, fellow Return To Forever keyboard player Chick Corea, Jean Luc Ponty and others is capable of bridging the gap which has always been there between rock music freaks and jazz freaks. R.T.F.'s music is jazz orientated but there's also rock there to make a palatable marriage between the two genres. Clarke has taken these two musics, folded and moulded them together and produced two splendid albums. Although at the moment his name is very much on the tongues of a slightly aloof music elite, a listen to any of his work should convince you that it may well be that in his music lies a great direction for creative exploration.

● Photo: Andrew Putler.
Words: Gary Cooper.

THE JEFF BECK STORY



Part 2 of
Beat's look
at perhaps
Britain's
finest
guitarist

BY GARY JONES

IN the first part of the Jeff Beck Story we saw how he graduated from local success around London with a series of semi-pro groups, through national British recognition with the Yardbirds, to become an internationally known figure through the first Jeff Beck Group, and how his attempts to consolidate this by joining forces with Tim Bogert and Carmine Appice of the Vanilla Fudge were thwarted by the motor accident he had at the end of 1969.

Very little was heard of Beck for eighteen months after his accident, though in that time he did go over to Motown with Mickie Most to do some recording. None of the tapes recorded then have since been released. Eventually he formed another group, the line-up of which, after various personnel had been tried and tested, settled into Bob Tench on vocals, Max Middleton on piano, Clive Chaman on bass, and Cozy Powell on drums. The group was much more soul-influenced than anything Beck had done previously, and Beck was much more in control of it than before. The group recorded two albums, the first produced by Beck and the second recorded at Memphis produced by Steve Cropper. The group achieved moderate success, especially, as might be expected, in the States, where the first Jeff Beck Group was still remembered with admiration.

Powerful

Most critics dismiss this group entirely as being merely a means for Beck to acclimatise himself once more to playing the guitar, and Beck himself has suggested that the group merely served to keep him occupied until Tim Bogert and Carmine Appice were once again free to play. All this does the group a great disservice, however, since the LPs recorded by the group are vastly under-rated and deserve much more attention both from critics and from the public. *Rough and Ready*, the first album, was produced by Beck and the material was almost entirely written by him. The record as a whole features some extremely powerful playing, but was criticised at the time for the lack of prominent guitar solos; Beck, rather, had restricted himself more to the role of an equal member of the group.

The second album, called simply *Jeff Beck Group* is, in its way, a classic. Not only is Beck once more "knacking cats" with his guitar, but the record also features some of the most beautifully tasteful electric guitar

playing on record. *Definitely Maybe*, a Beck composition which closes the LP, features layers of multi-tracked guitars soaring to a high climax, fading out on a subdued electric-piano solo from Max Middleton. In contrast, *Going Down*, which opens the side, features some blistering bluesy axe-work. Neither album was successful, and Beck eventually split the group up.

In 1972 he contacted Bogert and Appice, then still playing with Cactus, for an American tour, in a line-up which included Tench and Middleton from the previous group. After that tour the group was trimmed down to Beck, Bogert and Appice: "The band was pulling in too many different directions, it didn't pull together." Beck, Bogert and Appice, the group which Beck had wanted to form in 1969 thus became a reality in 1972.

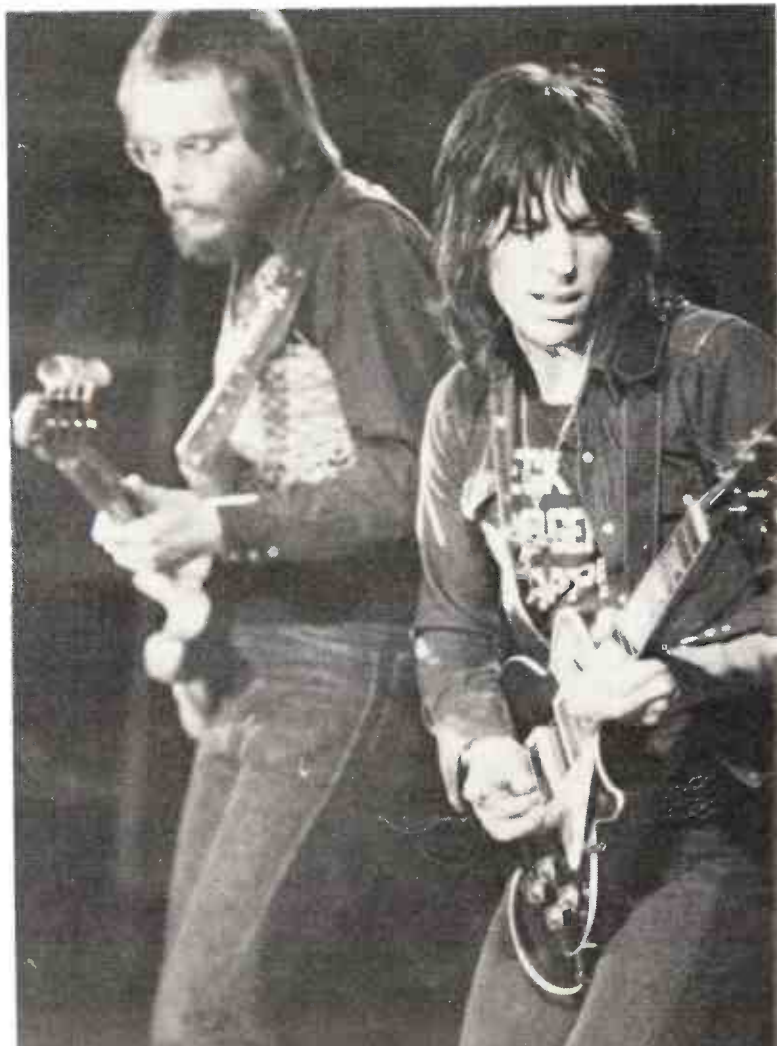
Beck, Bogert and Appice only released one album and a single taken from it, plus a live LP for release only in Japan. Live they could be incredible; both Vanilla Fudge and the first Jeff Beck Group had been among the first of the heavy groups, and the three former members playing together revealed the true redundancy of much that had followed

those earlier groups while deriving much of its inspiration from them. The power-trio line-up of a guitar, bass and drums is ostensibly the simplest and most basic line-up for a rock group, and in the majority of cases of such groups the audible results reflect that. The line-up can also, however, precisely because of its inherent limitations, force the individual members to excel themselves and thus form a complete unity whose combined effect is greater than previous expectations might have allowed. This happened with Cream and also with Beck, Bogert and Appice.

Ecstatic

The group toured Britain a couple of times with much success, being described at times in ecstatic terms extremely uncharacteristic of the British music press. They were also a great live success both in the States and in Japan, which explains the release of the live album. The *Beck, Bogert and Appice* LP was an extremely good, powerful debut album, but as the sum total of their released studio work it does have its faults. The playing and singing is for the most part excellent, although Beck's lead

Tim Bogert (left) with Beck.



vocal track *Black Cat Moan* is perhaps a mistake. The original material has a tendency, however, to be weak especially lyrically. The LP sold moderately well in the States but was not too successful in Britain.

Beck refused to live in America and Bogert and Appice could not come to terms with living in Britain, which meant, among other things, that creative activity came from the group in spurts. The recording of the group's second LP was a lengthy process. The three-day week in Britain and the subsequent closure of recording studios caused delays, and dissatisfaction with the production forced them to record the album twice and ultimately to forbid its release. The fact that the group lived 5,000 miles apart also caused certain tensions within the group, and although they never actually split up they did permanently drift apart. Beck has since said that in retrospect, although in 1969 the group may have been a viable proposition, by 1972 the whole concept and musical format of the group was one big anachronism. The fact remains that the group, on the evidence of the first LP, were lacking in so much that there was no good song writer or lead singer in the group, despite the white-soul harmonies.

Beck once again disappeared to all intents and purposes from public view. He appeared on a television programme "Five Faces of the Guitar", demonstrating, as only he could, the range and scope of the electric guitar. For this programme he was backed by Upp, a group who had supported Beck, Bogert and Appice on their final British tour. Beck produced and played on this group's debut LP which was released early in 1975.

Virtuosity

Soon after the Upp LP came out, Beck's own solo LP was released, *Blow by Blow*. This album, produced by George Martin, was entirely instrumental, and Beck was backed on it by Max Middleton on keyboards, Phil Chenn on bass, and Richard Bailey on drums. Owing not a little to the sort of jazz-funk played recently by the likes of Herbie Hancock, the album displays all the various facets of Beck's virtuosity to great advantage. His superb technique is used to convey moods ranging from gentle serenity to psychotic viciousness.

Whereas a guitarist like Clapton, for example, has synthesised a distinctive style and has developed as a guitarist by re-

fining that style and adapting it to various situations, remaining distinctly original as a player entirely because of that style, Beck has no one mode of playing that is entirely his own, rather he is recognisable as a guitarist because of the variety and unpredictability that is always present. *Blow by Blow* is a forty minute course of lessons showing the range of possibilities of the electric guitar.

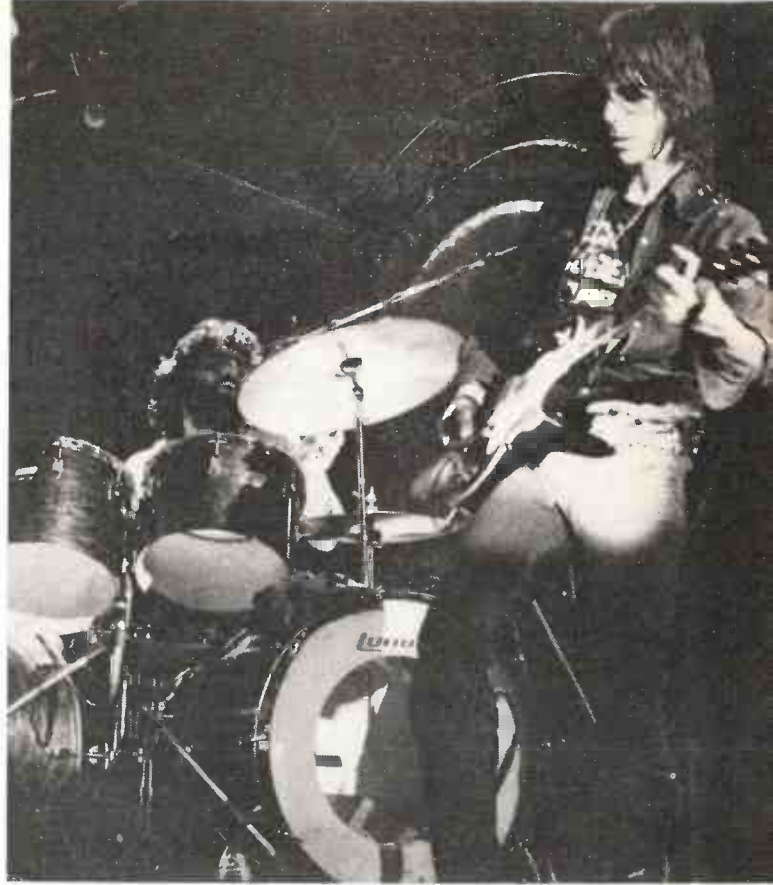
Beck formed a group to tour America where *Blow by Blow* made the top ten in the LP charts and sold more than any other of his LPs. Backed by Max Middleton on keyboards, Wilbur Bascombe on bass, and Bernard Purdie on drums, Beck toured the States on a double bill with John McLaughlin's Mahavishnu Orchestra. Vocalists were unnecessary as Beck played a selection of tunes ranging from *Rice Pudding* from the *Beck Oia* LP to much of *Blow by Blow*. One can only regret that the group's sole British appearance was an unannounced gig at a pub in South London.

Improvement

At the time of writing, Beck has apparently finished recording a second instrumental LP which should be released sometime in the near future, probably to be greeted by another misinformed Melody Maker review. His most recent released work has been a couple of tracks on the second Stanley Clarke LP, which display all the characteristics of his playing, and can only augur well for the future.

Keith Relf described Beck as "his own worst enemy", and the evidence of Beck's career bears this view out. Beck has always been described as a difficult person to get on with, and he has always been outspoken. He changes his mind with alarming regularity, and continually expresses dissatisfaction with his past work. Since, however, this has always coincided with a continued striving for improvement this is in no way a particularly bad thing. Of all the musicians who first came to prominence in the early sixties only Beck is continuing to experiment and extend his capabilities, he alone refuses to rest upon the laurels of his past successes.

It has been said that even if Beck had recorded only with the Yardbirds he would be a legendary figure; despite apparent public unconcern, his subsequent work has all served to justify the promise of those early recordings and to consolidate his legendary status.



Beck with ex-Cactus drummer Carmine Appice.

The band was pulling in too many different directions, it didn't pull together

Equipment

Since changing from his Telecaster soon after he joined the Yardbirds, Beck has always relied to a large extent upon a Gibson Les Paul, alternating with a Fender Stratocaster. The Les Paul, he used for its legendary tone possibilities and unsurpassed powers of sustain. Beck can cause a note to sustain indefinitely by using a volume pedal to counteract the natural fading of the note. Beck is also fond of effects gained by the use of the guitar tremolo arm, and is undoubtedly one reason for his use of the Stratocaster, as is exemplified by some of

the playing on *Going Down* from the *Jeff Beck Group* LP. He has played a number of both Les Pauls and Stratocasters although this is not so much because he is in any real sense much of a collector, rather is it that he can be rather careless with guitars on stage. Some of the higher parts on *Blow by Blow* were played on a Telecaster and he has also been known to play a Gibson SG. For his most recent American tour Beck relied upon a 1955 Les Paul Standard with the pick-up covers removed, or a Stratocaster of roughly the same age. As for amplification, the guitar went into a post-CBS Fender Champ which was in turn run full blast into two Marshall 100 watt PA heads, through Marshall cabinets into the master PA. He also used a Tone-Bender Distortion Unit, an octave-divider to add a lower octave, a wah-wah / volume pedal, and a custom-made volume booster.

Beck was also one of the first guitarists to utilise what has come to be known as the voice bag. The signal from the guitar is fed into drivers inside a bag, which amplify the sound through a tube held in the guitarist's mouth. By altering the shape of his mouth, the guitarist modifies the resultant sound of the guitar, which is picked up by a vocal microphone and fed through the PA. This is the device used to create a vocal type effect on *She's A Woman* on *Blow by Blow*.

EXECUTIVE EXPRESS

NOT so long ago a band's idea of luxury travel was to move up from sliding around with the equipment in the back of an old Bedford to a new Transit fitted-out with seats ripped-off from a defunct airplane. But, times change, and bands who have got it together travel nowadays by car (most often) and airplane when necessary. But we could well be seeing a move one stage further soon, a move which is already being felt in general industry as the cost of a man's time makes him think seriously about moving him around the world faster and faster. In the Rock business, where one man may easily be running a fast-moving business grossing millions of Pounds a year, time most literally is money and so private aircraft are being examined as a means of swift and reliable transport.

What goes for record company executives, of course, goes even more for the musicians themselves. But how many record companies or musicians really can justify the purchase, maintenance and what have you involved in running a plane? One answer is to avail yourself of the services offered by one of the air taxi services currently running in the U.K. Probably the one most connected with the music business is Executive Express run by a company called Owlledge which is one of the Bron group of companies (Bronze Records, Roundhouse Studios etc.).

Executive Express flies out of Leavesden Airport near Watford

A look to the future of Rock Transport

in Hertfordshire as its home base but is currently building a sizeable name for itself by carrying entertainment business people and general industrialists from *any* airport to any other. And that's one of the main attractions of the whole idea, you don't need to fly into airports used by scheduled airlines. There are many small airports all over Europe which are perfectly useable but which are either served very badly by scheduled airlines or not at all. That doesn't stop bands *playing* there however and Executive Express can get into and out of these airports without any problems and exactly when it suits the customer.

Executive Express fly two aircraft, both Piper Navajos, one fitted with seven seats (The Chieftain Executive) the other with nine seats (The Chieftain Commuter). We took the opportunity of trying the idea to see just how it worked in practise. Having made a prior arrangement with Gerry Bron that he would give us a few hours notice before a trip we got a call one morning asking if we'd like to accompany Gerry and

some of Uriah Heep on a quick trip to a gig in Manchester.

We assembled at the organisation's rather plush Chalk Farm H.Q. and drove to Leavesden (although, as was pointed out, we could have left from any airport). The short trip culminated in our boarding the plane within a short space of time (unlike scheduled airlines where you arrive an hour before the plane leaves, Executive Express waits for you) and in a seemingly impossibly short time we were in Manchester in time for a quick meal before the band hit the town in their customary big way.

But if anything proved the validity of the concept to us it was the return journey. As Heep were scheduled for another Northern gig the following night Gerry and I left with the two pilots immediately after the gig and were back at Luton Airport (it made for a better nighttime landing in the misty conditions) with just enough time for a swift chat and a couple of drinks. For someone who was needed back at their office in a hurry to continue the day to day running of their business the time saving was immense.

Convenience

Gerry also outlined another essential use of the service which he finds invaluable. Shortly before the last Heep European tour he had wanted to travel out to Scandinavia to meet promoters and take his tour manager on a whistle stop tour of the halls. Using the plane enabled about half a dozen gigs to be taken in during a day, a trip which would have been impossible by car without having allowed the best part of a week and which would have been impossible full stop by scheduled airlines which don't fly into some of the quite major towns in Europe.

Another plus point is that the plane is at your convenience. It

waits for you and there are the bare minimum of airport formalities to go through before and after boarding.

Economy

In addition to this both pilots are trained to exactly the same standards as normal airline pilots—they just happen to be flying a smaller plane.

One factor which may deter potential flyers is, of course, cost but this is not quite the factor it may seem. The cost of flying seven passengers economy class on a normal scheduled airline from London to Paris is around £355, the cost of flying day return by Executive Express is about £315. Obviously, if you go for less people and longer trips the balance swings the other way but the convenience is so valuable that the relatively little greater cost on these other trips doesn't matter. Another point is that you aren't really flying economy class. Having very recently flown by British Airways Trident let me suggest that Executive Express's Navajos offer equally comfortable seating with *more* leg-room and what's more our landing at foggy Manchester was a damned sight smoother than British Airways's at Frankfurt!

So cost, providing you load the plane economically, can be a factor in favour of using Executive Express but convenience is a better one. Again, as Gerry pointed out, one of the factors in his use of the plane concerns we members of the press. Group managers and record companies have great problems getting reviews of gigs when, say, they'd like a review of the first night of their band's tour in Newcastle and the journalists, reluctant to spend a night away from home, travel by British Rail or car and miss a good day away from the office, decline to go. Gerry (and anyone who cares to hire the 'plane) can simply whisk the scribes up to the gig and back again in one evening leaving everyone happy.

Quite obviously we were impressed. The idea is going to catch on, especially as more and more British record company executives have to spend valuable hours hanging around Continental airports. When time means money then people will turn to the really cost effective way of travelling. It would seem most likely that Executive Express, having become well established so early on in the boom, will really go places—and do it conveniently, comfortably and without a great deal of expense!

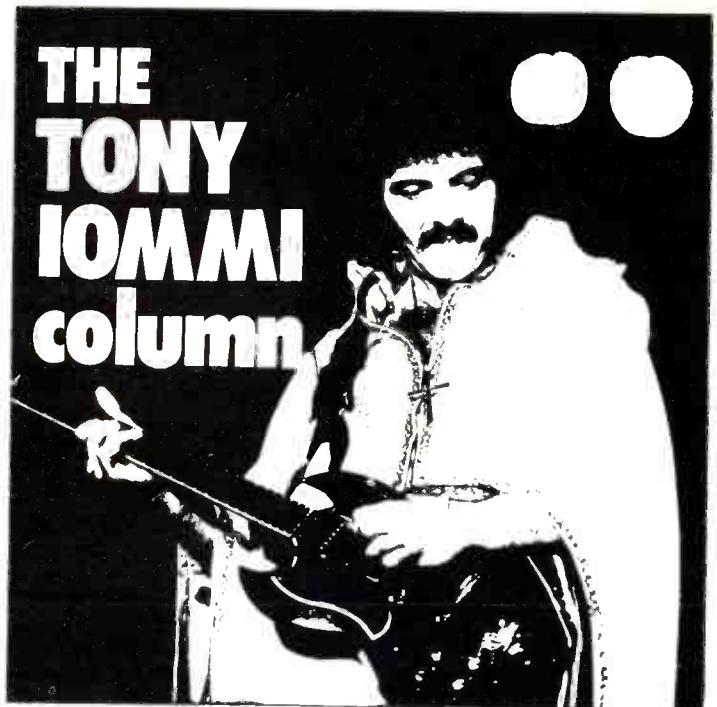




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AS soon as we thought we had got away from all the business what happens? We find ourselves right back in it, neck deep sorting out various legalities! As you can probably already gather from the opening it hasn't been a particularly creative month for me or the rest of the band. This has of course affected our schedule and we won't be recording the album until either June or July.

Everyone's started writing material individually, I've layed down a couple of songs on the old Revox and Geezer's written some really nice stuff, but the album won't really take shape until we all get together in rehearsals, — the sooner the better!

We've decided to record in Miami at Criteria Studios although for a while we were toying around with the idea of recording in Germany at Munich's famous Musicland studios (where bands like Purple, the Stones and most recently Led Zeppelin have recorded) but we decided that we'd be able to sort out other affairs in the States and they've got 24 hour T.V!

Latest happenings include some new pickups which are being made for me by John Birch and my guitar man John Dickens is doing up a really old Gibson which was given to me by Leslie West that I'll be using in the studios. I'm still looking for new amps, my ideal dream would be to get a valve amp that's reliable as a transistor amp or a transistor amp that sounds as good as a valve amp. There's some Hiwatt equipment that I'm going to try and I'll send you a report as soon as I get a set up sorted out.

I've also been trying out some Octavidors—another effect to add to my collection. I'd like to thank Picato for being very helpful and showing me around their factory which was interesting experience. Anyway I've got some more business to sort out; hopefully it will all be out of the way by next month so I can give you a progress report on the album.

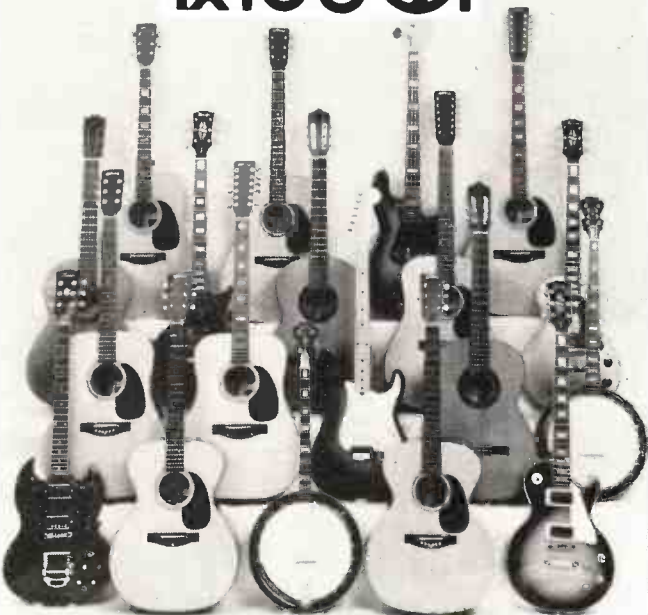
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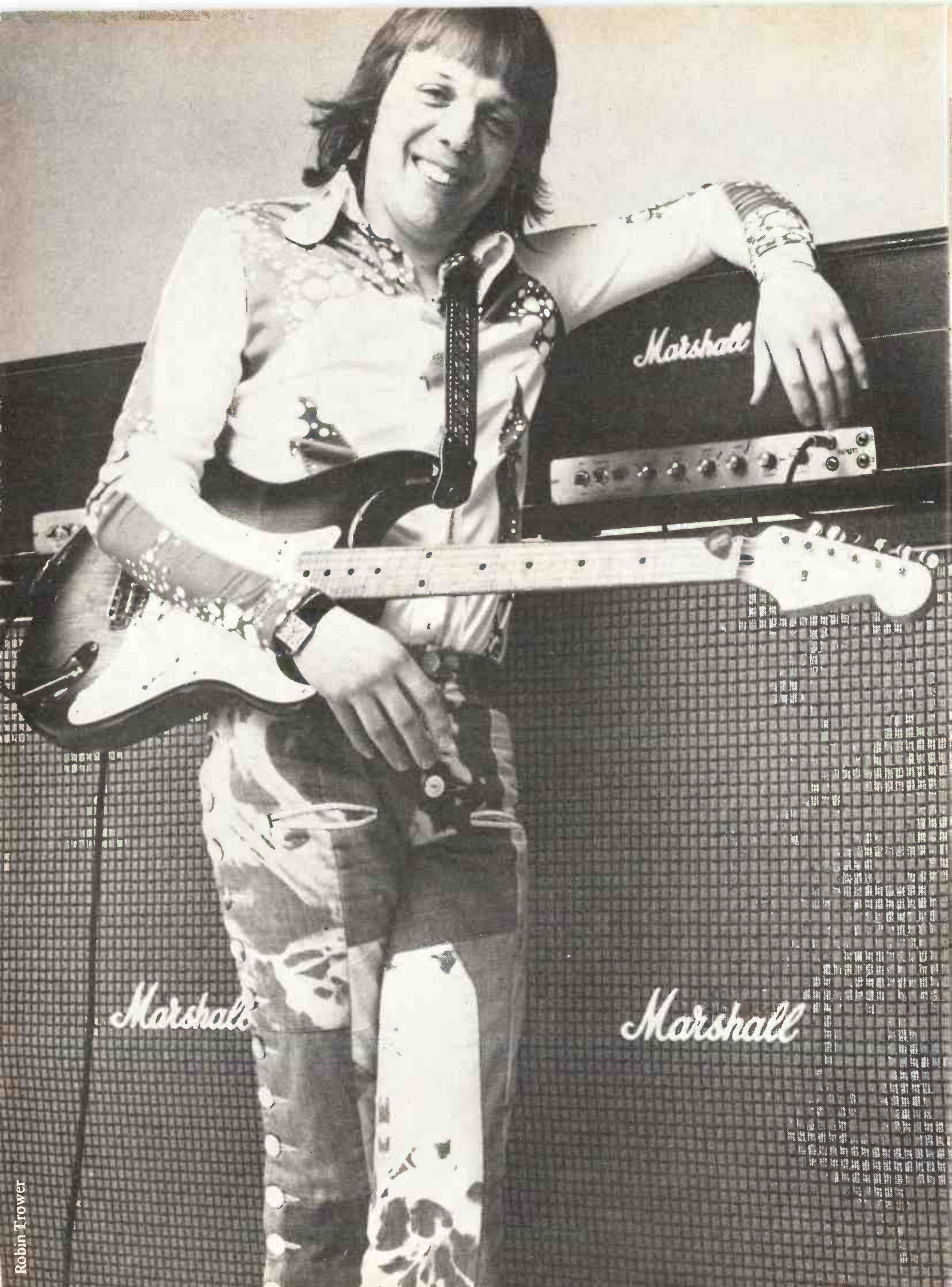
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Robin Trower

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Which I can then distort and get a cleaner kind of distortion, if you see what I mean.

In fact, listen to the Robin Trower Live album – the one we did in Stockholm.

That'll show you the kind of sound I'm into now. And that's what I think it all comes back to – how an amp works on stage.

That's why I use the same Marshall valve 100's in the studio as I do on stage.

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So, that's what I use, and a few of the reasons why I use it.

If you want to know more there's only one way I can tell you – with my music.

Because that's what it comes down to; Marshall helps me present my music, in my way. And that's all there is to it”.

Robin Trower is pictured with his two Marshall valve 100's, boosted on the input stage, and mounted on two Marshall 8 x 10 cabinets. The guitar is a 1956 Stratocaster.

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FRANKFURT FAIR REVIEW

**Beat Instrumental reports
from Europe's largest exhibition
of musical instruments and
equipment to keep you up to
date on what you'll be playing
and using in 1976 and 1977.**

FOR those *Beat* readers who've never made it to a Frankfurt Trade Fair, well, you've missed quite a lot. For sheer size it has anything on these shores beaten hands down. The exhibition halls range across a huge concrete park and are filled every February with products from all over the world and people who have come to buy, sell, or just look at a wide variety of items of which musical instruments form just a small part.

But it's those musical instruments that we're interested in and 1976 saw perhaps the beginning of a boom period which should see us with a hell of a lot to try and maybe buy as the new gear sweeps into the music shops over the next few months.

Voice box

Maybe we should start with some idea of just what was happening. Well, the organisers had housed the musical side of the fair in one massive building with the British stands nestled together at the back right hand side. Our photographic review will cover most

of the familiar names so, for the purposes of telling you what else was going on, we've decided to concentrate on those companies without photos who were showing new gear that excited our interest and which is certain to perform the same way on you when you get to see it for yourselves.

Let's start, however, with a mention of just a few of the new British products which really interested us. Marshall were demonstrating their established valve units on the Rose-Morris stand but were also proving quite clearly that the new Master Volume amp is going to be a winner, as are the transistor units which are still probably some of the only ones to give a valve sound as well as traditional solid state cleanliness. Also on display was a new device from Avon which Rose-Morris will be bringing in, a kind of floor mounted voice box which is connected by a long tube from the box up the side of a mike stand and along to the mike. You take the tube into your mouth and let the shape your mouth takes form and re-form the sound to be picked up by the mike. With an

output of only five watts there's no danger of loose teeth which was a problem with some of the early units coming in from the States. MXR also showed a new graphic equaliser that measures a mere few inches square and which Rose-Morris will shortly have available.

Burns were showing their new Flyte basses and guitars and Carlsboro had an analogue echo machine available which weighs a few ounces and looks rather tasty (we'll try to review one soon).

Re-design

On the British percussion scene, Premier were showing in force from a fine stand. Perhaps the major item to catch our eye was the new 252 pedal which offers full footplate angle adjustment, adjustable compression springs (better type of spring arrangement that) and various other nice ideas for bass drum bashers the world over.

Almost a welcome return to the scene was Laney who have completely re-designed their range and have come up with some interesting solid state amps as well as their existing Klipp valve model.

In an International exhibition, however, it is the foreign manufacturers who tend to dominate and this was certainly a strongly international year with the Americans and the Italians taking the credit for many fine developments. Kustom were well in evidence showing their range of solid state amps, desks, and PA gear and we were delighted to hear that these are soon to be re-launched on the British market, the firm having made strong inroads into the Continent over the last few years.

Another American firm, Peavey, took a giant stand and showed a few new items although they promised a lot more for the forthcoming Chicago Fair where they are to introduce Peavey Guitars and an expanded range of PA gear. They also plan to start their own manufacturing plant to produce speakers and this too could prove a great development.

Digital

On the 'revolutionary new products' side there were quite a few goodies quietly being shown. One was from a Japanese firm by the name of Azumi. They offer an electric solid axe with individually controlled pickups with one volume fader for each string. The guitar has a normal screened jack lead for straight operation but also a cannon type which enables, say, the top three strings to go through one effects unit and the bottom to go through another. The possibilities for this development catching on are good and a creative guitar or bass player might well find himself being able to do all sorts of things with these guitars. The good news is that they are to be imported into the U.K. by Colin Barratt of Cheadle Hulme, Cheshire.

The Japanese Roland corporation, distributed by Brodr Jorgensen in the U.K. also came across with the goodies. The star of their show was the new Rhythm Arranger which is a superbly compact device capable of being mixed and cross-programmed through its 29 basic rhythms. It's obviously out on its own in the rhythm box field and should be investigated by all keyboard players. Perhaps the best news from Brodr Jorgensen though was that they will have the Revo sound systems available which use digital scanning circuitry to produce a sound very close indeed to the rotary enclosure type units.

But the 'stars of the show' for us were two brand new developments, one British, one German. The first was Orange's amazing digital amp the OMEC. Cliff Cooper sneaked us into a backroom and ran through the programming arrangements. You set up each of the four channels merely by pushing a function button and setting your tones and effects on a digital readout and then can swap channels (hence sounds) merely by punching a footswitch which cuts out the need for rotary tone controls. This is an amazing new machine from Cliff and we're delighted that a British manufacturer has delivered the goods!

Mixers

The other star was the Syn-changer 2 from Peter Strüven the man who makes amps for many of the world's finest musicians from Jack Bruce to Rory Gallagher. Peter has poured an amount of love, expertise and time into his guitar synthesizer which would have daunted any lesser mortal and the results to be heard from this machine will set the guitar playing world on its heels. Quite honestly, although we've seen so-called guitar synthesizers before this is the first one to really impress us and the good news is that it is to be seen over here from Dave Simms. Apart from being one of the nicest people in the business Peter is a brilliant engineer and his products, which include one of the most impressive road mixers currently in production and some of the best speakers and amps, are certain to sell well over the next year. The Synchanger can run in stereo with a pedal giving cross-fades which would have delighted Hendrix. John Entwistle has already bought one and, believe us, he's not going to be the last!

Inexpensive

If the 1976 Fair was 'the year of' anything, though, it was the year of the mixer. Every amp maker has his own 8, 12 or 16 channel mixer on offer but it's too early to tell yet which is going to be triumphant.

We mentioned earlier the Italians. Although they have become pre-eminent in the field of electronic keyboards over the past few years with names like Farfisa, Elka-Orla, Galanti and numerous others it was quite a shock to see so many Italian amp and mixer makers. As yet many of these firms are not distributed over here and it's unlikely that we'll see all of them

in British shops but there are a lot of them (apart from names like Davoli a big name and one that is turning out some very nice gear these days) who are likely to find quite a market for inexpensive gear.

The Japanese were, of course, there in force from the top lines like Yamaha and Ibanez through to lesser known people making small lines of gear. Yamaha are, of course, in the high quality end of the market and a tip to watch out for is their mixer range and their new line of stackable guitar amps and cabs. The inimitable Ben Mullet of Kemble - Yamaha proudly showed us a prototype Yamaha guitar, tentatively named the SG1000 which is a high priced unit well able to take on any competition from America and hold its own. Made from solid mahogany it's likely to have incredible sustain and plays like a dream.

Finally, for wind players, we saw the Lyricon (as covered recently in our story on Jack Lancaster). This machine really should be picked up by some enterprising British agent as it's the first wind synthesiser and could well revolutionise the whole concept of wind instruments.

So there it is, the 1976 Frankfurt Fair. One hell of a lot of fascinating gear which we can only briefly cover. Major items are shown in our photo review and, we hope, all these new instruments, amps, mixers, cabs and whatever will be in the shops within the next few months. From our point of view it really only remains to say that we still can't properly assimilate so much exciting equipment so quickly and that we'll need months to properly digest all the possibilities opening up for today's musicians.

As electronics expertise grows, integrated circuits get smaller, more reliable and more understood than traditional horizons of playing are sure to be crossed, you can rest assured that Beat will cover all the new developments and (if this year's Frankfurt Fair is anything to go by) that the world's musical instrument industries are going to be quick off the mark to spot any new ideas.

What was good news was to hear that everyone reported a high level of sales (and that wasn't all the usual P.R. bull-shit) and there were certainly many crowded stands. The fact that British stands were well jammed-up with buyers was, needless to say, quite enough to cause a lump in the throat!



A comprehensive selection of HH equipment.



The Orange stand including their drum kits.



The Canary rep. with visitors to their mixer stand.

Continued on page 38.

FRANKFURT FAIR REVIEW



Some especially tasty Carlsboro gear.



Sonor drums proved their recent rave reviews were justified.



As ever, Elka Orla showed some fine keyboards.



A line-up of Shure mikes.



EMS displayed their stunning colour video synth.



The inimitable Dave Simms complete with gear.



Zoot Horn's remarkable mixer.

FRANKFURT FAIR REVIEW



Laney amps were back on the scene.



A few pounds worth of luvverly new Gibsons.



Rotosound demonstrated the width of their range.



Ludwig . . . still one of the most popular rock drums.



Marshall looked as impressive as ever with Rose-Morris.



Picato's trademark on display thanks to General Music Strings.
Continued on page 40.

FRANKFURT FAIR REVIEW



The new Peral amps and mixer.



Impressive Slingerland double kit.



Marlboro amps on the Hohner stand.



New Eurotec Black Boxes on Sola Sound stand.



J. T. Coppock team taking one Elgen each.



Sharma Speaker enclosures.



The Vitavox men with their superb Thunderbolt.



One of the exciting new Sisme organs.

FRANKFURT FAIR REVIEW



Reslo showing in force its range of mikes.



A little light relief on the Hornby-Skewes stand.



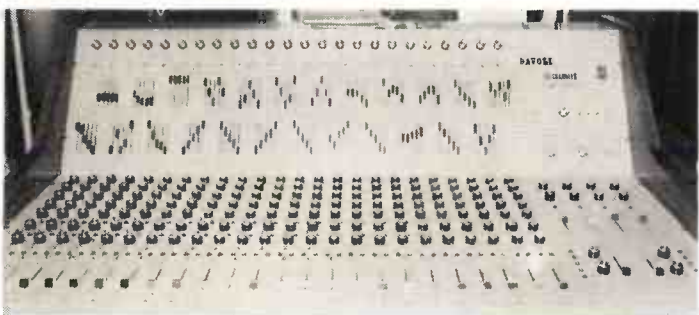
Kemble-Yamaha's Ben Mullett plus Gary Cooper and German reporters.



Charlie Watkin's WEM gear had a good show.



A line-up of Dutch Novanex amps.



Davoli's latest multi-channel mixer.



'Premier's star display... a very fine kit indeed!

album reviews

ALBUM OF THE MONTH



ROBIN TROWER ROBIN TROWER LIVE CHRYSALIS CHR 1089

There I was, sitting in the office recovering from my Frankfurt Fair adventures when the post-man called. Fearing the worst, I casually ravaged the packaging tossing aside the usual record company offerings of bad country, soul, MOR albums and approached the last one with total boredom. But, hold (touch of yer Shakespeare's there you see) what is this I see before me, Gods! 'tis Trower's live album which methinks he did mention to me when he did last hold court.

Brain fever! This album is a killer! Screaming feedback, riff upon riff, and the best guitar work we've heard since some swine exposed Beck to soul music. Somehow Robin has pulled himself through to being the finest guitar player we've heard in many a moon. His technique is there but technique be damned, what Trower has is feel . . . atmosphere . . . soul. He's a blues guitarist of the first order and this live album (recorded by the Swedish Broadcasting Corporation in Stockholm) is by far his very, very best yet. Let's just point out here and now that I'm glad I wasn't in the audience that night in February 1975 'cos I'd still be in a Swedish asylum recovering from the shock.

The material ranges from *Too Rolling Stoned* through *Daydream* (where Trower's use of feedback/sustain is quite shatteringly beautiful in its stark emotional way) through a definitive rendering of *Rock Me*

(and to play *that* number these days takes courage). Side two is equally remarkable and proves beyond doubt that this band will HAPPEN and big! James Dewar is singing in a way which will delight anyone who likes guts and has more than a passing contempt for slickness at the expense of real emotion (oh yes, he can handle a bass pretty good too!). Bill Lordan's drumming fits so well it's a delight to behold and his solo on side two's *Alethea* defies superlatives (thinks, brain to memory banks, find out how he gets that sound will you?).

Yes, this band has it all—power, feel, excitement, guts, love, hate, it's all there and you can't ask for more. Throw away all other material, turn up the stereo and let this band remind you what rock music is all about. Trower has arrived and he's almost the best pure rock guitar player we have, carrying on nearly alone the tradition of British rock guitar. G.R.C.



BAD COMPANY RUN WITH THE PACK ISLAND ILPS 9346

This third release by Bad Co is a tricky one because while isolating it it's an above average collection of earthy rock tunes, but then when you weigh it up against the last album *Straight-shooter* it has neither progressed nor re-emphasised the gutsy standpoint of its predecessor with sufficient conviction. The band should certainly be credited with having commercial rock down to a tee, and the spontaneity of the music is further enhanced by the way the tracks are laid down—two weeks on location with the excellent Stones mobile, rapid re-mix in L.A. and that's it—

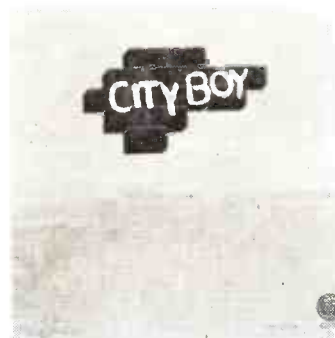
but the disadvantage is that this process lays bare the original conception and execution of each track.

The opener, *Live for the Music*, a Ralphs composition, clearly shows where the band is at, with sharp and chunky axe chords that go well with Paul Rodger's exclusive squeals. In this case though, once the track has flexed its muscles it seems to run out of juice and settle in a fruitless run. The follow-up *Simple Man* (also by Ralphs) opts for melody rather than wattage and is heavily reminiscent of *Free at Last* (will the Free ghost roam the Bad Co parapets for ever?) and fails to transcend the pleasant. The third track, and possibly the best, as aired on *Whistle Test* recently, sets off at a determined lick and pulls in both the howling solos and the evergreen Chuck Berryisms—good single material without a doubt.

The crooners and rockers seem to alternate right through the album, and perhaps the re-work of Lieber/Stoller's *Young Blood* on the second side emphasises both the band's lip service to the 'roots' and a need for a booster materialwise. It is the first non-band composition.

Are we then to assume that *Run with the Pack* is something of a flop? Not really—despite the reservations, their track on *Whistle Test* was the best on the programme, and goes to show that second rate Bad Company is better than a lot of first rate anything else. All in all, then, I enjoyed the album, but, already owning *Straight-shooter*, I doubt if I would have bought it.

C.S.



CITY BOY PHONOGRAM 6360 126

Phonogram have every right to be proud of City Boy, one of the newest of their acts. My own reaction to this, their debut album is that I can't wait for their next recorded venture. The whole album reeks of untapped potential, and considering that for one reason or another the

band only had a week in which to record this album, it's not entirely surprising that the potential should show through, while the album itself seems somehow lacking.

The annoying thing is that I can't quite put my finger on what is missing here, though I suspect that it may be that City Boy fall between two or more stools. They sound like 10 cc at times, but although the lyrics contain as much humour as that band's, the character of both City Boy's music and lyrics is not as pronounced or defined as that of 10 cc, and at times they sound like copyists. City Boy rely on a combination of melody and lyrical content in much the same way as 10 cc and with a little more time at their disposal in the studio they might have made more of their material.

City Boy are a six piece band, with the fairly orthodox line-up of drums, bass, guitar, keyboards and vocalists. The vocals, in fact are shared almost equally between Lol Mason and Steve Broughton, who have written most of the material between them here.

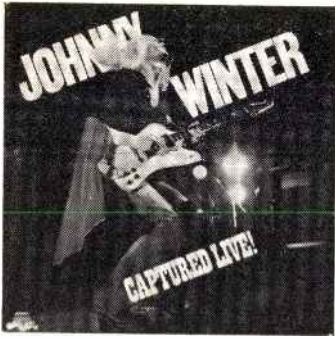
Most of the songs here are fairly lightweight catchy numbers—*The Hap-ki-do Kid* is a good example. It's a clever little song about a Kung-Fu hero; the lyrics are witty ('And there your masters taught you where it's at/The noble art of breaking someone's back') and the song is strong on melody. On the other hand, *Haymaking Time* is very reminiscent of America, being for the most part an acoustic number, with the emphasis on high-flying harmonies.

Not an outstanding debut then, but more than a promise of things to come.

P.F.D.

JOHNNY WINTER CAPTURED LIVE BLUE SKY 69230

Despite the fact that pretty well most of the material will be well known to any self respecting Winter addict, this album is one of the best live sets I've heard since *Johnny Winter And Live*. "Ladies and Gentlemen, Johnny Winter . . ." and about 50,000 people in the San Diego Sports Arena go berserk as the White Lightning cuts loose with a warning burst. To turn to the instrumental side, Johnny's guitar work is consistently aggressive and well-oiled, never anything of a disappointment, while on second guitar he is extremely fortunate to have enlisted the services of Floyd Radford. Fill-



ing Rick Derringer's shoes can have been no easy task, but his rhythm while Johnny takes off is sharp and very much to the point, and he's up to the odd furious duel as well. Randy Jo Hobbs has been the bass player for a good many moons now and is a total rock n' roll performer, devastatingly familiar with all the numbers, leaving Richard Hughes on drums, no fairy.

This formidable team runs through the classics, *Bony Moronie* and *It's All Over Now* as well as covering Dylan's *Highway 61 Revisited*, John Lennon's *Rock and Roll People* and Rick Derringer's compact *Roll with Me*, before ending with Johnny's own *Sweet Papa John* at slower tempo but no less menacing for that.

The back of the sleeve really does show what an American outdoor gig is all about, which, despite a visible skyline, has shades of Woodstock mystique about it. The front cover on the other hand has Johnny in classic pose (and clothes) but sadly heavy white lettering detracts from the overall visual effect. It's not the name that's going to sell this album, it's the picture of Winter, and the title could have been slipped into the top left hand corner to everyone's advantage. In short, then, this is the cheapest way of inviting the band, plus thousands of rock lovers, right into your living room without any space problems. So what are you waiting for? Get over to your record shop. C.S.

**JOURNEY
LOOK INTO THE FUTURE
CBS 69203**

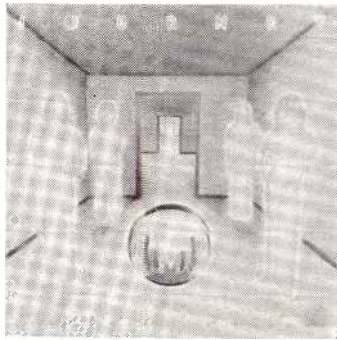
"Any name Greg Rolie, Neal Schon and Ansley Dunbar selected for their band would have been insignificant. Their reputation would precede any title the aggregation picked."

"In February of last year, completely unknown Journey filled San Francisco's Great American Music Hall on two consecutive weekends. The curious crowds turned out to see the first major musical commitment of ex-Santana" etc. etc. Two quotes

taken from the handout accompanying their first album *Journey*, which seem to inadvertently show much of the raison d'être behind the band (and indeed the gullibility of the audiences who go to see names rather than listen to music).

The pedigree of the members is well charted history and they (or the record company and promoters) seem to be getting as much mileage out of reputation as possible, a mini mini *Blind Faith* in concept perhaps. At any rate, the readies do find their way onto the grooves sufficiently, and that is the main criteria.

Rolie's vocals, not always among my favourite, are inevitably reminiscent of Santana as

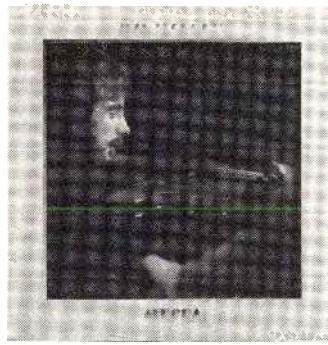


is his instrumental work, and the band as a whole seems too self-conscious about projecting a no-nonsense, gritty rock band image, but still it moves at a steady pace. *Saturday Nite* sets the pace well, a quick bit of two fisted piano stomping that soon makes way for some noisy axe clichés—this no doubt will lend itself well to live performances. The pace largely remains the same throughout and excitement, despite the predictable format, begins to give way to a noisy tedium by the second side.

Despite being an 'in' name for so long, Dunbar's drumming tends to lack colour and shade, being a bit cymbal heavy. What the album eventually shows is that being heavy is not always sufficient from a musical point of view, and one can but hope that large album sales will not lull the band into complacency and making a third album that, like this one, only three quarters cuts the groove. C.S.

**JEAN-LUC PONTY
AURORA
ATLANTIC K 50228**

Superb. Jean-Luc Ponty is one of a handful of musicians who has successfully transcended the jazz-rock-blues-classical barriers without falling prey to the traps of self-consciousness



and musical incoherence. As it is not a particularly crowded field, fronting a band with a violin allows Jean-Luc to successfully investigate a wide spectrum of musical possibilities without tumbling into the footprints of a predecessor. At the same time his band of Darryl Stuermer (guitars), Patrice Rushen (keyboards), Tom Fowler (bass) and Norman Ferrington (drums) remain completely together even in the face of the most startling improvisational take offs by the violin.

Despite the inevitable and dramatic solo bursts, the music is given more dimension and feel by Ponty's readiness to accept the role of timekeeper while other members of the band come forward. As the record grows on you, you begin to realise that the violin is an instrument of great variety, potentially meriting a greater role in the current rock scene.

Indeed, the only name that springs to mind through Ponty's playing is Stephane Grappelli, and I hope the maestro has a chance to give *Aurora* a listen. Besides Grappelli, there are shadows of Billy Cobham, Chick Corea, Larry Coryell and PFM, but, despite the implications, what emerges is totally Ponty. The technical superiority of the band is most apparent on the first and rockiest track *Is Once Enough?* and the gentle melody of *Renaissance*, following comes as something of a surprise when one is ready for a continuation of techno jazz/rock.

The beginning of the title track *Aurora* is worth a particular mention—the violin lick is superbly unpredictable—and after such a start the band is hardly able to satisfactorily resolve the track. A minor observation—by this time the ears are tuned to accept only the very finest music. And this is what this album is—Music. It's about time rock got a sharp kick in the rear, and a bona fide violin hero in the shape of Mr Ponty could well do the trick. C.S.

**NAZARETH
CLOSE ENOUGH FOR ROCK
AND ROLL
MOUNTAIN RECORDS TOPS
109**

In the past I've often felt (and said in reviews) that I've doubted Naz's songwriting ability although been able to get off something rotten when they really get a riff steaming—especially live. This album, for me, marks something of a milestone in Naz's career then, as, perhaps for the first time, they've clearly demonstrated that they've broken the songwriting barrier and produced an album that consistently sparkles.

The material isn't quite what one might have expected though. It's far more laid-back than the powerhouse of say, a *Razamanaz*, more in a lighter vein but no way less pleasant. Strangely though, I didn't find it a wildly accessible change of style. Two or three listens were needed before the ideas came across but when they did they grew rapidly into very good ones indeed.



Perhaps not surprisingly for a band who spend most of their time actually on the road, the lyrics are very orientated in that direction, those of the opening track *Telegram* being re-printed inside the cover. *Telegram* seems to be pretty much where Naz are at, incapable of stopping their countless round of gigs which they love, but also experiencing that awful sensation of isolation and tiredness that is an inescapable part of life in a band these days. Potential superstars among you could do worse than check this album.

In the middle of the song they break in (with some more superb production from Manny) to the Byrds' *So you Wanna be a Rock 'n' Roll Star* and it's a crazy idea that comes off. The Byrds said it for their time, now Naz, paying their dues, give the Byrds a nod and say it again.

A fine album that's sure to sell and establish Naz. as a really vital and creative force. G.R.C.

WHEN it comes to designing and building finely-crafted, one-of-a-kind acoustic and electric guitars and basses, Tony Zemaitis has got to be one of the most highly-esteemed craftsmen in his field — the list of friends who return to him for guitars time and time again reading like a veritable Who's Who of the rock world — Eric Clapton, George Harrison, Bob Dylan, Ron Wood, Ronnie Lane, Keith Richard, Paul McCartney, Mike Oldfield, Greg Lake, Donovan, Mike Rutherford, Spencer Davis, Gallagher and Lyle, and Willie Weeks — just to name a handful.

TONY ZEMAITIS

A Master Guitar Maker talks to Dan Hedges

Working alone in the surprisingly tiny but totally functional workshop behind his Chatham, Kent home (where he lives with his wife Ann and their brood of children), Tony goes about the business of building his instruments with the warmth, care, and personal pride in his work that's all too rarely seen nowa-

days, when the industry's pre-occupation with stamping out as many guitars as possible with the least expenditure of time and money has become standard business procedure.

Tony's love for working with wood took root quite a few years back when he worked as an apprentice cabinetmaker,

helping to build pieces that later found their way into places like Windsor Castle and St. Paul's Cathedral. With a first-hand knowledge of the guitar stemming from the days when he himself was a working guitarist, it seems only natural that he eventually combined the best aspects of both worlds.

Although he originally viewed guitar building as a strictly part-time hobby, early customers like Spencer Davis and John Baldry spread his name around London, resulting in his pastime turning into a full time occupation in a few years' time.

Categories

On the average, he only builds about twenty-five instruments a year, roughly divided into three categories. There's the 'standard' model, which is basically straightforward without the fancy inlay work and engraving; the medium-priced guitar, which is generally fancier, and uses costlier woods and better tuning machines; and finally the top of the line instruments that people like Harrison and Clapton have built, where the sky's the limit as far as money is concerned. Inflation's taken its toll however, and while Tony's always prided himself on his reasonable and realistic prices (which, two years ago, started at around £175 for a guitar), he finds that it's getting much more difficult to keep those prices down.

"I was looking at the prices I used to sell my guitars for," he says, "and I can't even get the wood for that now. Honestly it's gone absolutely, bloody beserk. Instead of allowing for five per cent as I used to whenever I bought material, it's up to fifty, so I'd say that my lowest price for a guitar at this point is about £300."

Even still, that's not bad considering the amount of work that goes into a Zemaitis guitar — the rosewoods, spruce, swiss pine, ebony (the only wood he uses for fretboards), and Honduras cedar that he likes to work with having been chosen to the most exacting standards.

Whether the customer is an established superstar or still waiting to make that Grand En-



trance, Tony explains that the procedure for building an instrument runs along the same lines. He'll sit down with the *potential* customer, and work out a rough idea (body shape, neck width, scale length, type of wood, inlays, etc.) based on the musician's taste, requirements and how much money he wants to spend. It's all kept at the talking stage at this point however, as Tony isn't about to high pressure anyone into making a decision they might regret later.

Determination

"I once saw somebody in a shop, buying a very, very expensive guitar that the salesman had more or less talked them into buying, and I still remember the look of resigned terror on that person's face when he realised that he'd mortgaged his life away. He didn't really want to admit that he couldn't afford it, but there was sheer panic on this person's face when he realised what he'd signed. I generally say to people, 'Don't put down a deposit on the first chat. Go home and have a think about it.' It gives them a let out, and though I suppose I lose orders that way, I don't lose customers."

While Tony admits that he

now focuses most of his energies on bigger, more expensive orders ("After all, I've only got two hands"), he tries to balance this with a determination *not* to become a craftsman who caters solely to his top clientele.

"My current way of thinking is to do the best I can for a smaller group of people. I like to make guitars for amateurs through, because I like to keep those grassroots going. Once you get away from your grassroots, you're lost because a number of the top boys can unfortunately afford to indulge themselves to the point where they lose track of the fact that it's a *guitar*. They want strange, way-out ones — which I *don't* make. I'm basically a straightforward guitar maker, trying to make the best quality guitars possible. I don't make Mickey Mouse guitars because I don't want to look back in ten years time and be ashamed of anything I've done."

Once Tony and the customer are happy with the design (which generally revolves around one of the nine body shapes — from flamenco to acoustic bass — that he's developed over the years), he tailors his work to the way the musician is actually going to

use the instrument (i.e. for stage or studio). His most distinctive innovation is undoubtedly the over-sized D-shaped, scalloped, or even heart-shaped sound hole on his acoustics (he feels the trend is shifting back to acoustics by the way), which helps spread the sound more evenly and over a wider area.

Interestingly enough, the frets are placed geometrically (as opposed to the traditional mathematical system), resulting in the string intonation on Tony's guitars being perfectly true all the way up to the twenty-fourth fret of the low E string, while the super-durable nickel steel fret wire he uses is designed to last the life of the instrument.

Pickups

He doesn't make his own pickups, but prefers using Gibson Humbuckers or Fenders, installing dual circuits and extra shielding to cut down on sound impurities. He fits his instruments out with Schaller tuning machines, but does make his own heavy duty bridges, with blocks cut out of heavy alloy.

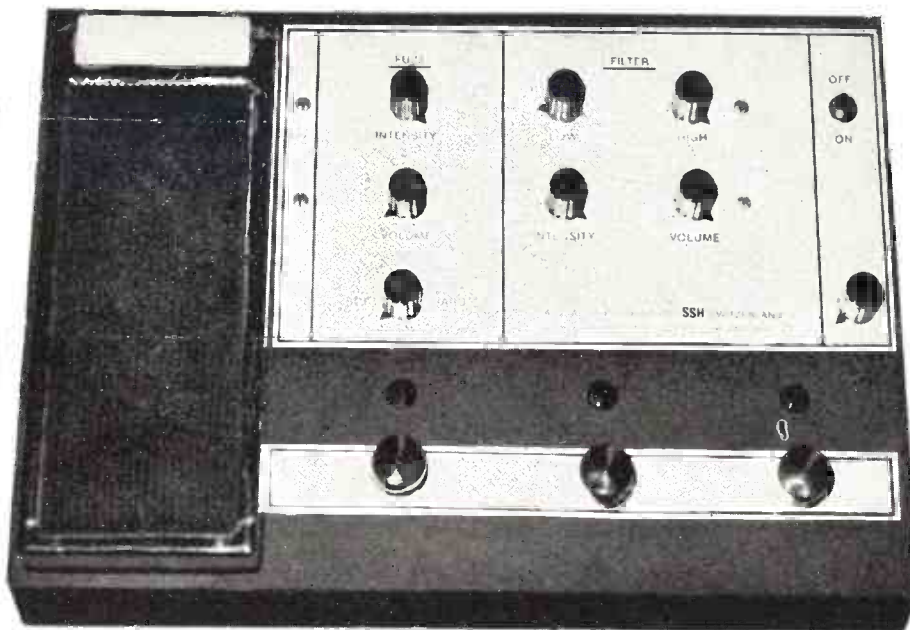
The often complex, but always eye-catching inlay and engraving work that adorns many of Tony's instruments has be-

come something of a Zemaitis trademark. He assembles the hundreds of tiny, multi-coloured pieces of wood by hand, while the intricate metal engraving is handled by "the finest engraver in London" — the only part of the operation that Tony doesn't do himself.

In the long run then, an awful lot of hard work and sheer enjoyment goes into the building of a Zemaitis guitar — be it an acoustic bass for Paul McCartney, a five string electric engraved with guns, daggers, werewolves and skeletons for Keith Richard, a magnificent acoustic 12-string for Eric Clapton, a tiny half-size slide acoustic for George Harrison, or a basic 6-string electric for someone who has yet to make their mark on the rock world. The reputation that Tony's built up over the years hasn't come easy, but the proof is there to be heard on concert stages and in recording studios on both sides of the Atlantic.

"I don't think I'm 'the greatest' though. I just happen to work on my guitars and they've caught on. There are so many ways of going about building a guitar, and everybody's got their own way of doing things, but I think there's always room for improvement."

The SSH VDF - Super Pedal Synthesiser



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TRIAD LAUNCH FLEXIMIX

ENGINEERS and Musicians man-handling large mixing consoles in and out of motor vehicles will welcome the new, totally modular, 'Fleximix System' from Trident Audio Developments. Two sizes of mainframes are used, holding either 15 or 8 modules each, and their small size makes the system ideal for outside broadcasting or mobile P.A. applications. The system can be easily built up from say, a modest 6 into 2 format to 40

BEAT INVESTIGATES A BRAND NEW CONCEPT IN MIXER DESIGN SUITABLE FOR ROAD AND STUDIO USE

inputs 10 mixed outputs with 24 track monitoring, by simply adding mainframes and additional modules.

The 15 channel frame measures only 27" wide by 24" deep by 5" high, each module being located by a quick-release locking button of un-

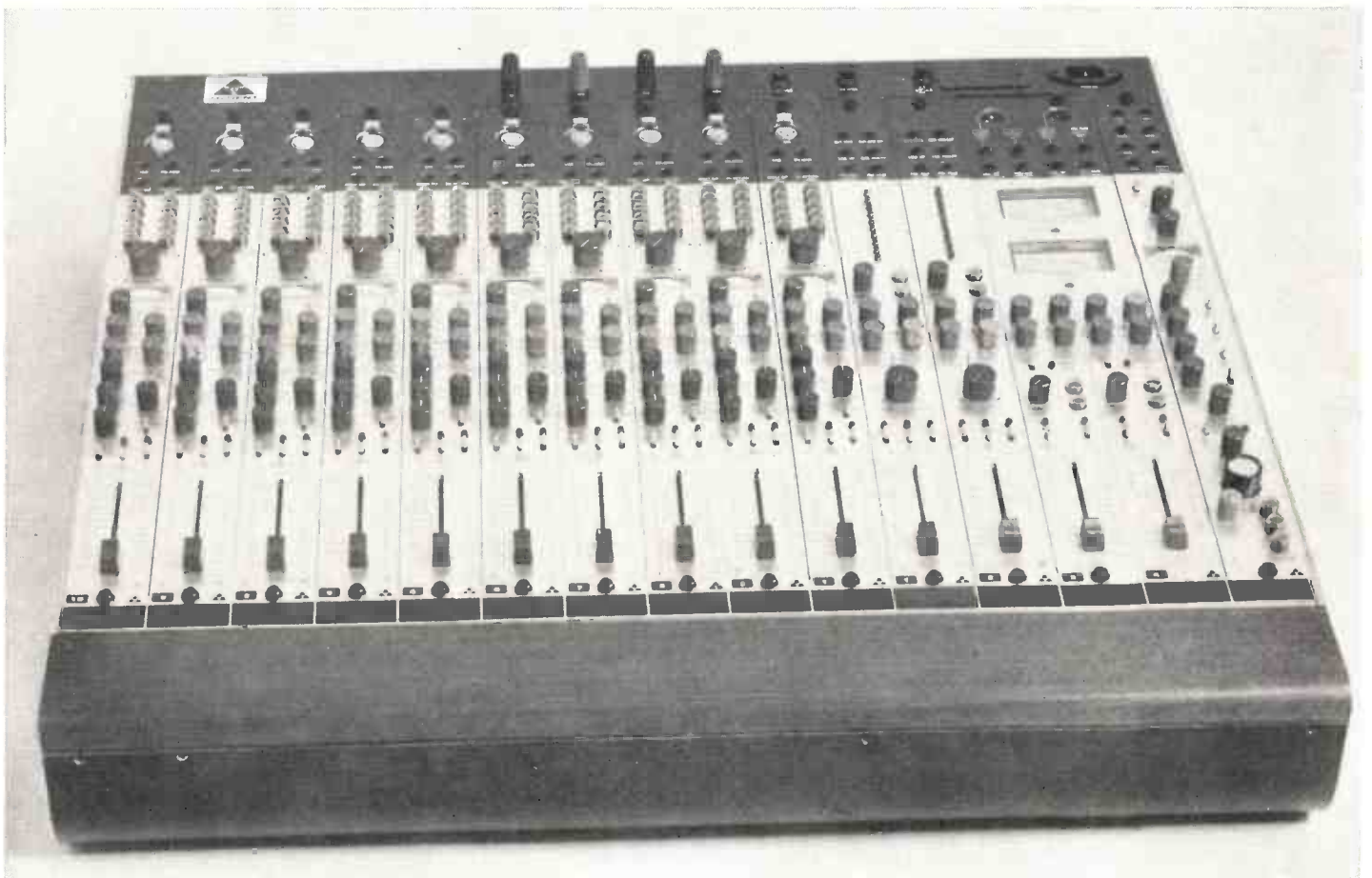
usual design. The idea is a 'spin off' development from the aerospace industry, providing secure retention via pressure-locking claws when depressed, and when released, good purchase for module removal—a significant, and, I believe, unique innovation in

modular design.

Four types of module are available at present, all based on robust alloy extrusions, and each capable of being posi-



*continued on
page 50.*



The Fleximix in 10 into 2 plus 2 format.

FLEXIMIX • FLEX

“A Remarkable new So

TRIDENT AUDIO DEVELOPMENTS ARE PROUD TO ANNOUNCE A NEW AND EXCITING ADDITION TO THEIR RANGE OF PROFESSIONAL MIXING CONSOLES. DESIGNED FOR BUDGET CONSCIOUS STUDIOS, PORTABLE APPLICATIONS AND HIGH QUALITY P.A., THE SYSTEM HAS BEEN GIVEN THE TITLE “FLEXIMIX” AS AN INDICATION OF ITS UNIQUE APPLICATION FLEXIBILITY. LISTED BELOW ARE THE MAIN FEATURES WHICH WE FEEL MAKE THIS CONSOLE THE MOST INTERESTING MIXER CONCEPT TO BE INTRODUCED FOR YEARS.

★ FULLY MODULAR

★ TOTAL SYSTEM FLEXIBILITY — ANY MODULE CAN BE PLACED ANYWHERE IN THE MAINFRAME.

★ EXPANDABLE AT ANY TIME FROM MONO TO 24 TRACK WITH NO PRE-WIRING NECESSARY.

★ EXTREMELY COMPACT SIZE — EACH MAINFRAME WHICH HOLDS UP TO 15 MODULES MEASURES ONLY 27" (686mm) WIDE BY 24" (610mm) DEEP BY 5" (127mm) HIGH.

★ MAXIMUM OF 10 MIXED OUTPUT GROUPS (8 SUB-MASTERS AND 2 MAIN LEFT-RIGHT MASTERS), PLUS MONITORING FACILITIES UP TO 24 TRACKS.

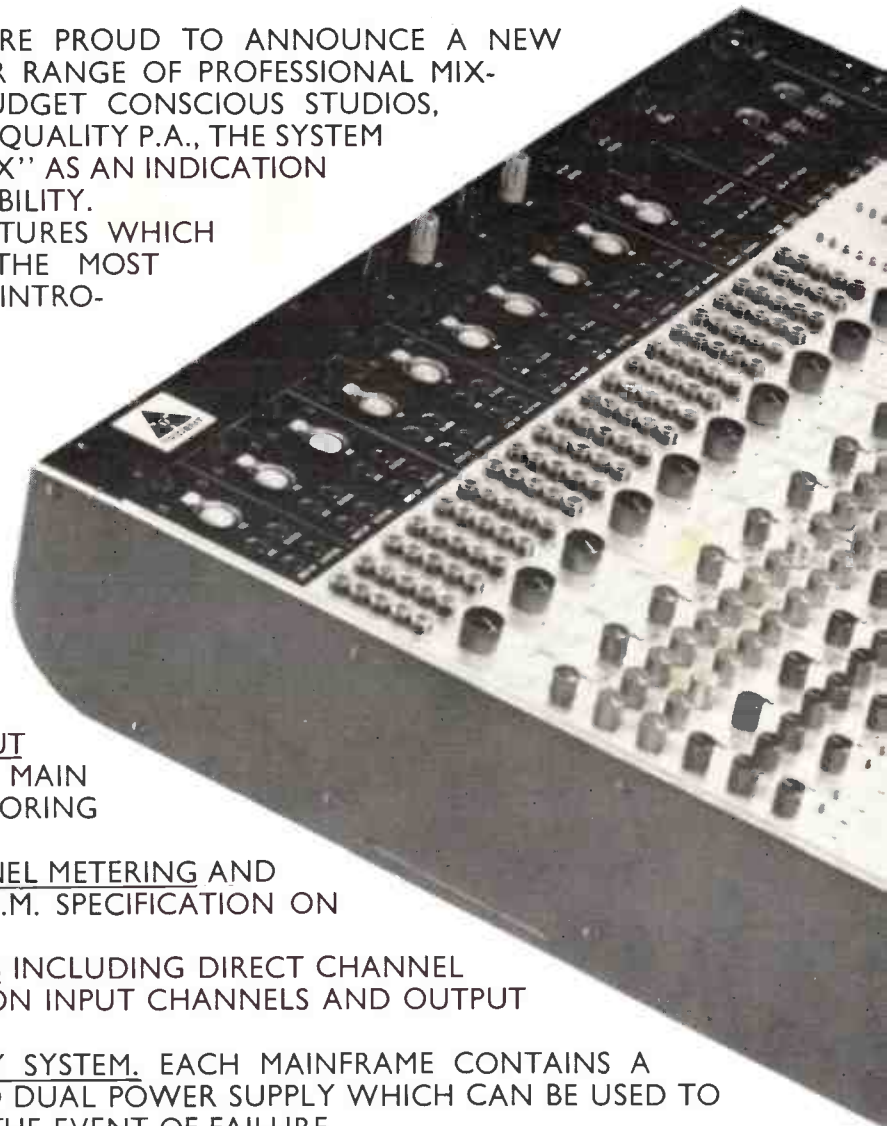
★ INDIVIDUAL ILLUMINATED CHANNEL METERING AND L.E.D. COLUMN INDICATORS TO P.P.M. SPECIFICATION ON SUB-MASTER GROUPS.

★ COMPLETE PATCHFIELD FACILITIES INCLUDING DIRECT CHANNEL AND PRE-FADE LIMITER INSERTION ON INPUT CHANNELS AND OUTPUT GROUPS

★ SELF-CONTAINED POWER SUPPLY SYSTEM. EACH MAINFRAME CONTAINS A FULLY REGULATED AND PROTECTED DUAL POWER SUPPLY WHICH CAN BE USED TO “SLAVE” ANOTHER MAINFRAME IN THE EVENT OF FAILURE.

★ MAINFRAMES EASILY MOUNTED IN FLIGHT CASES.

★ AS THEY BECOME AVAILABLE, OTHER MODULES SUCH AS LIMITERS AND CROSS-OVER UNITS CAN BE EASILY ADDED.



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TRIDENT AUDIO DEVELOPMENTS LTD.

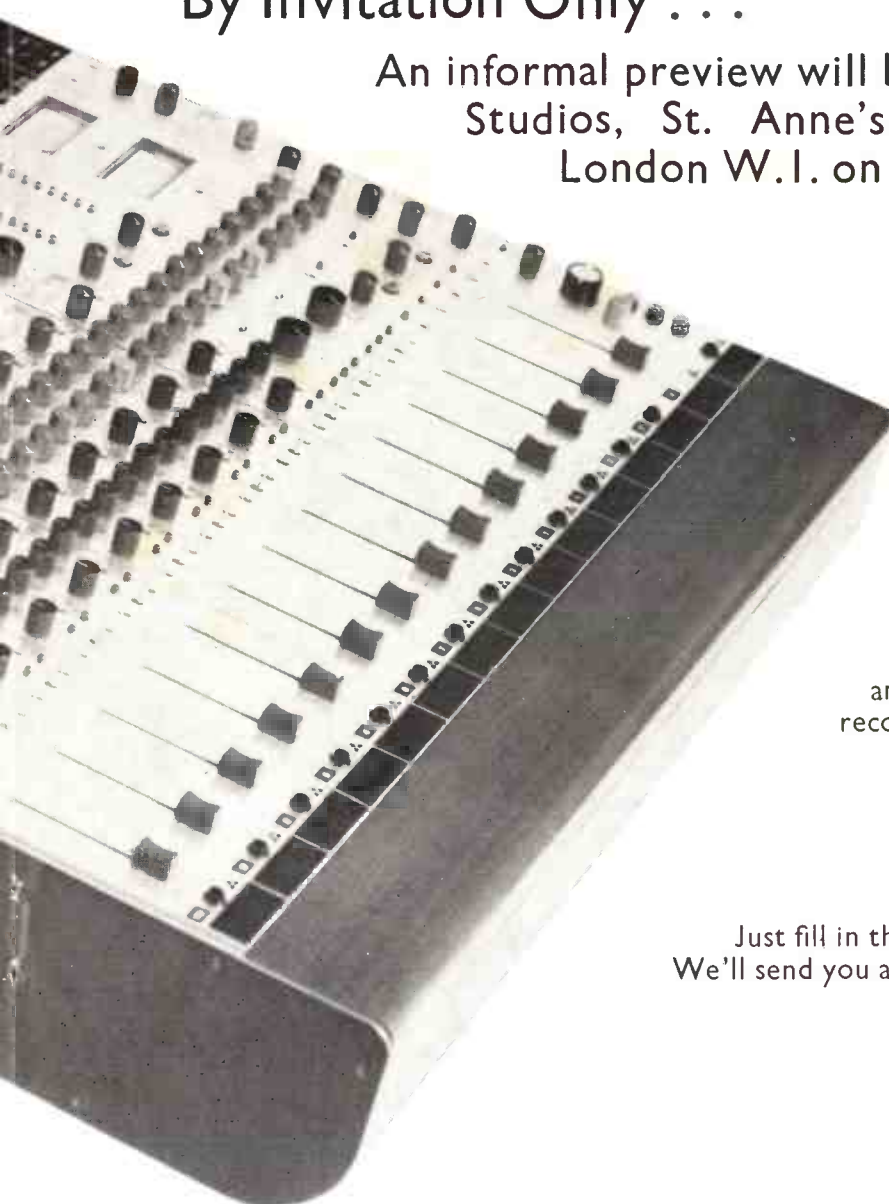
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TRIAD LAUNCH FLEXIMIX

Continued from page 47

tioned anywhere in the main-frame. This is made possible by use of the 'Mother Board' technique, each P.O.B. plugging into the frame via a 24 way edge connector, appropriately wired. The power supply for each frame is self-contained, located beneath the wooden arm rest at the front of the mixer, and screened by an extension running the length of the frame. These units are fully regulated and protected, and are of the dual supply type, allowing one frame to 'slave' another in the event of a failure. As an added facility, 4mm socket/screw terminals are provided at the top of the board for battery powering: 45v dc for the electronics and 10v dc for the L.E.D. indicators.



Modules currently available for the Fleximix are as follows: Input module, Sub-Master output, Dual Master output, and Auxiliary module. Electrical construction is of the highest order, components being securely fitted, I.C.'s positioned in P.C.B. mounted sockets, and inter-wiring kept to a minimum. Each board is nicely laid-out, with printed circuit tracks well spaced and component ends neatly trimmed. Each module is available either with conductive plastic (105mm Waters) or carbon track, 66mm Ruwido) faders, fitted with cantilever shaped heads, and blank modules complete with Triad logo and matching colour scheme are available: examples of the way in which Trident are prepared to tailor each mixer to customer requirement.

Patching facilities are integral to each unit, being located on a black coloured section at the head of each module. This not only adds to the system's flexibility, but also makes for a patchbay with excellent visual location; controls can be pro-

tected from dangling leads by the addition of an upright, smoked-plastic shield. Triad will also be marketing a removable lid of similar construction—useful for protecting controls from prying hands at gigs, or keeping the dust off when left overnight in a studio!

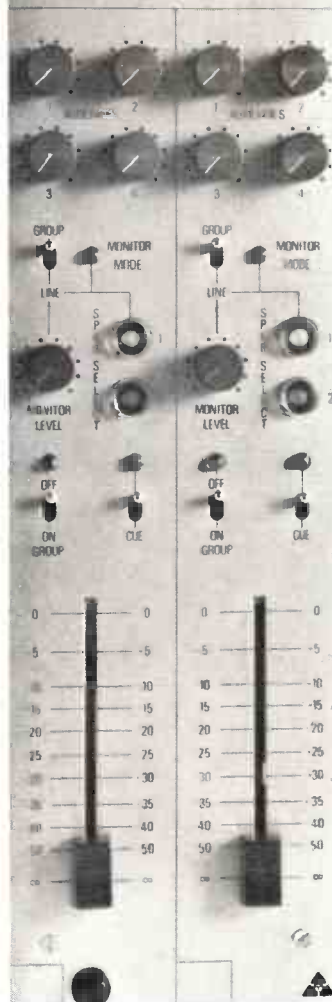


A more detailed scrutiny of the mixer shows that the facilities provided are as thoughtfully selected as the lay-out is executed. Per channel, the features are as follows: conductive plastic or carbon track fader, silent E.Q. by-pass switch, channel mute switch with L.E.D. indicator, cue, (routes to pre-fade listen), switch with indicator, comprehensive E.Q., two pre and two post fade sends (can be altered if specified), gain control and mic/line switch, illuminated V.U. meter, pan control with push button routing, and patching facilities.

In the E.Q. section, 16 dB of boost or cut is provided at frequencies of: Treble-switchable between 12 & 8kHz, Bass-switchable between 150 and 60 hz, Mid—continuously variable (parametric) control from 300 hz to 10 khz. This latter control is of the 'constant Q' type, with about 3dB/octave slope on either side of the centre frequency selected; this is not too sharp, and, subjectively, should have none of the 'ringing' associated with inductive or resonant type of frequencies. The fact that this filter is of the 'sweep' type will make it ideal for live use, where equalisation of acoustic instruments is always a problem.



A high quality mic transformer is fitted and inc channel



Stereo master module.

gain is variable from 0 to 65dB: useful for live applications where a very strong input signal, for example from a bass drum microphone might require a lot of attenuation. The mic/line switch is also a convenient asset, providing instant change-over from mic. to program signal. The ten button switches above the pan control provide simultaneous routing to any of 8 sub-groups or two master outputs, with stereo panning between odd and even numbered sub-masters and Left/Right Master Outputs.

The switches themselves are very functional items, made by the German firm of 'Schadow'. When depressed, a phosphorescent lens is displayed, giving the effect of light without using a lighting source. Above these buttons, the patching facilities include channel send, return, line input and direct channel output, all via jacks. The Switchcraft XLR type microphone input connector is provided with phantom powering for capacitor microphones.



Sub master and Dual master modules are fitted with similar level, function, and 'send' controls as the channels. Each output also has a two-speaker monitor level control, with push-button selection; a selector switch is used to route either group output or line level signal (output of tape recorder) to the monitor system. The sub-masters are also provided with a pan control, feeding left and right outputs, which may be switched to use with an external device (i.e. injected effects signal). Master outputs are fitted with large illuminated V.U. meters, and sub-groups have a ten L.E.D. column indicator, with ballistics to P.P.M. specification.

Last, but not least, the auxiliary module, which contains masters for all four auxiliary outputs, with stereo positioning the cue system master, monitor mute switch, a T.B. mic. with comprehensive routing, a V.U. meter, switchable to read auxiliary functions, and a built in six frequency, very low distortion oscillator.

Each module has a handsome front panel with double anodised lettering, making everything virtually wear-resistant. The knobs are specially made, of alloy construction, and all conveniently colour coded.

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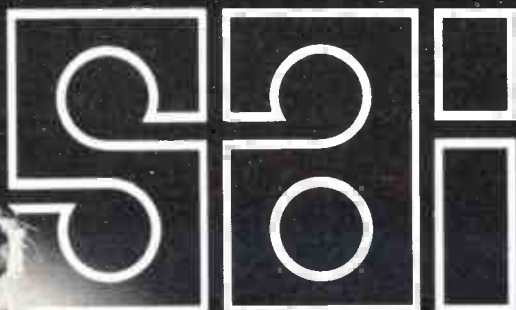
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INSTRUMENTAL NEWS

VITAVOX LIVE SOUND AWARD

AN occasion of special interest to all recording companies with up-and-coming groups on their books will take place on Thursday, April 8th when the Vitavox Live Sound Award for groups will have its official launch.

The award, believed to be the first of its kind, has been founded by Vitavox Ltd., manufacturers of sound equipment, who plan to make it an annual event and hope it will gain the same aura as an Oscar or Emmy.

A specially designed sterling silver trophy mounted on rosewood, the Award will go to "the best new British group in live sound resident in the United Kingdom" which has not yet made the top 30 in album or singles charts.

The overall Award winning group will be selected from three major category winners: Pop, Progressive, Soul and Reggae. The group judged top in each of these categories will be presented with a pair of Vitavox Thunderbolt sound systems valued at £1,500 the pair.

Many sections of the industry have already shown tremendous interest in the Award competition, in which entries will be judged initially on tapes from live gigs. The finals will be

at a live show at the New Victoria Theatre on Saturday November 27th when the six finalist groups will be professionally produced.

The directors of Vitavox Ltd., have invited a number of leading experts to comprise the organising committee and accordingly the rules and judging procedures have been drawn up under the guidance of Sally James of 'Saturday Scene', Mike Smith of London Weekend, Kenneth Townsend and John Leckie of EMI, Dave Dee of Atlantic Records, Michael Gale of Danny O'Donovan Enterprises and the New Victoria Theatre, Gary Cooper and Paul Taylor of *Beat Instrumental*, and Alan Lewis and Tony Mitchell of Sounds. DJ John Peel will join Sally James in sifting through initial entries.

First hurdle for all competing groups is obtaining sponsorship: all entries must be sponsored by the Label which has them signed up, and recording companies are allowed to submit only one group in each of the three music categories for each label. Full details, and entry forms, will be available at the launch and afterwards from Vitavox's PR agents, Holt Schooling Public Relations, 27/28 George Street, Richmond, Surrey.

NEW SELMER SPEAKERS

PREVIEWED recently at the Frankfurt Fair, Selmer have come up with a new range of amp/speaker set-ups, including 4x12, 2x12 with built in horn and 1x15. The launch of these speakers comes shortly after the recent introduction of a solid state lead, bass, slave and PA amp range, which are

already proving highly successful.

Selmer have been able to combine attractive modern styling with technical efficiency, while at the same time keeping prices competitive, and the initial reaction from artists selected to test the new units has been very favourable.



ELGAM ORGAN RALLY

THE Elgam Organ Rally team met its first hazard on the second day of the Mintex International Rally when their Vauxhall Magnum Coupe suffered a twenty minute delay due to a double fire in the electrical system during the Crofton Forest stage. The Elgam car, starting 43rd out of 180 cars, was lying 28th overall and leading its class by three and a half minutes by the end of the first day. Starter motor problems were sorted out during a lengthy lunchtime service on the second day and it was one mile into the first afternoon stage that sparks and thick smoke filled the car and caused the crew to bail out. The fault turned out to be the battery shorting out on a bulkhead.

the crew managed a 2nd in the Class Award and a 24th overall.

After losing seven minutes they managed to restart but the faults occurred after a further mile and at the end of the stage a total of 20 minutes had been lost. Despite the pyrotechnics

Ernie Ball Agent

THE recently opened Shoreham branch of Top Gear has just added another string to its bow, as it were, with the inception of Strings and Things. Appointed exclusive UK distributors for Ernie Ball and Earthwood fretted instrument strings and accessories ranges, the company will be promoting and supplying one of the fastest selling products in the music industry.

The start of the company coincides with the UK introduction of the new Ernie Ball custom gauge bass guitar strings in flat and round wire wound types, plus four gauged sets in each format—Firm and Thunky, Semi-Firm, Semi-Flex and Flex. The company anticipates "continued activity with lots of new goodies added to the range in future."

D-40 C FROM GUILD

THE latest release from renowned American guitar firm Guild is the D-40C, a Florentine cutaway version of the well known D-40 flat-top. This hand made guitar has a spruce top and mahogany sides and back. The slim mahogany neck has a fully adjustable truss rod, and the rosewood fingerboard has inlaid mother-of-pearl position dots.

Other features include an inlaid rosewood headplate, chrome plated machine heads, rosewood bridge and tortoise pick guard. Further details and literature can be obtained from Top Gear, Harbour Way, Shoreham-by-Sea, Sussex.

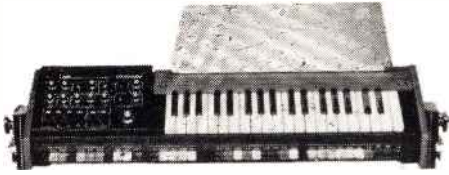


Synthesize three ways

Which model do you prefer?

Combination type

ROLAND SH-1000



VOICE OSCILLATOR

5 — 32' 4'
16' 2'
8'

MODULATION OSCILLATOR

2 — \square
 \sim

WAVEFORM MIXING

8 — 32' \square 8' \square
16' \square 8' \square
16' \square 4' \square
8' \square 2' \square

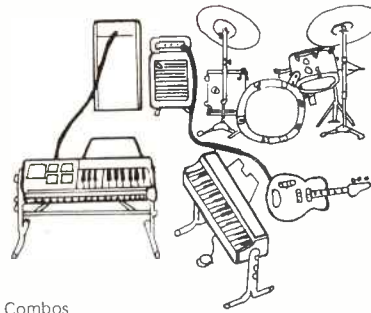
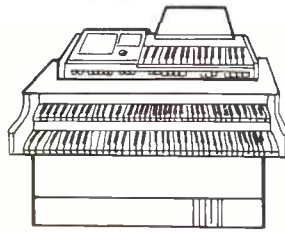
ENVELOPE

ADSR
Tablet — Slow Attack
Staccato
Percussion
Hold

NOISE

White/Pink

⊙ On an electronic Organ



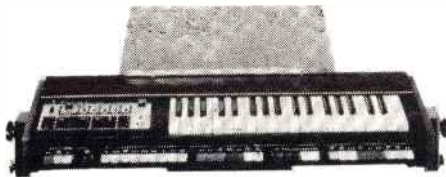
⊙ In Combos

FEATURES

Tuba
Trumpet
Saxophone
Flute
Clarinet
Oboe
Violin
Bass Guitar
Harpischord
Piano

Preset type

ROLAND SH-2000



VOICE OSCILLATOR

5 — 32' 4'
16' 2'
8'

MODULATION OSCILLATOR

3 — \square
 \sim
Chorus
Growl

WAVEFORM MIXING

10 — 32' \square 8' \square
32' \square 8' \square
16' \square 4' \square
16' \square 4' \square
8' \square 8' + 2' \square

ENVELOPE

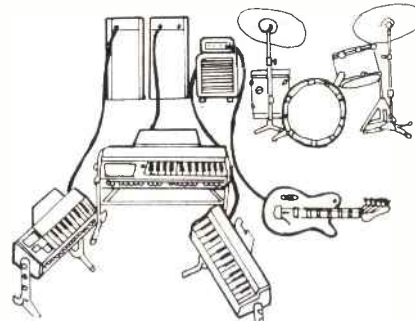
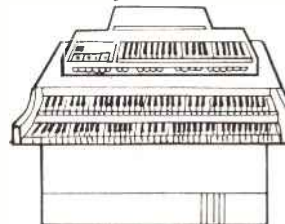
Tablet — Repeat
Long Sustain
Hold

NOISE

White/Pink

PRESET ALREADY
(Not Controlled)

⊙ On an electronic Organ



⊙ In combos with the other keyboards

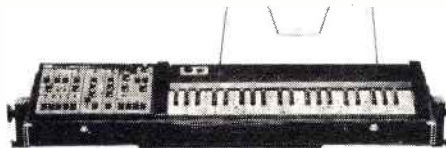
FEATURES

Musical Instruments Sounds

<i>Wind Inst.</i>	Violin	Xylophone
Tuba	Bass Guitar	Particular Sound
Trombone	Hawaiian Guitar	Singing Voice
French Horn	Banjo	Song Whistle
Trumpet	Fuzz Guitar 1	Popcorn
Saxophone	Fuzz Guitar 2	Space Reed
Bassoon	Percussion & Keyboard	Planet
Oboe	Piano	Frog Man
Flute	Harpischord	Funny Cat
Clarinet	Accordion	Growl Wow
<i>String</i>	Vibraphone	Wind
Cello		

Free Producing type

ROLAND SH-3A



VOICE OSCILLATOR

5 — 32' 4'
16' 2'
8'

MODULATION OSCILLATOR

3 — \square
 \sim
8' Chorus

WAVEFORM MIXING

5 — 32' (\square / \square / \square)
16' (\square / \square / \square)
8' (\square / \square / \square)
4' (\square / \square / \square)
2' (\square / \square / \square)

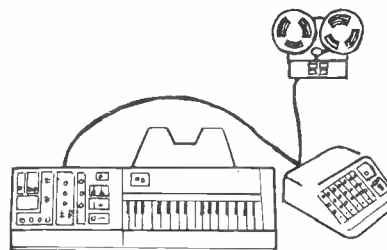
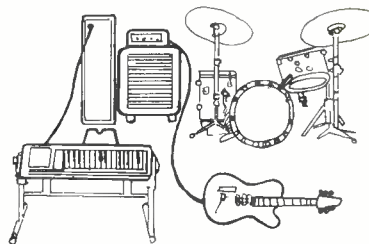
ENVELOPE

Envelope Selector — ADSR
Hold — \square

NOISE

Preset "Wind"

⊙ In a combo style



⊙ For recording



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KEYBOARD SURVEY

Covering all aspects of Keyboards from Synthesizers, to Organs, to Pianos

BESIDES handling such instruments as guitars and amplification **COPPOCKS OF LEEDS** also distribute keyboard instruments. Their range of organs is made in Italy, one of the finest of these being the Talisman. This organ comes in two versions, the Talisman S having the same features as the Talisman but with the addition of sustain. This instru-

ment has two keyboards with 49 notes each, the super manual have six registers, with a flute drawbar on six separate feet. Other effects obtainable are vibrato reverb and wah-wah.

Sustain

The lower manual has four registers, with flute on five

separate feet. Fixed sustain is available with both keyboards. There is a socket for headphones and for an external amplifier — there is an internal amp of 60 watts with two 10" speakers. A rhythm unit with 12 different rhythms is also available.

The Talisman is a compact, well designed instrument and would be ideal for the pub or club performer as well as the band member.



Kentucky, catering for home or club.

THE KENTUCKY ORGAN

The Company of Poole, Dorset, manufacture a fine selection of organs, ranging from the Petit 4 Fun Organ which is mainly a beginner's instrument to the Challenger and Adventurer models which are ideal for either the home or club market.

The Petit 4 is a single manual, 49 note instrument with eight different voices, ranging from flute to piano and an accompaniment of 12 major and 12 minor chords, with alternating bass and rhythmic strum controls. There are four rhythm patterns, a swell pedal, and a headphone socket for silent practice. The Challenger is a two manual (with 49 notes each) instrument, with a pedalboard of 13 keys. Various effects available include solo manual sustain, both short and long, variable reverberation, vibrato, glide and slow or fast percussion.

The Adventurer has three separate 30 watt amplification channels with full audio auto-mix, a separate percussion channel and five high fidelity speakers including the new Kentucky Rotatone rotating speaker system. One of the more interesting features of nine varieties of rhythm, which are grouped for easy selection, i.e. traditional, Latin American etc., tempo and volume controls. Instruments sounds included in the rhythm section are Bass drum, conga, and snare drum.

The Explorer is another of Kentucky's organs with similar specifications as the Adventurer. Once again it is a 49 key, two manual job and rhythm section and effects are almost identical to the Adventurer.

In all, the Kentucky range is well worth investigating, both for those instrumentalists who are newcomers to the keyboard, and for those who possess a greater degree of proficiency and wish to possess a reliable instrument.

OF special interest to Rock keyboard players is Welson's range of portable organs and effects instruments distributed by **WOODS** of Bolton. In the latter category is the 'Symphony Concert Stereo' and 'Knock Out' —both polyphonic string machines, and the Syntex synthesizer. The string machines feature, respectively, ten voices in two sections, with a 61 note split keyboard, and four preset voices with 49 keys, plus a stereo output. The Syntex synthesizer has three oscillators, an envelope generator, a voltage controlled amplifier and a filter-resonator. A set of 15 preset voices is also provided, conveniently situated, along with other function switches, on the front vertical panel below the keys; this is very useful if the instrument is to be located on top of a stack of other keyboards.

Three portable organs from the Welson range are the Condor T, Personal Duo, and President Standard. The first mentioned features a 49 note keyboard, including a 17 key manual bass, six individual voices, and a built in rhythm unit and 20 watt amplifier. The other two organs both have twin 49 note manuals, the President boasting twelve upper and four lower drawbar registers, as well as a 13 note pedal board, which is an optional extra. All Welson

Continued on page 56

KEYBOARD SURVEY

Continued from page 55

portable organs are equipped with chromium plated adjustable stands, and are built into lockable carrying cases.

Also in the Welson 'Group' range, the Vedette piano offers piano, clavichord, or honky-tonk effects with pitch and sustain controls, from a 61 note keyboard in compact format. All the instruments mentioned are available with photoelectric swell pedals, a design that ensures continuous trouble-free operation.

Swelling the ranks of instruments available from this manufacturer, there is a range of 40 organs, complete with bass pedals and built-in amps, enclosed in attractive wood-veneer cabinets. Just some of the features of this range include versions with three manuals, built-in cassette recorders and rhythm units. The 'FAB' (fully automatic band) percussion box is also available as a separate item.

SHARMA manufacture organ speakers for both home and professional use. This range of British built organs has been developed over the years by Keith Hitchcock and Co. of Peterborough and is the result of many years research. Sharma have recently updated their 2000 Professional, the 2000 Combo, 5000 GT and GT Combo models and all these models should be of interest to *Beat* readers.

The 2000 Professional is a "Must for the professional organist incorporating tomorrow's sound today". For ease of transportation the vinyl finish cabinet has concealed handles, aluminium fittings and castors. The Sharma model 5000 Professional has dual power i/c amplifier electronic crossover. Two bass speakers and two treble horn speakers means that this unit is virtually two speakers in one. A three speed motor gives all manner of special effects.

The 2300 De Luxe is identical in size and appearance to the 2000 De Luxe but is, in addition, fitted with a high frequency horn unit and a separate bass speaker with their own



The Welson Imperative portable.



The well-designed Bentley upright piano.

amplifier to enhance the orchestral voices of multi-channel organs. In addition, Sharma are bringing out a new range of multi-channel organ speakers.

THE BENTLEY PIANO COMPANY, based at Woodchester, Stroud, Gloucestershire, have a good selection of upright pianos, which al-

though more suited to the home than the rock market, would obviously be suitable for some aspects of modern rock such as studio work.

Bentley's pianos come in two finishes—mahogany and walnut, and in most cases the latter finish is very slightly more expensive. One of the most attractive of the range is the

Concord 88 Chippendale, which is a $7\frac{1}{2}$ octave model. The only instrument that is available without the full range of finishes is the Mayfair, which comes only in satin white with gold decorations. The 'A' series of instruments is designed for modern homes and as such have been compactly constructed. Both the A7 and the A6 have heights of 39in and depth of 21in, the width and compass of the two being dissimilar, the A7 being 55in in width and having a 7 octave range and the A6 having a width of 48in and a range of 6 octaves. Another interesting piano in the range is the Apollo, a $7\frac{1}{2}$ octave model.

On the whole, then, a good selection of excellent quality pianos, which although perhaps not a rock and roller's dream, are fine instruments in their own right.

KEYNOTE MUSICAL INSTRUMENTS, who are based at 563 High Road, Chiswick, London W4 3AY, make the Keynote Consort organ, which they say is the answer to one of the major problems that have faced keyboard players for so long—that of portability. The instrument can be set up in a matter of seconds through any available amplification system or tone cabinet.

The Consort incorporates the following interesting features: a unique stand with a 13 note pedalboard, which gives the Consort a very attractive and tidy on-stage appearance. Two full four octave keyboards with carefully balanced intonation to suit all playing techniques. Another interesting feature is the Soft Atak, which is a slow attack on each note of the upper manual which simulates the effect of a pipe or wind instrument.

The Consort also incorporates an exclusive harmonic filter control which gradually opens out the sound of the Consort from smooth flutey sounds through to reedy sounds, giving the ultimate in flexibility of tone colouring.

Keynote also manufacture the Vortex dual rotor organ tone cabinet, which is available in two versions to add the extra dimension of spinning sound to any organ. The 600 is a tough cabinet with a black leather-cloth covering, kick-resistant grilles and concealed handles. The 601 contains the same components but is built into a quality satin veneered cabinet with contrasting black grilles.

Continued on page 58



Explore a visionary new country

Welson portable organs put
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becomes instantly available.

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you can dream or fantasise
is available to you from Welson portables.
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keyboards and tabs that produce tones
that are as pure as the ring
of crystal.

And cost for cost Welson are
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The Vedette Piano



President Standard



K.O. (Knockout)

KEYBOARD SURVEY

Continued from page 56

SELMER distribute Lowrey organs and Moog synthesizers in this country. All Lowrey organs previously called 'Genie' have been renamed 'Magic Genie'. These range from the Magic Teeny Genie which offers you 14 chords, each complete with automatic accompaniment, rhythm and alternating bass to the Symphonic Stereo Theatre Console. This instrument is a real powerhouse of authentic orchestral sounds including both brass and string symphonizers. Besides the Magic Teeny Genie, all other Lowrey organs are dual manual models. Another of Lowrey's organs is the Symphonic Holiday with Magic Genie. On this instrument one can play the Magic Genie chords—just one finger plays a three note major, minor, seventh or minor seventh chord. A touch of the 'A' chord turns the major chord into a

seventh; a tap of the minor foot control turns the major into a minor. Touch the 'A' and tap the minor foot control together and the chord becomes a minor seventh. This allows you to play all automatic chords using just thirteen keys. Another feature of the Genie is that by turning the chord hold one can hold any chord for as long as is required. For true realism listen to the guitar strum. It actually strums the notes in sequence, one at a time, in the same way a guitar pick brushes across the strings.

Selmer also distribute Moogs, which are still widely regarded as one of the leading makes of synths. in the world. Four main models are currently available in the UK. These are the Minimoog, the Moog Sonic Six, the Moog Taurus Pedal and the new Micromoog. The Minimoog is perhaps the most popular of these models, especially with rock musicians. Its compact design and easy portability ensure its success on the road.

The Moog Sonic Six is a polyphonic instrument that is even more portable than the Minimoog. This model features a four octave keyboard con-



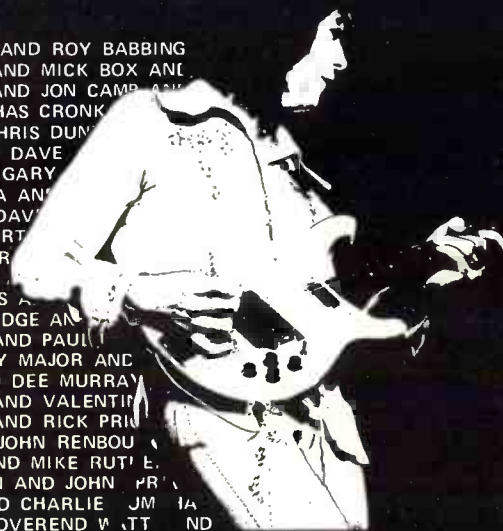
Continued on page 61 Lowrey Symphonic Holiday with Magic Genie.

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ELKA X55

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Dimensions: cm 103x38x18. Weight: kg. 26. Colour: Green

SPECIFICATION:

Upper Keyboard: 49 keys from C to C

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5 Percussions: 8' — 5½' — 4' — 2¾' — 2'

Presents: Clarinet — Trumpet — Full Organ — Theatre and Draw bars.

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lower keyboards. Brilliance, Noise Attack.

5 Draw-bar voice registers: Flute 8' — 4' — 2¾' — 1' — 2'

Effects: Vibrato: slow/fast. Sustain on the upper and

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KEYBOARD SURVEY

Continued from page 58.

troller and monitor amplifier/speaker in a completely self-contained carrying case. This model incorporates all the basic synthesizers sound generating, modifying and controlling functions as well as many other features normally only found on Moog Studio synthesizers.

HORNBY SKEWES offer both the band and home keyboard player a wide range of instruments. Under the Crumar name, the company has recently added a portable electronic piano, the CEP72B which, complete with stand, carrying bag and on/off sustain foot switch, has a five octave polyphonic keyboard, and effects of piano, honky tonk, clavichord and bass which are operated by rocker type flick switches. This instrument has one master oscillator circuitry



Selmer's Moog Sonic Six.

and there is a pitch control knob fitted to the front panel. There is a jack socket at the back of the amp that allows the player to feed the walking bass effect into a separate amplifier. The player can then use the instrument through two amplifiers, one of which can be specially set up

to give the best sound for 1½ bass octaves.

Hornby Skewes also distribute the Crumar Compac Electronic piano with sliding controls. This model incorporates vibrato, depth and speed controls.

From the Logan factory in Italy, the company brings into

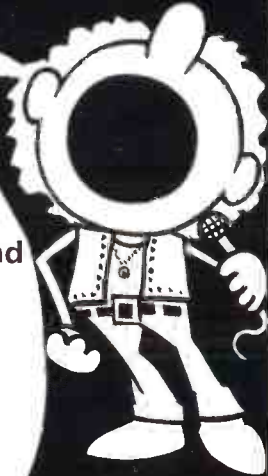
the U.K. a string machine called the String Melody. This instrument provides a comprehensive and realistic range of orchestral string effects. Eko organs are also handled by Hornby Skewes,

Continued on page 62.

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KEYBOARD SURVEY

Continued from page 61.

and the Tiger range is well known and established in the United Kingdom. Probably the most popular model in this range is the Tiger Duo A instrument, which is a two manual organ with 49 notes on each keyboard. This instrument has built-in amplification and is supplied complete with volume pedal in a strong carrying case. Altogether there are seven models in this range, starting at £285.00.

Apart from the many portable instruments listed above, Hornby Skewes distribute many console organs under the Eko and Logan name. One of the biggest organs in the Eko range is the Coliseum, which has two 61 note keyboards and a 32 note Radial pedal-board. Hornby Skewes also distribute a comprehensive range of accessories for use with electronic key-

boards—an example being the Jen Motorphaser which retails at £49.00.

BRODR JORGENSEN are responsible for the distribution of Roland keyboard instruments in Britain. Although a relatively new name, Roland keyboards are proving to be very popular with young musicians and continue to develop their range to meet the demands of the rock market.

Perhaps the most exciting instrument currently available from Roland is the SH-2000 synthesizer. This is a pre-set type synthesizer, easily set at any one of 30 present sounds by merely pressing a single key. Touch effect control on the panel automatically gives six different kinds of performance effect. Volume, wow, growl, vibrato, and pitch bend up-down are temporarily available throughout a performance by merely applying slightly more pressure when pressing the keys. SH-2000 is also available with an optional stand and foot volume pedal for playing independently of organ. Thus volume is simply controlled by foot pressure just like an expression pedal of electronic organ.

Another interesting model is

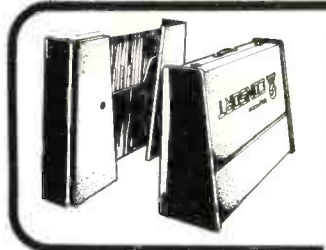


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the Roland Strings RS-101, which, say Roland, is a complete String and Brass ensemble in one unit. Some of the features of the instrument are: rich and varied orchestral string and bass tones, slow attack and sustain control for tone-starting and damping variety, independent adjustment of each control for bass and treble, tune control for quick performance preparation.

The other Roland synthesizer is the SH-3A, which is a combo-type instrument and has been designed for portability as well as for ease of operation, the main unit being assembled into a suitcase type casing which can easily be carried about.

Roland also manufacture electric pianos and both the EP-20 and the EP-30 are excellent instruments. The EP-20 is a combo type piano combining the EP-10's simple design and practicality, and the Model EP-30's portability. Either piano or harpsichord effects are available and can be independently selected or combined for a variety of tones.

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Continued on page 64.

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KEYBOARD SURVEY

Continued from page 63.

with all he (or she) needs to construct their own instrument at probably a fraction of the price that they would pay to own an established brand model. The firm offered the writers of a series of articles on synthesizer building the chance to have all their articles published together in a booklet, which they would sell. Besides this they now sell all the parts needed to put the synthesizer, which is called the International 4600, together.

The booklet describes the 4600 as a full scale unit with a programming patchboard making it suitable for studio use. It is constructed in a modular form which gives a high degree of flexibility allowing constructors to tailor the instrument to their own requirements.

There is a great deal of information contained in the booklet, from a potted history of electronic instruments and music to simple, easy to comprehend circuit diagrams and photographs. Although all the information contained here is quite easy to understand the 4600 is in no way an over-simple instrument, and while each stage of the construction is explained in uncomplicated terms, the whole thing builds up into quite a machine!

The booklet, which costs £1.50, the circuit board and all the parts are available from Maplin Electronic Supplies, P.O. Box 3 Rayleigh, Essex.

No article on keyboards would be complete, of course, without something on **HAMMOND** organs. At the moment, the most interesting series in the Hammond range is the Dolphin of which there are two models available—the 9722K Standard which is a two manual instrument and the 9822K Deluxe. Additional features of the Deluxe are the rhythm unit and the built-in Leslie. The Rhythm unit is the Auto-Vari 28 which works on the princi-

ple that there are basic rhythms such as waltz, ballad, Latin etc. which are altered by 4 variation buttons. Twenty single finger chords (all the player needs to do is to set the control and a full chord is available by simply pressing one button) are featured on the Deluxe model.

Other portable Hammonds available at the moment are the X-5 and X-2 models. The X-5 is a two manual instrument with 9 upper keyboard drawbars and 7 lower keyboard drawbars, repeat percussion pedal sustain, built-in Hammond reverb and an outlet socket for a Leslie 760 or 825 speaker. The X-5 dismantles into three basic units and this makes the instrument ideal for road work. The X-2 features a 49 note keyboard with 9 harmonic drawbars, volume, brilliance and tuning controls and a free standing volume pedal. Both these instruments feature the famous Hammond percussion sound, of course.

Another relatively new instrument is the Hammond Synthesizer SY 100. This instrument has been designed for either band use or as a third keyboard for an organ. The Hammond Synthesizer utilizes LSI technology which is a derivative of the Apollo Space programme. Similar technology has been also used by Hammond with considerable success in their regular organ line.

'All that you'd expect to see in a large console in a spinet size' is how Hammond describe the Aurora and really this instrument contains everything but the kitchen sink! One of the most interesting features is the

second voice tab which converts the tab sounds into different sounds for example pizzicato sound becomes an oboe sound and so on.

For beginners Hammond have the Sounder, a single manual keyboard which has four voices and a built-in rhythm box. All in all Hammond don't seem to have been resting on their laurels over the last few years and have still got a few new models to intrigue us with.

FARFISA have an extensive range of both home and portable organs available at present. In fact their products are so renowned for reliability and performance that it is difficult to pick any particular example of their range for discussion!

Perhaps the grandest of the Home range is the Buckingham, which has two 44 note manuals and an automatic (manual) bass. General controls are vibrato, reverb, Leslie and the Easicord one finger chord system. The Buckingham is also fitted with a Super Partner rhythm machine—which must be one of the most extensive of these machines currently available. Other models in the Home Market include the Beaumont, the Balmoral, the Berkley and the Beresford. First class instruments all of them.

Of more interest to the pop and rock buyers is Farfisa's range of portable instruments. These models are of modern design, compact good looking instruments—and all aspects of keyboard instrumentation are covered from the Syntorchestra—a synthesizer/organ—to

the Super Piano. Regular readers of *Beat* may recall the review that was carried out on the Syntorchestra a few months ago, but just to recap—the Syntorchestra is basically in two sections, a polyphonic section for which there are four preset tabs and a monophonic section for which there are nine tabs. One can use either the polyphonic or monophonic sections independently or together to create differing effects.

Farfisa's V.I.P. 400 has just been replaced by the 500, and the 345 by the new 370, but the rest of their range remains the same. The V.I.P. 233 is a two manual portable organ, which like many of Farfisa's instruments has a tilting keyboard. There is no internal amplification which should endear it to rock players who spend a good deal of their time taking out the small amplifier with which so many instruments come fitted. Any self-respecting organist should take a good look at Farfisa instruments—they comprise some of the best modern organs available.

The story of how Rick Wakeman came to be using **SISGO** equipment has been well chronicled in *Beat* over the last few months, so no introduction should be needed to their equipment for any regular reader. The instrument that Wakeman is using is the Godwin Supersonic which is a two manual instrument having 49 notes per manual and a 17 note pedalboard. The instrument dismantles into two sections and the pedalboard can be fold-



Welson's K.O. (Key Orchestra) portable keyboard.

ad away into the bass section. Each section of the instrument—upper manual, lower manual, and pedalboard—has its own volume control. Hammond reverb is available as is variable percussion (short, medium or long) so that it is quite simple to attain that hard percussive effect that so many keyboard players long to be able to achieve.

A single oscillator tunes the whole instrument, and since most organs need tuning octave by octave, or note by note, this simplicity of tuning is an added advantage on this instrument. Another interesting point is the lack of any internal amplification—something that might well endear the instrument to the rock musician.

Sisgo have taken a lot of precautions to ensure that their instruments are fully prepared for 'life on the road'. The organs are subjected to a series of tests before being sold. All models are tested on a 'shaker' for a short period, retested on a live circuit for 24 hours, shipped over from Italy and on arrival tested for another 24 hours.

Any servicing required to any Sisgo product can be done at their base in Manchester and a

replacement is available if the instrument is to be away for more than 24 hours. Any component can be replaced in the case of any malfunction. This organ comes together with cases—a hard one for the top and a soft one for the bottom section. Definitely a company to watch!

ROSE-MORRIS have an excellent selection of keyboard instruments as well as all other lines of musical equipment. Their keyboard selection covers all aspects of the market, from the simplicity of the Gem Europa Model 290 which is a 37 note, one manual instrument to the extensive Intercontinental organ and the Korg synthesizers.

The Gem Europa has tab switches for vibrato, brass, strings, reeds and flutes. An input and output socket for a cassette recorder allows the player to record from the keyboard or accompany a pre-recorded tape. The Gem Caravan is a slightly larger instrument, having 49 notes—there are tabs for vibrato, brass, bass, strings, reeds and flute. Moving on to slightly larger models, the Intercontinental is a two manual instrument, with a

seventeen note pedalboard. The range of effects that it is capable of attaining is almost unending—including realistic piano, clavichord and spinet. Easy portability is no problem at all with the Intercontinental—the metal legs fold under the body of the organ and it has a robust, modern carrying case.

Another interesting organ is the Synth Dakota Electronic organ which is the latest development from Gem, incorporating a piano synthesizer panel. Eight varied tabs are provided for the upper manual and four tabs for the lower. Vibrato is available at the touch of a switch, and a heavier vibrato by utilising the vibrato full tab. Reverberation is built in, and is a very useful addition to this versatile instrument. The piano section comprises four sliders governing piano, clavichord and spinet plus a slider for variable sustain. Further sounds are created from the adjacent synthesizer section comprising sliders for frequency, amplitude response and intensity, and buttons for on/off repeat, filters, modulators and waveform shapes.

Rose-Morris share with Hohner the distribution of the Korg range of synthesizers. The Korg

800 is one of the more extensive instruments in the range. Tuning for this instrument is both convenient and precise, using two sets of course and fine controls, and variations including semi-polyphonics are easily obtainable. Effects provided are expand, vibrato, delay vibrato, bend upwards, bend downwards and full portamento.

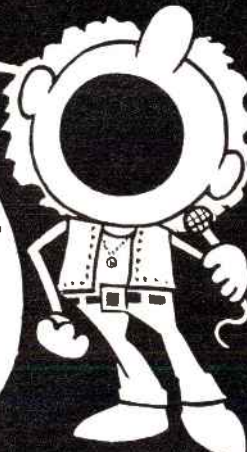
Other Korgs in the series are the 700 and the 700S, the latter having all the attributes of the former but with an additional control panel that comprises effects switch, long sustain switch, vibrato travel switch plus ring modulator selector with balance and pitch slide controls.

ELKA-ORLA have been manufacturing organs and keyboard instruments for some time now and have produced instruments for both the home and the rock market. In the former category models range from the Dixie 27/8 which is a tiny children's organ suitable for the most untalented of beginners! Similar to this is the Dixie 37 and together these instruments make up the

Continued on page 66.

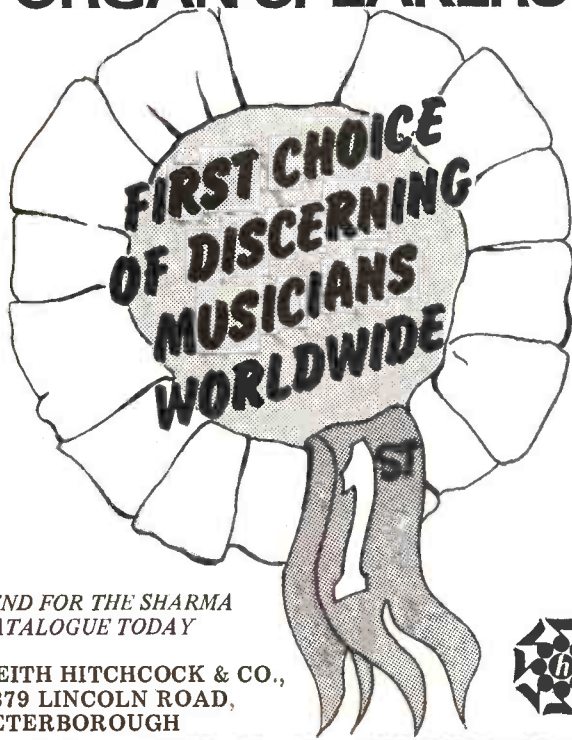
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and five drawbar voice registers. Effects are vibrato, slow and fast. Sustain on the upper and lower keyboards, brilliance and noise attack. This portable organ is extremely compact for easy transportation having a lockable carrying lid and case for legs and pedalboard.

Continued from page 65.

most simple products of Elka-Orla's range. Other interesting instruments in the 'home' market range are the Sorrento 49 and 37/18. The former has a manual with 49 keys and the latter contains a 37 key manual with bass notes and relative major and minor chords to the keys of Bb, F, C, G, D, A. The legs on both these instruments pack into the lid of the case.

In terms of the rock market, Elka have some excellent models available. The Elka 55 is one of the best and has an upper manual of 49 notes with nine draw-bar voice registers and five percussion tabs. The lower manual has 37 keys,

The Elka Rhapsody is quite a novelty on the market—as well as giving the sounds and effects of a string orchestra in which the piano and clavicord harmonize in counter-point, the Elka Rhapsody 610 keyboard can be divided into two independent parts. The main features of the instrument are the 61 notes manual, the two register sections both including violincello, strings, piano and clavicord. The first section on the left, controls the first two octaves whilst the second one, on the right, controls the three remaining octaves. Controls on the Elka Rhapsody include decay, sustain and tuning.

The Elka Rhapsody 490 is a single manual with 49 keys and 'cello and strings voice registers. This instrument's main job, is to serve as a supplementary keyboard — to add background to your piano or organ sound.

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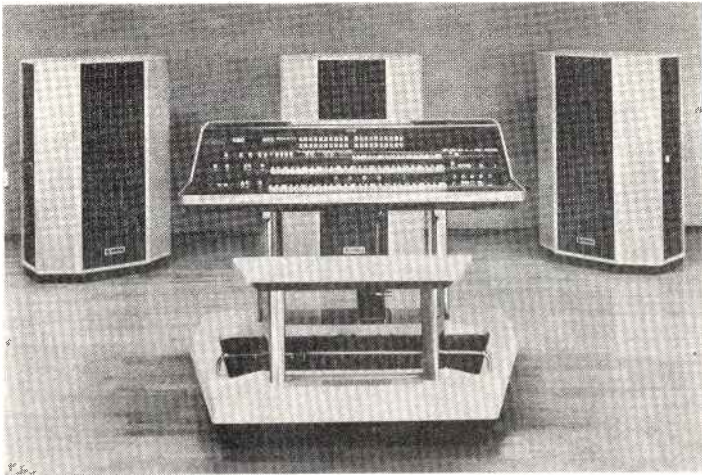
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DAVOLI manufacture a wide range of equipment for the musician, and one of their most successful products is the Davolisint synthesizer, which is a small instrument, but capable of almost infinite effects. The instrument's frequency range is 9 octaves from 32 Hz to 16,000 Hz and features include seven switches corresponding to feet. Tuning slide, vibrato level, vibrato frequency and vibrato level. There are also two delay switches, and a Key C switch which provides a constant note for use in tuning the Davolisint with other instruments.

The instrument basically consists of 2 oscillators (called VC01 and VC02) each with its own separate sliders for frequency control. The control VC01 is used to tune up the instrument with other instruments in the band. It has a range of about ± 1 semitone. The control VC02 on the other hand, has a range of one octave from middle C reaching the 5th above and the 4th below of the same note. There are two vibrato controls, one for each oscillator, with sliders to control frequency and depth. These two generators allow the independent control of the two oscillators.

The controls T1 and T2 allow a certain delay in the oscillators. When played these delays start from a low frequency and finish up at the frequency of the desired notes, giving a slide effect. On the left hand side, facing the instrument, there is a special lever control "extend" which makes the two oscillators rise to the high notes together, giving a great slide effect. This lever allows you to move the two oscillators together about one octave.

The five small notes (flats and sharps) of the first grey

octave of the keyboard, are controls connected in parallel with the TAB of the effects of the right hand side facing the instrument. These, like all the grey notes of the keyboard, allow the player to have all the controls at his fingertips.

A very interesting instrument then, and definitely one well worth investigating.

BESIDES manufacturing amps, guitars, drums — in fact anything the musician might require, **YAMAHA** also have an interesting selection of keyboards. The newest of these is the GX-1, which was perhaps the focal point of the Yamaha stand at Frankfurt this instrument being one of the most exciting synthesizers to have been introduced over the last couple of years.

The GX-1 was introduced at the Frankfurt Fair of 1974 in prototype form and has undergone some new developments since that time. The GX-1 is a full electronic synthesizer keyboard instrument which is capable of full polyphonic reproduction with several independent tone generator systems of its own together with various combinations of couplers between the keyboards. Each keyboard is equipped at the factory with twenty pre-set tone modules—although they are interchangeable optionally for free tone modules allowing for virtually infinite creative freedom.

There are three keyboards on the GX-1 an upper, lower and solo manual. The upper and lower manuals contain 61 keys (5 octaves) and the solo is a 3 octave 37 key manual. There is also a pedalboard, of

Continued on page 68

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KEYBOARD SURVEY

Continued from page 67

25 notes. Tone colours on the instrument range from flute to electric bass to oboe. Other controls include sustain volume, brilliance and reverb. There is a rhythm control unit comprising fourteen rhythms with three variations, a balance control and synchro start control. In all this instrument is capable of almost anything and is, moreover, very easy to manipulate.

Another synthesizer is the SY-2, which is a far simpler machine altogether. A single keyboard instrument, with 37 keys, it features 28 preset tone levers, filter controls, envelope controls, vibrato controls pitch bend and portamento controls. The advantage of this instrument is its size and accessibility, the latter feature especially being something that Yamaha strive for, and which they usually obtain.

FOR some time now one of the most fascinating and controversial instruments in

rock music has been the Mellotron. Over the years the instrument has been developed until now, eleven years after the first Mellotron was produced, the instrument has reached the stage whereby it incorporates two keyboards and a multitude of effects.

The new Mellotron Mk5 is one of the most sophisticated instruments available at the present time. It has two independent keyboards of $2\frac{3}{4}$ octaves, giving a total of $5\frac{1}{2}$ octaves altogether. The electronics allow for each keyboard to have its own system of volume, tone, reverberation and cross mixing on a stereophonic format. There is also a dual footpedal which not only allows control of volume for each keyboard but also when the panning controls are set in a certain position, can effectively alter the audio image. The reverberation facility will give full stereo reverberation, controls are provided to alter reverberation time on each keyboard.

Especially designed for the Mark 5 is the new SMS 2 Servo motor system which is absolutely silent and will give stable pitch over a temperature range of 10°C to 55°C . The pitch also remains stable if set at 240 volts, over a voltage range of 180 volts to 260 volts.

Another amazing feature of the mellotron is its ability to incorporate any tape whatsoever into its workings. In other words, the owner of a Mellotron Mk 5 can programme it with virtually anything he wants, from tapes of his own voice to



The Elka Capri, as popular as ever.

sound effects and string sounds. Among famous names who own the Mellotron are Patrick Moraz of Yes and Paul McCartney. Besides the Mk 5 Mellotronics have recently introduced the 400 SM which is basically a new version of the 400s and has many of the facilities of the sophisticated Mk 5.

FAMOUS amongst Rock musicians for their well-known Clavinet D6, **HOHNER** also manufacture a number of other instruments that will be

of interest to groups. The Pianet and Combo Pianet are both 61 note electro-mechanical pianos, the former with wood grain finish and stand, and the latter with the same format, but in a compact, organ-top case. Also counted as a member of the piano family, the Keyboard Bass 2 offers the pianist unusual facilities from a briefcase sized 30 note unit. There are three different tone colour switches, Tuba, String Bass, and a very realistic Bass Guitar sound; the controls on the front panel also permit a percussive effect, with variable decay time.

Piano, Steel Guitar, and Harpsichord sounds are all available from the 61 note Hi-Piano, which also has Vibrato, Sustain, and a manual bass with independent volume control. The Hi-Piano String offers Piano and Harpsichord effects as well, but with a split keyboard for interchange of effects, and a Cello and Strings ensemble, with transposition of the higher octaves.

Full orchestral effects are provided by the Hi-String synthesizer, with 48 keys and variable independent sustain for Cello and string registers. The most sophisticated effects keyboard from the Hohner stable is, however, the Korg-800 DV synthesizer. Facilities provided include: Voltage controlled Oscillator, Filter and Amplifier,



The Farfisa Syntorchestra.

Continued on page 70



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KEYBOARD SURVEY

length of this instrument is 8' 10" and the width is 5' 1". Besides the usual combination of foot-pedals the Orchestral Concert Grand features a tone sustaining pedal.

Both the Small Concert Grand and the Drawing Room Grand are designed for use in spacious rooms, studios and smaller auditoriums and both are smaller than the Orchestral Concert Grand, the Small Concert being 7' 5" in length and the Drawing Room Grand 6' 11". Other models in the Grand series are the Boudoir Grand the Miniature Grand models which are constructed to suit medium sized and small rooms.

In terms of upright pianos, Steinway have two important models available at the moment. The Model Z has a height of 3' 9" and a width of 4' 9". Model V is slightly larger — Height 4' 0½" and width 5'.

Various classical styles are available in the Grand Piano range — one example is a Louis XV style piano in a walnut veneered case, with a satin finish.

Continued from page 68.

Envelope Generator, Ring Modulator, Repeat and Bender. These are all internally connected via a mixing network, giving maximum flexibility for live use. Little brother to this keyboard is the add-on effect unit called the 'Korg VCF Traveler'. This piece of equipment offers paired low and high pass filters, both of which may be set to operate automatically, or can be controlled by the foot pedal provided.

NO keyboard survey would be complete, of course, without a look at what is perhaps the king of acoustic pianos — the **STEINWAY**: As a firm, Steinway were established in New York City in 1853 and since that time they have consistently been manufacturing a superb array of both Grand and Upright instruments.

Perhaps the most interesting model is the Orchestral Concert Grand, which is very often used by concert performers throughout the world. The

THE reputation of **EMS** synthesizers seems to have been promoted largely by Pink Floyd, who have been using them for some time now. The Synthi-VCS3 is perhaps the most widely used of EMS products. It was originally developed in 1969 and has since undergone many improvements. The newly designed oscillators now track better than ever, and with the variable noise generator form the four main source devices. The filter and



Boosey and Hawkes' APP Odysey.



The Jumbo Gem.

envelope shaper are primarily treatments, but can also be used as sources, and other treatments are the two voltage controlled reverberation unit, and the two parameter joystick control. Another new facility is the Presto Patch which is an instant plug-in unit equivalent to any number of pin insertions. Also new is the special input trigger arrangement for live performance.

Another of EMS models is the Synthi 100 which contains a digital sequencer, complete with analog-to-digital and digi-to-analog converters. This device enables the operator to load, in his own time, up to six channels independent of control voltage data, plus attack and switching pulses, then hear it played back forwards or in reverse, at any speed. All events can be individually examined by stopping the clock, and edited or erased.

This instrument is easy to set up, and the small amount of varied hardware at the disposal of the user means that in the assembly of complex sounds compromises are unnecessary. A frequency to voltage converter and envelope followers provide control voltages from signals, slew limiters will intergrate stepped voltages, and nine filters, eight of them voltage controlled, make possible amazingly subtle timbre manipulation.

EMS instruments are excellent quality and deserve to be investigated more thoroughly.

BOOSEY AND HAWKES distribute Arp synthesizers and Diamond keyboard instruments in this country. There are about six different types of Arp now available. The Pro-Soloist has thirty preset instrumental and electronic effects and a touch sensitive keyboard which means that simply by pressing harder on the keyboard the volume or brilliance can be increased. Controls include portamento, portamento speed and repeat, which enables you to re-create the rapid pick strokes of a banjo player or the mallets used to play a steel drum.

The 2600 can be played without patchcords or modified with patch cords. This arrangement provides maximum speed and convenience for live performance applications. The Arp 2600 is easily expanded and can be used with the Arp 2500 series.

The Explorer combines the flexibility of a variable performance synthesizer with the ease of operation offered only by pre-set models. Simply set the instrument at 'preset' and an amazing array of sounds are available — such as clarinets, trumpets etc. Then switch to manual and create hundreds of entirely new sounds, including unpitched effects like thunder, surf etc.

The Odyssey features a two-voice polyphonic keyboard, and a white/pink Noise generator which obtains thunder and



Korg's 800 synthesizer.

percussive effects. The keyboard transpose raises or lowers the pitch of the keyboard two octaves instantly. This extends the range of the keyboard to seven octaves. The digital ring modulator creates extremely complex tone colours through controlled distortion.

The Arp Axxe, the newest in the Arp line, is perhaps the simplest and smallest of this range of instruments. It is also one of the least expensive instruments currently available in this field. Owners of the Axxe can now get immediate sounds

and effects with the Instant Axxe, a package of ten control panel overlays which tell the musician where to put all sliders and switches for frequently used patches. Arp has also made available Instant Axxe Blanks which permit the musician to write his own Axxe patches on overlay sheets.

Another new accessory available from Arp is a 'frame' for stacking of Arp synthesizers and one-hand playing of two keyboards. The double-stack rack is also designed for attachment to Arp's soon to be released performance stand.

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Grand Opening Offers

AIM YOUR SOUND AT THE DISCOS

SOUL music has always commanded an international following. Nowadays valid soul music is also being produced internationally.

Though blue-eyed soul records have been a feature of the scene for almost as long as the soul idiom has existed, it has only been of late that they have been both taken seriously and accepted on the same terms as recordings by black soul artists.

What has caused this change of attitudes has been the breakthrough made by acts like the Average White Band, Ace, the Olympic Runners and Silver Convention in selling their music not just to white but to black American audiences and the medium that has opened the way has undoubtedly been the disco.

Phenomenon

The disco explosion, born in Britain and the States, has been the major pop phenomenon of the last year or so and, significantly, among the very biggest disco hits have been items recorded by Silver Convention, who are not just white but German at that, and the orchestra of white British session men conducted by ex-patriot Indian songwriter / arranger / producer Biddu.

Today there are a host of artists on this side of the Atlantic who have not only managed to capture an authentic American sound but have gone beyond that to produce soul music that far from being derivative is showing the Yanks the way and, most importantly, hitting the American soul charts.

Session teams have sprung up who are every bit as tight and funky as their Stateside counterparts and producers have come forth who are really in touch with what is happening and are going beyond simply churning out the Music For Pleasure type cover versions which blighted previous European attempts at soul music.

Stigma

Among the most consistently successful of this new wave of creative producers and arrangers is Londoner Gerry Shury who arranged Carl Douglas's phenomenal 1974 hit *Kung Fu Fighting* which along with George McCrae's *Rock Your Baby* was a major factor in getting the disco boom off the ground in the first place.

"We've shaken off the old stigma. The Americans now take what we are doing seriously and it was the success over there of *Kung Fu Fighting* which first made them realise that we had

something valid to contribute," he said.

"It's really nice now that people are sitting up and taking notice of what we are doing here. The disco boom has been the best thing to ever happen for soul music. It's made soul truly international, in creation as well as in sales.

"Our musicians have benefited from the tremendous demand for new disco fodder, it's given them the chance to experiment and improve. Our product is no longer derivative of what's happening in America, it's creative and even leading the way in some aspects."

Shury's move into soul music came as a matter of personal tastes: "Previously I worked with Tony Macaulay and I did the arrangements for the Fantastics. I've always been a soul fan but it was the disco boom that allowed me to switch from things like the Rubettes' *Sugar Baby Love*, which I arranged to funky things.

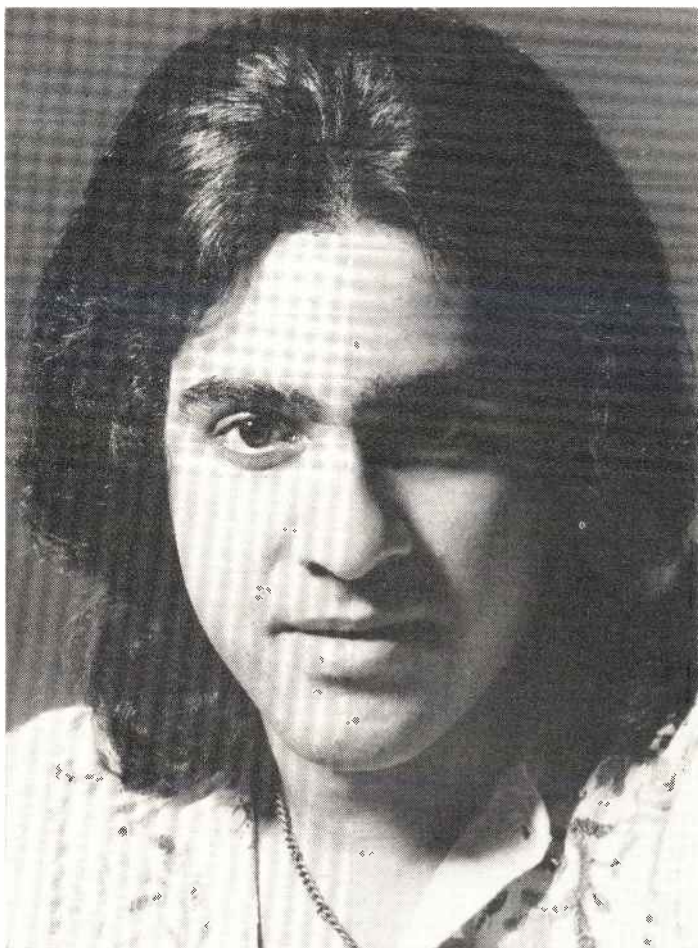
"Disco means whole new techniques. There's a definite sound you have to get, with the bass and drums up high, it's difficult to define but without it you'll never get a record away in the clubs."

Gerry usually co-produces with Ron Roker and they almost always employ the same hard-core of studio musicians, a team which records in its own right as Ultrafunk: "We use Chris Rae on guitar, Frank McDonald on bass, Barry De Souza on drums, Mike Bailey on trumpet, Jeff Daly on sax, Geoff Wright on trombone and myself on keyboards. That's Ultrafunk and when we add strings it becomes the Armada Orchestra."

International

Another important session team involved in the current disco explosion is Gonzalez, a loosely-knit permutation of highly experienced players who've teamed up to do what they like best—play creative, soul angled music. "We've been a working band for some four years and the money we earn as session men, working as a unit or individually, gives us the freedom to run the band the way we want. We've got no debts, we don't need tie ourselves down with advances, we finance our expenses from our studio income," explained horn man Mick Eve.

"They used to call it black music but now soul has become



Biddu, bringing the international touch.



Carl Douglas performs his recent hit, *Kung Fu Fighting*.

international and multi-racial. White rock acts are cottoning on and using all the trappings from the disco fields, and with success—as David Bowie, Gary Glitter and Stretch have proved.”

Indeed, it was the Gonzalez’ crew, working as session men, who provided the drive behind Stretch’s *Why Did You Do It* hit.

“Rock acts are now using funky disco tracks to work to. It’s a kind of nod of the head from them to acknowledge just how important the discos have become on the current scene. The influence of all this goes far beyond the discos. Once the college bookers didn’t care whether people danced or not, now they are looking for bands capable of getting the people up on their feet because they know that’s what the kids want.

“It’s all meant playing in a particular formulated style which can be restricting but can also be very nice. The call is for consistency and simplicity, the sound has to be very tight, almost machine-like. You can’t put in subtle cross rhythms or any tempo changes. In fact you’ve got to come up with almost what you’d get from a

good drum machine—indeed quite a lot of good disco records are being made with drum machines!”

Mick Eve is convinced the disco boom will last, though it may drop away somewhat from the current high peak: “People always want to dance. Even in that era when everyone seemed to sit round the floor of a hall and listen, if you gave them the right beat they’d be up on their feet in a flash and bopping.”

As owner of Alaska, a rather small record company which relies on discos for most of its exposure, John Schroeder is keenly aware of the new demands being put on producers and musicians. Schroeder has

quite a track record—early success as a writer/producer with Helen Shapiro, Status Quo, Geno Washington, Jimmy James and the Vagabonds and others and, more recently, a dramatic breakthrough onto the US market with Cymande, the first black British band to make it big in the States. In fact they did far better over there than at home.

“I always used to produce records with Radio One plays in mind but now I simply concentrate on getting a good disco sound, then if the radio stations pick it up that’s an added bonus. With a disco record you can get big sales and make a profit without any radio plays or pop chart action at all.

“Promotion people have woken up to disco power. Any company of any worth now employs a disco promotion team to service the club deejays and the feedback of ideas you get is vital because those deejays really are at the heart of what’s happening, they know the trends long before the record business does.

“There’s a definite quality, a relation in sound balance you have to achieve to cater for the disco market. A strong rhythm is the key, whatever the pace of the record, and I’m now using a far heavier bass sound than I would ever previously have put on a record because that is where the drive of a disco hit comes from.”

Expensive

Schroeder, like others who have put their weight behind the disco explosion, is convinced that this will be no here-today-gone-tomorrow passing trend: “It’s becoming prohibitively expensive for most clubs to present live acts so they are turning increasingly to records and deejays are now becoming stars in their own right, with their own followings.

“People like dancing and they know they can rely on the music they’ll hear in a disco while a live band might well turn out to be a disappointment with music far removed from their hit records.

“Despite the way Radio One continues to ignore it, soul music—and by that I mean black and white, American, British and European soul music—is the most important and vital force in pop today. Most of the local radio stations now have their own soul shows and most discos programme a pre-dominance of soul.

“I can’t see this movement changing but what I do see is more and more rock acts catching onto it and exploiting it within their own music to the stage where the barriers between soul and rock simply melt away. Why, already they’ve put David Bowie and Elton John on ‘Soul Train’ in the States.”

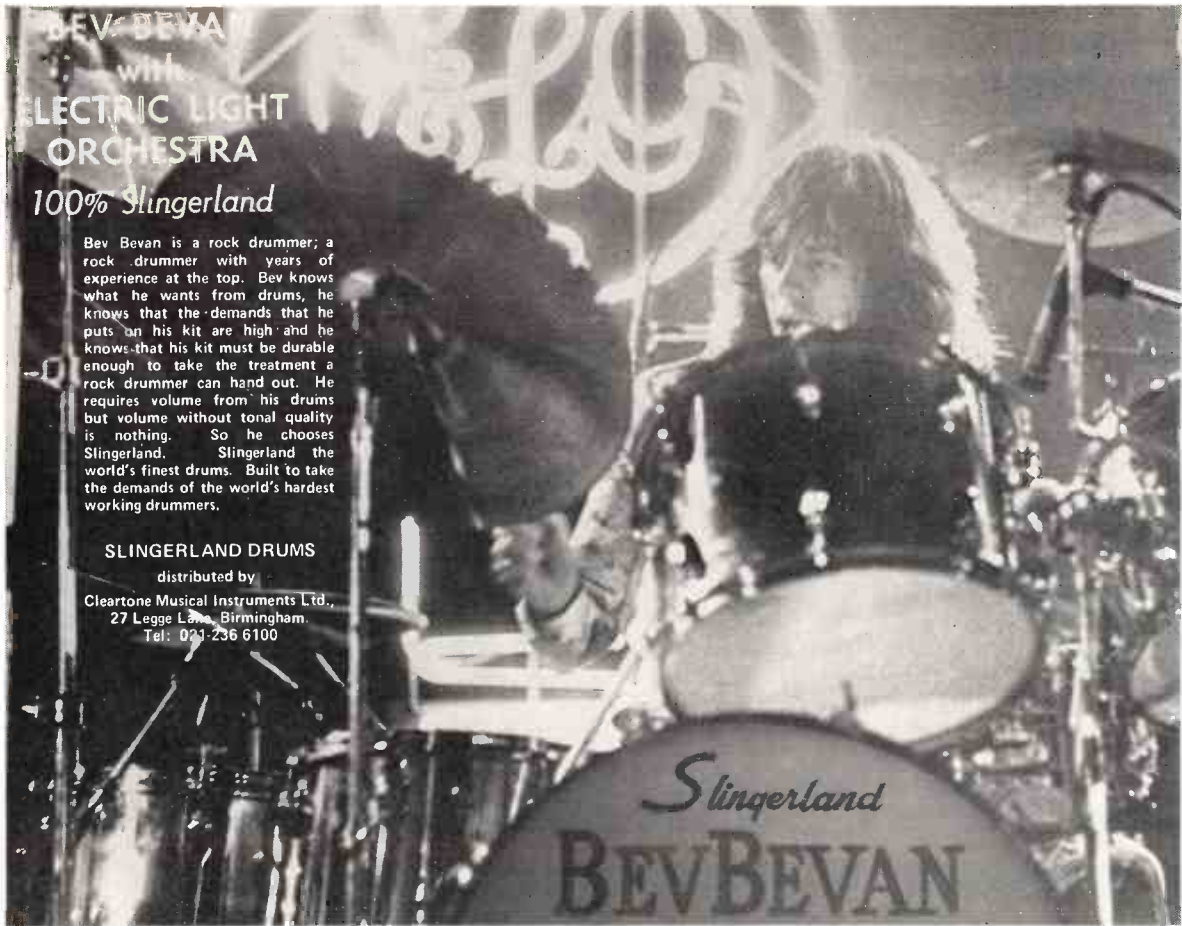


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STUDIO PLAYBACK

THERE'S A MAISON ROUGE OVER YONDER . . .

COFFEE by Jacksons of Piccadilly, dancing girls by Toulouse-Lautrec, are all to be found in the red light district of the latest mobile recording unit—the Maison." The Maison, actually a long wheel-base custom built Mercedes truck, has already been in operation for 9 months and is now available for general hire, both for multi-track recording and mixing down. Executive producer/engineer Robin Black—with assistants Trevor White and Peter Smith—have been busy since last year, recording and mixing (in quad) the masters for Jethro Tull's last two albums, and, more recently, working on Mallard's (ex-Beeheart Magic Band) new album for Virgin.

Every effort has been made to provide the mobile with a complement of equipment designed to give producers and engineers the facility to perform any normal studio function, including simultaneous stereo and discreet quadrophonic mix-down. The desk is a Helios 32 in 24 out, with 2, 4, and 24/16 track auto locate recorders by Studer, incorporating a pulse facility for video and film interface. A choice of either Tannoy or JBL monitors powered by Amcron amps is available, together with provision for im-

mediate studio playback. Ancillary equipment includes E.M.T. gold foil and Master Room echo, E.M.T. 12 speed Digital Delay, Eventide Flanger, and A.D. Compressors and Expanders. Microphones are by Neumann, Beyer and A.K.G., and full video monitoring is achieved with Akai and Sony units.

The Wilsdon custom-built body is air conditioned, and Maison Rouge also offers studio and accommodation facilities in "Tudor splendour", located only 40 minutes from the centre of London. An interesting point is that the mobile is fully geared to work abroad, being accompanied on each session by a maintenance truck with all spares and servicing equipment. A lot of interest has already been shown from Canada and the U.S.A., while the studio was at the A.E.S. in Zurich, and for those who can afford the basic hire fee of £350 per day, "La Maison Rouge" undoubtedly has tremendous potential.

R. G. JONES

LAST month's studio survey incorrectly stated the R. G. Jones overtime rate as £30.00 an hour. The correct rate is £3.00 an hour!

NEVE ANNOUNCE AUTO MIXERS

KEN Russell: if you are looking for subject matter for your next film extravaganza, how about 'Phantom of the Control Room', starring the new 'NECAM' board, complete with touch-sensitive servo driven faders? This really is the most exciting offering from a British studio equipment manufacturer for quite some time—if you can afford a minimum of £25,000!

The fact that this development comes from such a well established and respected firm as Rupert Neve should be sufficient, in itself, to generate a lot of worldwide interest in the design philosophy that has led to its execution. 'NECAM' has not been rushed into production in order to cash in on the 'automation market', development having been underway since 1974, when consultation with interested parties, ie. studios and previous customers was initiated. Because of this, the Neve system offers various significant advantages when compared with other commercially available systems.

NECAM's basic components consist of a sound mixing console, tape machine, mini computer, 'floppy disc' programme store, code reader, control and display box, tape transport and control interfaces. The computer is a model LSI 2-/10 from Computer Automation, and the tape recorder used by Neve on development was a Studer A80.

The 'real time' barrier in mixing has been removed by use of an 8 digit SMPTE time code; as this is pre-recorded on one tape track, the common complaint of progressive cue 'slipping', after multiple auto-updates, is no longer a worry: the code acts as an absolute reference level keyed to the com-

puter storage medium. The utilization of a computer provides almost unlimited recall, with facilities for defining up to 999 separate points via the "Label" button on the control box. Labels do not have to be in numerical sequence along the tape, hence the final execution of a mixdown can be compared to multiple splicing of different re-mixes—with comparative 'merging' or integration of separate 'track mixes'—if desired. This facility opens up interest. This facility opens up interest—floppy disc can be stored with the master tape, and could be used to cut a master disc directly from multitrack, thereby bypassing a tape 'generation', with resulting increase in sound quality.

The decision to achieve basic programming and updating by electro-mechanical means was a deliberate design choice by Neve: their reasoning being that level indication and alteration are functions performed by a consoles' faders, and hence a natural 'second nature' medium for a recording engineer to work with. As long as this system proves as easy to service and maintain in practice as it is logical to operate, Neve have undoubtedly found themselves a winner.

The 'Software' storage is so adaptable, with its computer operation requiring the absolute minimum of extra controls to contend with, that NECAM should be welcomed by those actually at the receiving end: recording artists and engineers. Those who have found 24 track recording to be almost more of a drawback than an asset, because of the demands placed on human memory and capability by technical duplication, will perhaps agree with G.A.C. Watts of Neve, who speculates "the full flowering of the 3rd revolution (automation) in sound recording techniques."

AIR STUDIOS

CARAVAN have been into Air with some new music in tow—mixing down for their forthcoming album. Keyboard wizard Chick Corea has also been working on his latest, over-dubbing and re-mixing. Easy Street, a new band who recently took 'New Faces' by storm, have been working hard on their new album—hoping for another winner, no doubt. Linda Lewis has been completing some vocal over-dubs and mixing, while Marsha Hunt has just arrived to work on her's... Lynsey De Paul has been doing

her own production for both an album and single.

Mick Grabham, guitarist with Procul Harum, has also been co-ordinating his own work: a single entitled *Diamonds*. At the other end of the musical scale, John Burgess took to the producer's chair for Mat Munroe's new single.

Other recent visitors to the studio included Gentle Giant, Philip Goodhand-Tait recording his latest album, Marmalade, and the Japanese answer to Donny—a young man by the name of Kenji Sawaba.

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INSTRUMENT REVIEW 1

KASUGA 6 STRING

PRICED at £268 this Kasuga Custom is probably the most expensive Japanese electric guitar currently available and as such deserves as thorough an examination as would any high-priced American instrument.

To start with let's look at the finish of the guitar. Styled in the familiar single cutaway manner, the Kasuga sports a hand-carved body which has been quite beautifully finished in terms of workmanship. The fretting is to a high order and the edges of the neck are more than adequately bound, as are those of the body. Machine-heads closely follow the lines of Grovers and as such are virtually faultless in their highly geared operation.

The overall appearance of the guitar is, of course, a matter of taste. Some may possibly find the carving a little bit overpowering, especially if they're used to the rather laid-back approach to guitar decoration as offered by the majority of guitar makers. But for others who are looking for an unusual styling (especially country players we'd reckon) then this carving is obviously a major selling-point. The selection of wood on our example, however, left a little to be desired with the shades of the two-piece body not really matching too well. As this is something that any purchaser can see when he's considering a specific example, though, it really doesn't matter at all.

Sound-wise the Kasuga is a good guitar having a wide tonal range especially good for a brilliant treble and smooth bass. We were unable to try the guitar with an amp suitable for producing the much sought after Gibson sustain so would recommend that any prospective sustain-seeker check this point for himself.

The neck was really one of the best we've tried however having a smooth flat maple fingerboard bonded to the maple neck making for one of the fastest styles that we've come across in many a moon. Here too, Kasuga's choice of strings is very good indeed, our examples being rather similar to, say, Ernie Ball's in their slickness. This is a superb axe for the fanatical



bender whose style leans to the speed-king approach!

If we have one small critic-

ism of the neck, however, it is that the beautiful inlays designed to appear like inter-

twining leaves and branches tend to make it rather hard to know just where you are. I know that a good player should be able to feel where he is but that takes a knowledge of the guitar and we ain't *all* Eric Claptons are we! Still, the positions are marked on the side of the neck so that should be enough until you get to know your way around it.

The fully adjustable bridge and all chrome parts on the Kasuga are extremely well plated which shows a degree of commitment to the manufacturing side and longevity of this axe which is a refreshing change in a Japanese manufacturer. However, at the price it is only to be expected that everything is up to scratch.

In conclusion, then, the Kasuga is a well made machine with a strong visual appeal to anyone who admires a flashy sort of approach to guitar design. Woodwork and metalwork alike are of the highest quality and the tone seems to be well above average. Our only quibble is over that design which was a little *too* extravagant for us but in no way should be taken as a criticism of the guitar itself which is a well made instrument.

Final comments about the Kasuga are that it would be an especially good instrument for a country player or club musician who valued appearance without sacrificing quality of workmanship. At £268 including its case and 25% VAT it is a lot to pay for a guitar that doesn't carry the brand name of one of the American giants but that shouldn't stop anyone from considering it on its own merits. It is also a heavy guitar and that too would make it suitable for a club musician who is more likely to be seated throughout an evening than his opposite number in Rock, but, even then, a flash rocker might find his sound and appearance coming perfectly to his liking from this well-made and pleasant-feeling instrument. Perhaps its major strength for rock would be its neck which is well into the Fender speed class being both thin and accessible. A nice buy for the right person. GRC tested with Yamaha YTA 15 A.

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INSTRUMENT REVIEW 2

Gibson EB3 Bass

HOW many times do we need to stress that the music business is a fashion industry? One year everyone's hacking away at Gretsch semi-acoustics like mad, next year they're onto Les Pauls, then Strats and then . . . well, who knows! It's the same with basses (as we pointed out in our December '75 issue). You started with Fender Precisions, moved through those cabinet-wrecking super bass EB2 semi-acoustics onto solid Gibsons and, these days, to Rickenbackers. But it's that bass in the middle that's the subject of this review — the venerable Gibson EB3, tool of, among others, Jack Bruce, until his recent conversion to Dan Armstrong's machines.

For most of Jack's popular career his distinctive distorted bass sound led the EB3 from strength to strength, so much so that secondhand adverts for the EB3 called it the 'Fuzz Bass'. In some senses it does deserve that title, but that's all part of the actual review so here we go . . .

Format is very much as ever with the EB series of solids, two pickups, mahogany body, rosewood fingerboard, well finished with exceptional chrome plating on all metal surfaces and machine heads that look like they're made from the sort of steel pioneered on the Bismark. It's a well made bass from any standpoint and one that should last any purchaser right through his playing career with the minimum of attention.

As usual with Gibsons the finish is of a high standard, the fretting being particularly good. Slight criticism is perhaps due on our example because of concave dip in the fingerboard between the frets at the edge of the neck at the body end. Unless Gibson have some mechanical reason for doing this then it's a fault which, although not important from the playing side of the guitar, is visually unpleasant.

On the electrical side of the EB3 it's a two pickup job, one which would appear to be the standard Gibson bass pickup as used on the old EB2 and the other a really powerful mid/high unit right up near the bridge. Both pickups have a tone and volume control and



there is a four position selector switch. The tone controls are up to Gibson's usual standard but the selector does (and if memory serves us right nearly

always did) give a sharp electronic click when you move it from one setting to another.

The tonal range of the EB3 is quite remarkable. Using the

selector switches carefully it is possible to get the lowest bass tones of any bass we can call to mind yet you can also get a fine clunky treble or a good mid.

But on tone, one puzzle reared its head. Hitting the strings hard produced a heavy distortion sound (a la Jack Bruce perhaps) whereas a light touch gave a clean sound. If this is standard then you'd have a really versatile machine on your hands *provided* that your technique was good enough to enable you to just touch the strings to get one sound and hit them to get a dirtier sound. The cause is certain to be in the power of the pickups which are quite exceptional for a bass. Whether any player would be able to get a consistently good sound out of the EB3, however, would depend on his adaptation to the instrument. Go over the top with your picking and you're likely to be into distortion if our instrument loaned to us by Selmers is anything to go by.

The bridge on the EB3 is exceptionally well made with adjustment in all the necessary ways. This unit is covered with a chromed guard which we'd throw away immediately as it gets in the way, looks unsightly, and makes it impossible to damp the strings with the heel of the right hand.

Another alteration we'd like to see would be increased adjustment of pickup height on the treble pickup. With a low action, the strings hit against the cover producing an amplified click which should not really be in the sound.

Nevertheless, comments on styling of the EB3 are probably irrelevant as Gibson have been introducing some fine new basses over the last few years and many of our criticisms of this instrument have been anticipated in the design of these new machines.

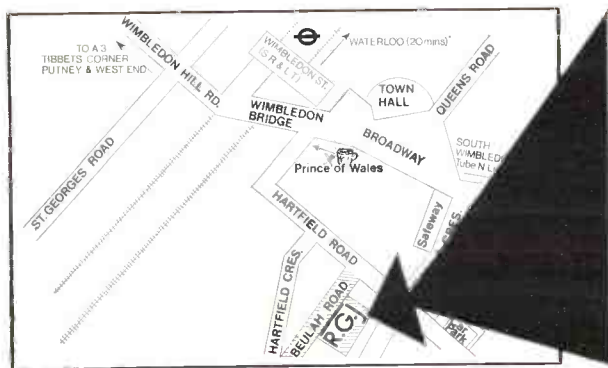
Still, for those with the skill to handle it and a desire to experiment with such an impressive tonal range, the EB3 is a solid, well made bass with a lot of scope for the creative bass player.

R.R.P. £307.50. Tested with Novanex U30, Vox AC 50, 2 x 15 cab. G.R.C.

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STUDIO



SPOTLIGHT

Broadly generalising, there are two brands of studio. The first grew up and expanded with the then embryonic pop musicmakers, and have now moved to the top of the tree in terms of comprehensive equipment and financial security. The second brand joined the studio family rather later and in their struggle to make their mark opted instead for rates within the reach of the normal band and a friendly and personalised service.

R. G. Jones, peacefully set up in rural Wimbledon, derives the very best from both worlds, with 50 years' recording experience behind them and a close rapport with their customers. What seems at first glance to be a lack of definite image soon turns out to be nothing of the kind, with the whole staff sharing a deep commitment to using only the best equipment and satisfying the client.

Expansion

Looking back to the heady days of the original 4 track operation in Morden run by R. G. J. himself, we find that sane but comprehensive expansion has always been the order

KEEPING UP WITH R.G. JONES

of the day, with the move through 8 and 16 track well charted history. Indeed, at the time of our visit to the studio, work was being completed on the final stage of a development programme which should finally break the image barrier and put RGJ at the studio forefront.

From the outside there is no clue at all as to the goodies within, and only Mike Batt's Rolls Royce gives any idea as to the identity of the place. And inside, the first and most lasting impression comes not from the control room but from the

genuine and sincere warmth of the reception room. The Manager is Robin Jones, son of the founder, but no way is this a reluctant inheritance to someone whose interests are elsewhere. Besides being a genuinely friendly person, his involvement in the sound side is intense and he is every bit as much a part of the set up as resident engineers Gerry Kitchinghan and Greg Cutler.

However, although the personalities of the whole staff are a big plus, it is of course the hardware that retains the music for posterity, and in this depart-

ment the studio has done very well. The desk is a 32 in 16 out Neve, originally custom built for another studio which never got off the ground. Robin moved in quickly and found that the special features of the desk would tie in very nicely with his own expansion programme.

With its quad capability (although the full facility has never yet been asked for) and various special features the desk compares favourably with any of the more illustrious West End versions. These special features include especially comprehensive graphic equalisation, stereo width units and limiter/compressors which save both on time and extra ancillary equipment. Routing buttons offer compatible stereo or mono mix, while at any time the signal from a chosen microphone can be isolated.

Versatile

The same compact practicality extends to the tape machines, with both the excellent and easily serviced 24 track 3M M79 and Studer's B62, two of each. These models, fully dolbied, are supplemented by the 'tape for all seasons'—3 vari-speed Revoxes, as versatile in the professional studio as in a home made affair, providing such effects as echo spins. The special effects department includes a Countryman phaser and a Cooper Time Cube delay unit, ring modulators etc. and while the line-up is not particularly extensive, it has been more than adequate for any requirements they have yet encountered.

"We don't have any aversion to the more fashionable gimmicks," expanded Robin; "if something works and the clients want it we'll have it." Though hardly a gimmick, one of the most useful items in the control room is the remote control panel for the tape machines, on wheels no less, obviously saving the engineers a bit of shoe leather, and everyone is unanimous in singing its praises.

Emphasising the studio's readiness to bench test any new developments is their recent installation of the Sonaplan XT14



Studio Manager Robin Jones plus Steinway.

tape auto locator. There is every possibility that the auto locator will become a permanent feature of the control room, and it also elicits praise from the crew. This little device allows the engineer to programme any spot on the tape (say the end of a track) which requires particular attention; when the tape reaches the pre-selected point it stops dead (and rewinds to another point if wanted). . . . The benefits to the engineer are obvious—remix is a cinch—while the client who comes in to hear a track can select what he wants and listen to it over and over without moving a muscle. "It costs £800," says Robin, "and is well worth it. It's one of the best toys that works." It certainly seems to be in the best tradition of the R. G. Jones timesavers.

So to the all-important monitoring. The original Tannoys built into RGJ's own cabinets lacked sufficient penetration when the control room finally moved from what is now the third separation booth to its present site on the other side of the studio, and the replacements are two of the giant JBL 4350s, bi-amplified by Amcron DC 300A and 150s. These are housed behind an acoustically transparent curtain giving the engineers an audible rather than visual idea of the sound. The control room is completed by a small tape storage room through a door at the far corner.

While the control room is 100% operational, the throes of the changeover are rather more apparent on the studio floor. "We could have put a fancy new carpet into the reception room first of all, but that sort of thing was not the priority. We'll finish that off when we have the time." Incidentally, the redesigning encompasses the exterior as well as the interior, with the car park due for partial roofing. The studio, 1000 square feet, comfortably houses 30 musicians, and the three booths between them take care of drums, vocals, acoustic guitar, flutes "or whatever else is needed". Mikes are many and varied; Neumann and AKG covering models C414, U87, U451 and U47 among their number; echo plates are EMT and AKG.

Convenient

The walls feature acoustic buttresses to further enhance the sound quality, while their screens are about the heaviest we've ever clapped eyes on. Towering halfway up to the ceiling, they are filled with sand and straw wool and are virtually



Alvin Stardust joins the engineers for a playback.

indestructible. To round up on the acoustic side is a suspended false ceiling, and this surrounded by screens is more or less a studio within a studio.

In the instrument department, the studio has the most convenient arrangement imaginable; the area abounds with hire firms, one of which is run by Robin Jones! With reasonable advance warning the studio can line up any extra instruments, while permanent fixtures include a new and well polished Steinway grand piano (the predecessor was a Yamaha grand) and a Hammond organ on semi-permanent loan from one of the clients. So, not only is the hire service comprehensive but it is backed up by top class maintenance.

Satisfaction

The studio's location in Wimbledon (just half an hour's drive from the centre of London) not only offers a pleasant surrounding in which to work but also allows Robin to keep a firm hold on the rates. 16 track recording and reduction costs £25 per hour, and 24 track is £32 per hour, and, if full settlement is made immediately after the session there is a deduction of £3 per hour. "I am often asked why I don't whip up the prices," said Robin, "but frankly our current rates give us a sufficient profit margin—if we lose anything on rates we gain it on customers returning again and again. What we make is funnelled straight back into the studio, so at present the financial situation is in a well balanced state."

What has evolved on the client side is a fairly tightly knit band of regulars who come in time after time, and this word of mouth and satisfaction system has precluded the need for RGJ to try and pull in a more diverse selection of musicians. These regulars include much of the Magnet stable, Peter Shelley and Alvin Stardust for instance, plus producers Roger Greenaway, Dave Mackay, Mike Batt, Roberto Denova, Tony Macaulay, Geoff Stephens and Barry Mason — for Supersonic they have catered for Slade, Be-Bop Deluxe, Roy Wood and Elkie Brooks.

It would, however, be wrong to assume that the only capability of the studio is in the commercial pop world as the client list might suggest. It is simply that as these people came back for more, the lighter image stuck. As it happens the staff reckon that their speciality is an all-round one. They are

concerned not with, say, a renowned drum sound or whatever, but simply with meeting the needs of any producer who books time.

The other R. G. Jones interests in South London are not strictly relevant to our spotlight, but go to show that Robin's whole organisation is very together. The gear hire, as mentioned earlier, not only helps out the studio when necessary, but also operates in its own right to provide anything from stage boxes through a 'brief case' 6 channel mixer to Crown DC300 amps.

The PA for the Albert Hall Eurovision Song Finals was R. G. Jones

But we must end as we began with the Wimbledon studio. Not with the hardware, which is excellent, nor the little extras like coffee machine, mood lighting and air conditioning, but with Robin, Greg and Gerry. They're all really nice guys.

APRS

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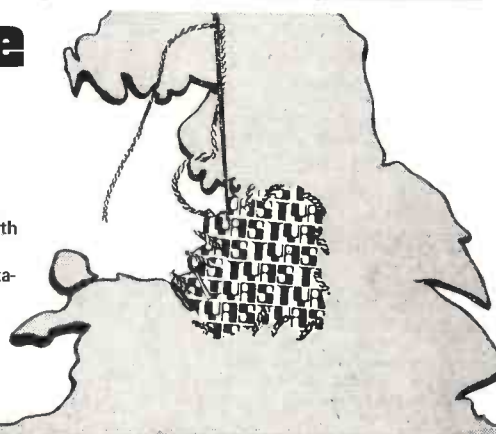
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TWAS 174 Crossbank Street, Oldham, Lancashire, England. Tel: 061-620 7114/8444



BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

In the absence of a final ruling from the Government on the rate of VAT to be added to all types of musical instruments and equipment (only a few have been finalised so far) prices listed here (unless marked otherwise) include the latest interim VAT rates.

All prices we list are therefore recommended retail prices, including the appropriate VAT rate of 8% or 25%, and are subject to alteration without notice. Whilst every endeavour is always made to ensure that all prices listed here are correct at the time of going to press, it is always advisable to check with your local dealer. Please note that where prices have been listed 'exclusive of VAT', the retailer will add the appropriate rate on sale.

GUITARS

BALDWIN Telcaster Std. 180-00 Ditto, tremelo. 285-00 Bronco Red. 112-00 Musicmaster. 103-00 Mustang. 180-00 Telcaster Thinline. 234-00 Ditto, tremelo. 258-00 Precision bass. 186-00 Ditto, narrow neck. 198-00 Precision bass, fretless. 186-00 Jazz bass. 223-00 Telcaster bass. 189-00 Mustang bass. 152-00 Musicmaster bass. 92-00 Artist Dual 10. 1070-00 Artist Single 10. 662-00 Student Single 10. 280-00 Acoustics: FC-10½ Classic. 30-00 FC-10 Classic. 33-20 FC-20. 40-60 FC-30. 52-05 FC-40. 59-30 F-15. 38-95 F-25. 43-35 F-35. 49-80 F-45. 50-85 F-55-12. 61-90 F-65. 62-00 F-75. 79-20 F-85. 105-05 F-95. 134-65	MIAMI FTI Elec. 25-36 FT2 Elec. 29-93 FTI Bass. 32-64 TANTARRA 4195 Classic. 18-28 GUYATONE HG91 Steel. 20-66 HG306 Steel. 55-52 HG180C Steel. 85-72 KLIRA Westbury Jumbo. 64-79 310 Electric. 64-79 360 Bass. 68-20 Blue Hill 6. 37-16 Blue Hill 12. 62-17 SM8 Solid. 80-13 SM9 Solid. 90-58 Westside. 113-81 SM19 Bass. 97-18 355 Bass. 75-87 149 Classic. 27-62 C.M.I. CMI Custom VI. 109-96 SMI Custom IV. 122-76 CMI Salisbury. 109-96 SG25. 45-66 SG10B. 44-52 ST300. 67-49 HASHIMOTO G100. 38-73 G130. 44-18 G160. 51-42 G200. 57-79 G250. 68-68	ANTORIA 2355 Big Jack S.Ac. Sunburst. 127-30 2355M Big John S.Ac. Maple. 133-10 2357 Mr. Strad Violin Bs. 84-50 2350G Memphis Custom. 96-65 E-220 S.G. 95-65 2350ctm Custom Sunburst. 100-50 2350L Memphis std d/l. 102-50 2351 Memphis d/l. 107-00 2351DX Memphis d/l 118-50 2351 Memphis Ori- ginal. 107-65 2391 Memphis Nat. 96-65 2342V Memphis. 139-00 2341 Memphis ctm d/l. 114-00 2343 Memphis jun. 121-50 2350 Memphis white. 105-32 2405 Custom 74. 174-00 2451 Memphis Oldie. 154-00 2350B Memphis bs. 90-85 2354 Woodstock. 93-50 2354S Woodstock std 91-00 2345SL Left-Hand. 93-20 2377 Woodstock pro. 102-45 2382 Woodstock d/l. 107-65 2383 Woodstock ctm 137-75 2347 Woodstock std. 118-00 2348 Woodstock jun. 120-35 2394 Woodstock nat. 96-65 2345 Woodstock 216-40 2354B Woodstock bs. 100-00 2354LB Woodstock long bs. 105-00 2352 Clipper. 84-00 2352M Clipper d/l. 115-00 2352 Custom. 89-70 2353LDX Clipper long bs black. 91-00 2368 Clipper Fireball 81-00 2365 Dixiemaster. 72-90 2365B Dixie bs. 112-00 2365BL Dixie bs l/h. 118-00	2366B Marksman. 101-50 2366FLB Fretless bs. 101-50 2375 Rocketman Rosewood fb. 101-30 2375 Rocketman Maple fb. 108-20 2375V Rocketman White. 127-00 2375L Sunburst l/h. 112-25 2375N Rocketman Natural. 121-50 2375 Aslt. 148-70 2376 Dixie Fireball bs 131-50 2386 Memphis ctm d/l. 151-00 2386L Left-Hand. 159-14 2384 Clipper d/l ll. 136-60 2385 Clipper Tallboy bs. 134-25 1912 Twincaster. 68-30 1917 Twincaster bs. 59-00 1755 Soundmaster II. 60-20 1752/4 Soundmaster bs. 49-20 2370 Semi-Acoustic Id. 102-00 2371 Semi-Acoustic bs. 94-30 2374 Semi-Acoustic Id. 121-00 2395 Semi-Acoustic nat. 111-10 2457 Semi-Acoustic Stereo. 196-00 2375W 6/12 str. 220-00 2409B bs. 140-00 2387 Custom Vulcan. 188-00 2600 Memphis Vine. 118-50 2348 Phoenix. 177-50 2397 Semi-Acoustic nat. 138-00 698E Gt. Western elec. 90-85 684E Super Electric. 70-60 698 Gt. Western jumbo. 66-50 698M Gt. Western jumbo. 77-50 696 Gentleman Jim. 54-00 693 Gentleman Jim d/l. 57-00 684/12 Super Jumbo. 72-00 684/6 Super Jumbo. 54-00 684/6L Left-Hand. 62-50 683. 45-00 628/12 Californian jumbo. 66-00 628 Californian jbo. 51-00 79 Californian jbo. 37-00 627/12 Bronco jbo. 52-00 627 Bronco jumbo. 44-00 627L Left-Hand. 52-00 357 Colt. 51-00 697 Tennessee 6. 97-50 659 Nashville 6. 67-00 758 Gt. Western Artiste jumbo. 112-00 756 Herald. 80-50 673. 92-00 670. 110-00 YAMAKI 112 6-str fk. 47-00 115 6-str jbo. 68-00 120 6-str jbo. 87-50 218 12-str. 81-50 220 12-str jbo. 90-50 225 12-str jbo. 101-00 ANTORIA CLASSICAL F2871 Flamenco. 102-00 2858 Grand Concert. 102-00 2855. 58-00 2851. 53-00 2850. 43-00 2841. 51-00 2840. 49-00 2839. 42-50 361. 37-00 TAMA GUITARS 3563 Western. 250-00 3568. 188-00 3560S. 180-00	3558S. 174-00 3561S. 169-00 3566. 158-00 3565. 146-00 3555S. 126-00 3557/12. 120-00 3560/12. 170-00 3555 Classical. 96-00 3551 Classical. 221-00 DOBRO GUITARS 1000. 745-00 36. 285-00 33D. 250-00 33HS. 250-00 60SS. 197-00 60S. 197-00 Dobro Mandolin. 200-00 HAWAIIAN 2390 Guitar only. 27-20 2391 Outfit. 81-60 DAVOLI GHESON 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 G/2 Bass, natural. 91-80 G/5 Bass, cherry. 89-64 G/2 walnut. 84-24 G/3 Tremolo, ivory. 89-64 G/2 ivory. 79-92 L/2 Bass, sunburst. 89-64 L/2 Bass, black. 87-48 Jazz Bass, cherry/sun 88-56 Jazz Bass, natural. 91-80 Jazz Bass, l/h. 102-60 L/2 F.R., l/h mahog- any. 113-40 L/2 mahogany (chrome). 86-40 L/2 black. 88-56 G/2 Tremolo, walnut d/l. 86-40 G/2 Tremolo, ivory. 88-56 G/2 Tremolo, cherry d/l. 84-24 G/3 Tremolo, walnut d/l. 91-80 L/2 Bass, gold/ mahogany. 91-80 G/2 Bass, walnut. 89-64 G/2 Bass, ivory. 87-48 <i>All with hard case, strap and lead</i> FLETCHER, COPPOCK & NEWMAN KIMBARA ACOUSTIC N105 Classical. 28-50 N106 Classical. 29-95 N169 Classical. 30-95 N175 Classical. 37-90 N29 Classical. 46-50 N108 Classical. 59-95 N75 Classical w/cs. 82-30 N76 Classical w/cs. 104-00 N30 Folk. 33-25 N71 Jumbo. 38-75 N72 12str. 43-95 N73 Jumbo. 56-50 N107 12str. 99-95 N95 Custom C&W. 99-95 N96 Custom C&W. 99-95 KIMBARA ELECTRICS N114 solid elec blk. 113-50 N115 solid gold. 113-50 N116 solid sun. 113-50 N117 solid nat. 113-50 N118 solid mahog. 95-50 N119 solid sun. 128-00	174-00 N120 solid white. 132-00 N121 solid nat. 143-00 N123 Bass sun. 132-50 N124 Bass nat. 143-50 N125 Ster Bass nat. 214-00 N126 Bass nat. 139-00 N128 Solid nat. 134-00 RESONATA N87 Classical. 19-00 N89 Classical. 25-00 VICTOR GARCIA N187 Spanish. 24-75 N189 Spanish. 28-80 N127 Spanish. 33-45 LORENZO N98 Student. 13-95 N111 Classic. 15-25 N99 Classic. 18-95 N110 Folk. 14-95 N102 Folk. 24-45 N103 Jumbo. 29-60 N104 12 str. 30-30 COLUMBUS N197 Jumbo sun. 39-95 N36 Semi Ac 6 str. 56-50 N113 Solid. 49-60 N85 solid blk. 62-95 N85/S solid sun. 62-95 N54 solid mahog. 54-75 N66 solid bass. 57-55 N77 solid bass. 63-95 N180 solid 3 pu. 65-95 N83 solid. 40-95 N84 solid bs. 47-55 N122 12 str. 42-75 SHELSTONE N5010 Folk banjo. 39-95 N5015 Folk banjo w/cs. 69-95 N5009 Uke banjo. 9-75 N1124 Mandolin. 13-30 N5017 Tenor banjo. 38-95 N5018 Uke banjo. 33-95 G.M.S. PICATO STRINGS (sets) ES77 elec. 1-88 UL77 Rock & Roll. 2-00 77 t. gauge, elec. 2-00 P750 med. gauge, elec. 2-25 735L Bass, round wnd. 5-43 735M Bass, round wnd. 4-90 736L Bass, nylon wnd 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-str. 3-67 76 'Gold', Classic. 1-78 Hohner ★ ELEC AT 2T Solid. 45-35 FB 1W Bass. 75-95 FT 2T Solid. 37-60 JB 2 Bass. 68-30 JB 200 Bass. 69-45 LB 200 Bass. 69-45 LE 200 Solid. 93-10 LP 200G Solid. 90-50 LS 200 C Solid. 68-50 LS 200 YS Solid. 68-50 ME 20 TS Solid. 49-50 SA 200 Semi-ac. 50-45 SE 2B Bass. 46-00 SE 2T Solid. 35-50 SG 2S Solid. 53-65 SG 22 Solid. 46-80
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SG 10B Bass.....	53-85	C.....	33-00		
SG 220V Solid.....	67-50	E.....	75-00		
SG 2000 Custom Solid.....	67-50	Palasanto inc case.....	100-00		
SP 1 Solid.....	32-15	MITSUMA			
ST 30 Solid.....	64-70	JG.101.....	21-00		
ST 300 Solid.....	81-45	JW.304/12.....	40-00		
TF 200N Solid.....	65-40	JW.305/12.....	45-00		
MORIDAIRA					
841 Classic.....	22-50	JG.102.....	28-00		
842 Classic.....	26-85	JG.103.....	32-00		
845 Classic.....	39-15	JG.42.....	35-00		
843 Classic.....	29-40	JG.43.....	48-00		
846 Classic.....	54-50	JG.45 inc case.....	100-00		
847 Jumbo.....	45-00	JG.46 inc case.....	120-00		
848 Jumbo.....	58-65	O3.....	80-75		
849 12-str. Jumbo.....	57-90	JF.201.....	19-00		
850 Western.....	79-50	JF.202.....	22-50		
855/F301 Folk.....	38-25	JF.203.....	27-50		
856/F303 Folk.....	50-30	JW.303.....	30-00		
851/W613 Western.....	93-75	SAKURA			
852/WE1030 Jumbo with pick-up.....	58-70	C.1325.....	45-00		
MUSIMA					
1612N Acoustic.....	14-65	C.114B.....	18-00		
1612S Acoustic.....	14-30	C.113A.....	17-00		
730 Classic.....	19-00	LS28.....	48-00		
731 Classic.....	21-00	LS25/B.....	44-00		
732 Classic.....	25-10	LS2DGS.....	55-00		
MORIDAIRA BANJOS					
FB 1R 4-String.....	38-75	F.339R.....	42-50		
FB 2R 5-String.....	39-85	MD.25.....	30-00		
GB 1 6-String.....	41-10	C132S.....	45-00		
C-7D Banjo case.....	12-75	C136S.....	74-00		
MORIDAIRA MANDOLINS					
MD 20.....	28-10	TG.30.....	26-00		
MD 30.....	28-10	TG.10.....	20-00		
MD 100.....	37-35	TG.20.....	23-00		
CONCERTER					
SK 614N Concert.....	15-95	JB.24.....	60-00		
GK 200 Concert.....	21-90	JB.24D.....	70-00		
WK 599SH Jbo.....	32-20	JB.24DN.....	85-00		
WK 599F Jbo.....	33-10	175DC in case.....	90-00		
WK 599 Jbo.....	29-35	175DG in case.....	110-00		
FK 299 Folk.....	27-55	ORFEO			
GK 200F Folk.....	27-55	DC.101.....	25-00		
HORNBY-SKEWES					
PALMA ACOUSTICS					
500.....	10-95	DD.103.....	30-00		
300N.....	12-50	DD.107.....	35-00		
580.....	16-85	DD.110.....	37-50		
CI03N.....	19-55	DC.112.....	42-50		
WFS.....	24-50	TAKAMINE			
FW301.....	32-50	DC.115.....	40-00		
FW301-12.....	38-50	DC.124.....	60-00		
203.7.....	57-60	DC.125.....	88-50		
KASUGA ACOUSTICS					
G100L.....	36-00	JOHN BIRCH			
G200.....	44-00	SCSL Elec.....	259-20		
F140.....	44-00	SCDL Elec.....	239-50		
D200.....	48-00	Twin-neck.....	379-00		
T250 (12-Str).....	53-00	Strat copy.....	248-40		
D350.....	77-00	'Rickenbircher' bs frm.....	259-20		
TERADA ACOUSTICS					
G306.....	49-00	SVL (Flying V).....	259-20		
G307.....	52-00	Custom gtrs to order.....			
G310.....	59-00	KEMBLE			
F604.....	51-00	YAMAHA			
FV650.....	73-00	Classics:			
W624.....	61-00	G55.....	36-00		
FV654.....	98-00	G65.....	40-00		
KASUGA ELECTRICS					
SG360.....	122-00	G90.....	43-30		
PB420.....	126-00	G120.....	49-26		
LC380B.....	128-00	G150.....	55-00		
SE480S.....	131-00	G180.....	66-36		
LC170V.....	178-00	G220.....	78-33		
SG1800V.....	212-00	G280.....	97-00		
LG2000V.....	268-00	G3 Handmade.....	120-00		
ZENTA ELECTRICS					
EG501.....	29-95	G6 Handmade.....	170-00		
EG502.....	33-95	GCI0 Handmade.....	230-00		
EB511.....	34-45	Folk:			
HEG5006.....	38-00	FG110N.....	47-06		
HEG5004.....	48-00	FG75N.....	42-45		
HET5001.....	41-00	FG160 Jumbo.....	58-27		
HES5000.....	45-50	FG170.....	59-54		
HEP5002.....	53-00	FG200N Jumbo.....	72-60		
IVOR MAIRANTS					
D.18.....	250-00	FG260 Humbo 12 Str.....	82-70		
D.28.....	330-00	FG280 Jumbo.....	83-14		
D.35.....	345-00	FG300N Jumbo.....	107-00		
D.12-28.....	340-00	FG360 Jumbo.....	110-00		
O16NY inc case.....	250-00	FG580 Jumbo.....	133-70		
D.41 inc case.....	550-00	FG295.....	80-00		
0021 inc case.....	350-00	FG700S Handmade.....	179-00		
D.45.....	950-00	FG100 Handmade.....	259-00		
AROSTEGUI					
No. 2.....	20-00	FG1200 Handmade.....	289-00		
No. 4.....	22-00	FG1500 Handmade.....	363-00		
No. 6.....	24-00	FG2000 Handmade.....	410-00		
CALABERT					
OS.....	20-00	Folk w/PU:			
A.....	22-50	FG110E.....	66-32		
B.....	26-00	FG160E Jumbo.....	80-67		
MARTIN					
D.18.....	250-00	Semi-Acoustic:			
D.28.....	330-00	SA30.....	97-73		
D.35.....	345-00	SA60.....	219-50		
D.12-28.....	340-00	SA75 Bass.....	229-81		
O16NY inc case.....	250-00	SA90.....	276-52		
D.41 inc case.....	550-00	Solids:			
0021 inc case.....	350-00	SG30.....	96-58		
D.45.....	950-00	SG35.....	117-04		
AROSTEGUI					
No. 2.....	20-00	SG40.....	130-66		
No. 4.....	22-00	SG85.....	201-11		
No. 6.....	24-00	SG90 New Model.....	230-00		
CALABERT					
OS.....	20-00	SG175 New Model.....	360-00		
A.....	22-50	SB35 Bass.....	117-04		
B.....	26-00	SBLS5 Bass Long Scale.....	170-46		
MARTIN					
D.18.....	250-00	SBLS75 Bass Long Scale.....	198-86		
D.28.....	330-00	Acoustic-Electric ("Jazz"):			
D.35.....	345-00	AE12.....	250-40		
D.12-28.....	340-00	AE18.....	328-77		
O16NY inc case.....	250-00	ORANGE ★			
D.41 inc case.....	550-00	Orange custom guitar.....			
0021 inc case.....	350-00	Case.....			
D.45.....	950-00	275-00			
ROSE-MORRIS					
Including 25% VAT					
ELECTRICS SHAFESBURY					
3413.....	90-91	B. L. PAGE ★			
3415 Bs.....	98-58	MICRO-FRETS			
As above w/cs.....	121-58	Calibra.....	165-00		
3417.....	85-21	Calibra I.....	184-08		
Stereo 2 P/U Bs.....	165-00	Signature.....	211-20		
OYATION					
Breadwinner.....	349-63	Signature Customs.....	211-20		
Deacon.....	416-15	Swinger.....	211-20		
Hardshell Cases.....	55-05	Stage II.....	224-40		
Electric Artist.....	435-19	Swinger Customised Spacetone.....	277-20		
Electric Country Artist.....	435-19	Huntington.....	330-00		
Electric Folklore.....	444-70	Baritone 6/s Bass.....	198-00		
Electric Legend.....	501-81	Signature Bass.....	184-80		
Electric Pacemaker.....	520-70	Husky.....	211-20		
Electric Classic.....	511-26	Thundermaster.....	264-00		
Hardshell Cases.....	55-05	ROSE-MORRIS			
Including 25% VAT					
TOP TWENTY					
1971 bs.....	50-40	CLASSICAL			
1970 6-str.....	33-43	3076.....	37-45		
3440 West One.....	40-51	3077.....	39-50		
AVON					
3403A.....	69-15	3078.....	49-50		
3403B.....	72-35	3079.....	78-50		
3404A.....	67-50	3080.....	99-50		
3404B.....	71-50	SUZUKI CLASSICAL GUITARS			
3405A.....	63-75	3065.....	29-95		
3405B.....	67-75	3066.....	31-95		
3407A.....	67-95	3067 Matt Finish.....	36-00		
3407B.....	76-67	3068.....	44-95		
ACOUSTICS OYATION					
Balladeer 6-str.....	260-91	3069.....	57-95		
Classic Balladeer.....	260-90	3070 Handmade.....	95-89		
Custom Balladeer.....	277-37	3071 Handmade.....	157-76		
Glen Campbell 6-str.....	326-71	STUDENT GUITARS			
Glen Campbell 12-str.....	400-67	3057 Dulcet.....	14-95		
Pacemaker 12-str.....	359-61	3058 Constanta.....	10-99		
Folklore.....	293-82	1512 Kansas.....	9-60		
Classic.....	351-32	1513 Kansas Variant.....	9-60		
Concert Classic.....	277-37	3166 Texas Jumbo.....	21-00		
Legend.....	338-20	3169 Laredo Jumbo.....	17-50		
Artist.....	279-02	ROSETTI			
Country Artist.....	279-02	EPIPHONE			
SHAFESBURY WESTERN S					
3190 Jbo w/cs.....	105-04	FT145E Folk.....	59-50		
3191 Jbo w/cs.....	123-74	FT165E 12/s Folk.....	92-75		
3192 Jbo w/cs.....	140-43	EC20 Classic.....	44-50		
3193 Jbo w/cs.....	159-08	FT130E Folk.....	44-50		
3194 Jbo w/cs.....	176-76	FT135E Folk.....	75-50		
3168 12-str Jbo.....	39-77	EA260E Bass.....	109-95		
EROS					
9578 Elec.....	79-95	EA250E Elec.....	105-00		
9579 Elec.....	59-00	ET278 Elec.....	99-00		
9585 Bass.....	89-95	ET280E Elec.....	79-95		
SIGMA ACOUSTICS					
3170 Jumbo 6.....	72-17	ET275 Elec.....	99-00		
3171 GC Folk.....	60-00	ET285 Bass.....	109-95		
3172 GC Folk.....	85-75	FT335 Folk.....	76-00		
3173 Dreadnought 6.....	95-75	FT365 Folk.....	99-00		
3174 Dreadnought 12.....	98-00	FT550 Folk.....	119-00		
3175 Jumbo 12.....	79-65	FT565 12/s.....	129-00		
3041 Classic.....	58-20	FT160N 12/s Folk.....	69-50		
3042 Classic.....	79-65	FT570B Folk.....	105-00		
EKO ACOUSTICS					
3131 Rio Bravo 6.....	65-95	EC24 Classic.....	61-50		
3132 Rio Bravo 12.....	69-95	EB98 Banjo O/F.....	125-00		
1780 Ranger 6.....	47-25	FT120 Folk.....	39-95		
1793 Ranger 12.....	54-95	EROS			
3140 Navajo 6.....	39-95	9578 Elec.....	79-95		
3141 Navajo 12.....	45-95	9579 Elec.....	59-00		
3151 Sombreno 6.....	60-50	9585 Bass.....	89-95		
3152 Sombreno 12.....	65-95	GEISHA			
3153 Eldorado 6.....	88-50	9645 Classic.....	11-50		
3154 Eldorado 12.....	98-75	9646 Classic.....	12-50		
3143 El Paso.....	78-35	9644 Classic.....	19-90		
3142 El Guacho.....	99-95	LARAMIE GUITARS			
3137 Studio L.....	21-95	9716 Classic.....	9-99		
Left Hand to order 15% Extra. All Models.....		9717 Jumbo.....	24-75		
1894 Ranger 6 Elec.....	65-75	9714 Jumbo.....	25-95		
1893 Ranger 12 Elec.....	74-25	9715 12 String.....	30-50		
(Include 25% VAT)		KISO-SUZUKI			
1519 Bauzoku.....	62-25	9502 Classic.....	31-95		
1480 Mandoline.....	22-65	9503 Classic.....	34-95		
1404 Tenor Banjo.....	50-85	9504 Classic.....	37-50		
1405 G Banjo.....	58-35	9595 Classic.....	41-50		
1406 Banjoline.....	50-30	5983 H/made Classic.....	68-95		
SELMER					
GIBSON					
Howard Roberts Custom, Cherry.....	757-00	9651 Folk.....	39-75		
Johnny Smith DN 2 p/u, Nat.....	1325-00	9682 Folk.....	36-50		
Johnny Smith D, S/b.....	1325-00	9653 12/s Folk.....	47-00		
Johnny Smith N, I p/u.....	1280-00	9507 Folk.....	45-00		
Johnny Smith, S/b.....	1280-00	ROSETTI			
Super 400 CES, Nat.....	1580-00	Raver Elec.....	37-75		
Super 400 CES, S/b.....	1580-00	Raver Bass.....	37-75		
Byrdland, Natural.....	1100-00	TATRA			
L-5 CES, S/b.....	1195-00	9198 Classic.....	17-99		
L-5 CES, Nat.....	1195-00	9225 Classic.....	21-99		
L-5C, Single Cutaway Acoustic, Nat.....	859-00	Hi-Spot Nylon.....	12-75		
Super 400 C Outfit, Single Cutaway Acoustic, Nat.....	982-00	Hi-Spot Steel.....	11-75		
ES-175D, Sunburst.....	529-00	EROS CLASSIC			
ES-175D, Natural.....	529-00	9580.....	14-25		
ES-150 DC, Walnut.....	446-50	9581.....	15-95		
ES-150 DC, Natural.....	446-50	DYNELECTRON			
ES-345 RD, Cherry.....	547-50	Guitar.....	159-50		
ES-345 TD, S/b.....	568-50	Bass.....	159-50		
ES-345 TD, Walnut.....	547-50	Fretless Bass.....	159-50		
ES-355 TD-SV, Cherry.....	755-00	SAXON			
ES-355 TD-SV, Walnut.....	755-00	Classic Range			
ES-335 TD, Cherry.....	445-50	810.....	20-00		
ES-335 TD, S/b.....	465-50	813.....	31-50		
ES-325 TD, Cherry.....	378-00	814.....	33-75		
ES-325 TD, Walnut.....	378-00	815.....	42-75		
Les Paul Recording.....	529-00	816.....	49-75		
Les Paul Triumph Bs.....	489-00	Folk Range			
Les Paul Triumph Bs.....	523-00	812.....	32-00		
Les Paul Custom, Ebony.....	539-00	817.....	36-00		
Les Paul Custom, White.....	550-50	818.....	40-50		
Les Paul Custom, Cherry.....	565-00	Jumbo Range			
Les Paul Custom, Wine.....	539-00	819.....	39-00		
Les Paul De Luxe, Gold.....	439-00	820.....	43-50		
Les Paul De Luxe, Cherry.....	465-00	821.....	44-00		
Les Paul Signature, Gold.....	417-00	822 12 str.....	44-50		
Les Paul Signature Bs, Gold.....	375-00	823.....	44-00		
Les Paul Spec (1955) Ltd. ed., S/b.....	408-00	824.....	58-00		
Les Paul Standard, Ltd. ed.....	468-00	825.....	62-00		
SG Custom, White.....	530-00	Solid Range			
SG Custom, Walnut.....	494-00	Saxon 830 Sid.....	69-00		
SG Std., Cherry.....	335-50	Saxon 831 Sid.....	65-00		
BANJOS & MANDOLINS					
SG Std., Walnut.....					
335-50	335-50	54300 AA Tenor.....	3175-00		
SG Std. Bigsby, Cherry.....	342-50	54301 AA Plectrum.....	3175-00		
SG Std. Bigsby, Walnut.....	342-50	54302 AA 5 String.....	3175-00		
SG Std. Bigsby, Sunburst.....	366-50	54303 Tenor.....	3175-00		
SG Spec., Cherry.....	290-00	54304 Plectrum.....	3175-00		
SG Spec., Walnut.....	290-00	54305 5 Str.....	3175-00		
L5-S, Cherry.....	746-00	54306 TB-800 Tenor D L.....	1175-00		
L6-S Custom, Black.....	389-00	54307 TB-250 Tenor.....	599-00		
L6-S Custom, Nat.....	375-00	54308 TB-100 Tenor.....	405-00		
L6-S De Luxe, Wine.....	295-00	54309 RB-800 D L.....	1190-00		
L6-S De Luxe, Nat. Satin.....	275-00	54310 RB-250 5-String.....	635-00		
Marauder, Nat. Satin.....	259-00	54311 RB-100 5-String.....	438-00		
Marauder, Wine.....	289-00	54314 PB-800 D L Banjo.....	1190-00		
Left-hand:					
SG Std. Bigsby, Cherry.....	342-50	54315 xB-250 Plectrum Banjo.....	635-00		
Les Paul De Luxe, Gold.....	439-00	54350 F-5 Artist Mandolin.....	1190-00		
SG Std., Cherry.....	335-50	IVOR MAIRANTS			

54361 F-12 Artist		
Mandolin.....	995-00	
54352 A-5 Mandolin	795-00	
54353 A-12 Mandolin	635-00	
MSA PEDAL STEEL GUITARS		
54552 CS-10 w/case..	975-00	
54551 Sid Kick		
w/case.....	483-00	
54553 Red Baron		
w/case.....	375-00	

SUMMERFIELD

STUDENT CLASSIC		
APG701.....	17-99	
C114.....	20-00	

IBANEZ & CIMAR CLASSIC

304.....	25-00	
309.....	27-50	
361.....	32-50	
362.....	35-50	
363.....	38-50	
364.....	41-50	
370.....	41-50	
375.....	47-50	
387.....	47-50	
388.....	45-00	

HIROSHI TAMURA CONCERT CLASSICS*

P35.....	120-00	
P45.....	150-00	
F45.....	150-00	

R. MATSUOKA CLASSIC*

M20.....	87-50	
M25.....	97-50	
M30.....	115-00	
M40.....	140-00	
M50.....	165-00	

MITSURU TAMURA HAND MADE CONCERT*

P800.....	250-00	
P700.....	210-00	
IOPI200.....	375-00	

MASURU KOHNO CONCERT*

M.K.10.....	375-00	
M.K.15.....	540-00	
M.K.20.....	720-00	
M.K.30.....	950-00	

IBANEZ & CIMAR WESTERN & FOLK

60.....	38-60	
610.....	45-00	
65.....	44-00	
615.....	50-00	
615/12.....	55-00	
620.....	55-00	
647.....	55-00	
647/12.....	60-00	
684BK.....	58-50	
755.....	55-00	
755/12.....	60-00	
369.....	45-00	
370C.....	39-50	
370/12.....	42-50	
371.....	42-50	
355.....	36-99	
355/12.....	38-50	
LH620.....	57-50	
LH647.....	59-50	
LH647/12.....	62-00	
LH615.....	55-00	
LH615/12.....	59-50	

R. MATSUOKA WESTERN DREADNOUGHT*

D50.....	150-00	
D60.....	175-00	
D80.....	220-00	

LEVIN

W36.....	130-00	
W32.....	185-00	
WR34.....	145-00	
WL2-36.....	165-00	

LG17.....	90-00	
LG19.....	110-00	

MACCAFERRI REPLICA*

MAC.1.....	100-00	
MAC.2.....	100-00	
MAC.2 Special.....	105-00	
MAC.3.....	120-00	

CSL & IBANEZ ELECTRICS

2350.....	102-43	
2350DX.....	138-30	
FG360S.....	102-43	
2351DX.....	126-74	
2351DXCS.....	123-84	
2341.....	118-05	
2341DX.....	155-09	
2350V.....	112-26	
2451.....	152-77	
2452B.....	144-68	
2342.....	109-37	
2343.....	123-84	
2337DX.....	132-52	
2402.....	136-57	
2402DX.....	196-76	
2404.....	196-76	
2364.....	196-76	
2364B.....	157-74	
2372.....	150-46	
2372DX.....	179-40	
2373.....	150-46	
2380.....	179-39	
2381.....	190-97	
2399DX.....	202-55	
2397.....	138-89	
2387B.....	144-68	
2388B/S.....	156-25	
2388B/DX.....	173-61	
2388B/S.....	196-76	
2388.....	144-68	
LH2388B/S.....	173-61	
2613.....	112-26	
2616CS.....	51-62	
2368F.....	77-55	
2453.....	156-25	
2455.....	158-56	
2457ST.....	177-08	
2355.....	121-53	
2355DX.....	156-62	
2355M.....	138-89	
2352C.....	90-28	
2352DX.....	104-17	
2369B/JW.....	147-57	
LH2352C.....	99-57	
LH2352DX.....	112-85	
LH2350.....	109-31	
LHFG360S.....	109-31	
LH2351DX.....	135-42	
LH2372.....	162-04	
LH2380.....	208-33	
2348.....	167-82	
2348B.....	173-61	
2671PRO.....	248-84	
2671.....	648-14	
J.S.Artist.....	240-00	
S.400.....	225-00	

IBANEZ & CIMAR WESTERN & FOLK

60.....	38-60	
610.....	45-00	
65.....	44-00	
615.....	50-00	
615/12.....	55-00	
620.....	55-00	
647.....	55-00	
647/12.....	60-00	
684BK.....	58-50	
755.....	55-00	
755/12.....	60-00	
369.....	45-00	
370C.....	39-50	
370/12.....	42-50	
371.....	42-50	
355.....	36-99	
355/12.....	38-50	
LH620.....	57-50	
LH647.....	59-50	
LH647/12.....	62-00	
LH615.....	55-00	
LH615/12.....	59-50	

IBANEZ & CIMAR WESTERN & FOLK

60.....	38-60	
610.....	45-00	
65.....	44-00	
615.....	50-00	
615/12.....	55-00	
620.....	55-00	
647.....	55-00	
647/12.....	60-00	
684BK.....	58-50	
755.....	55-00	
755/12.....	60-00	
369.....	45-00	
370C.....	39-50	
370/12.....	42-50	
371.....	42-50	
355.....	36-99	
355/12.....	38-50	
LH620.....	57-50	
LH647.....	59-50	
LH647/12.....	62-00	
LH615.....	55-00	
LH615/12.....	59-50	

IBANEZ & CIMAR WESTERN & FOLK

60.....	38-60	
610.....	45-00	
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615.....	50-00	
615/12.....	55-00	
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755/12.....	60-00	
369.....	45-00	
370C.....	39-50	
370/12.....	42-50	
371.....	42-50	
355.....	36-99	
355/12.....	38-50	
LH620.....	57-50	
LH647.....	59-50	
LH647/12.....	62-00	
LH615.....	55-00	
LH615/12.....	59-50	

R. MATSUOKA WESTERN DREADNOUGHT*

D50.....	150-00	
D60.....	175-00	
D80.....	220-00	

LEVIN

W36.....	130-00	
W32.....	185-00	
WR34.....	145-00	
WL2-36.....	165-00	

IBANEZ & CIMAR WESTERN & FOLK

60.....	38-60	
610.....	45-00	
65.....	44-00	
615.....	50-00	
615/12.....	55-00	
620.....	55-00	
647.....	55-00	
647/12.....	60-00	
684BK.....	58-50	
755.....	55-00	
755/12.....	60-00	
369.....	45-00	
370C.....	39-50	
370/12.....	42-50	
371.....	42-50	
355.....	36-99	
355/12.....	38-50	
LH620.....	57-50	
LH647.....	59-50	
LH647/12.....	62-00	
LH615.....	55-00	
LH615/12.....	59-50	

R. MATSUOKA WESTERN DREADNOUGHT*

D50.....	150-00	
D60.....	175-00	
D80.....	220-00	

LEVIN

W36.....	130-00	
W32.....	185-00	
WR34.....	145-00	
WL2-36.....	165-00	

IBANEZ & CIMAR WESTERN & FOLK

60.....	38-60	
610.....	45-00	
65.....	44-00	
615.....	50-00	
615/12.....	55-00	
620.....	55-00	
647.....	55-00	
647/12.....	60-00	
684BK.....	58-50	
755.....	55-00	
755/12.....	60-00	
369.....	45-00	
370C.....	39-50	
370/12.....	42-50	
371.....	42-50	
355.....	36-99	
355/12.....	38-50	
LH620.....	57-50	
LH647.....	59-50	
LH647/12.....	62-00	
LH615.....	55-00	
LH615/12.....	59-50	

R. MATSUOKA WESTERN DREADNOUGHT*

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D60.....	175-00	
D80.....	220-00	

LEVIN

W36.....	130-00	
W32.....	185-00	
WR34.....	145-00	
WL2-36.....	165-00	

IBANEZ & CIMAR WESTERN & FOLK

60.....	38-60	
610.....	45-00	
65.....	44-00	
615.....	50-00	
615/12.....	55-00	
620.....	55-00	
647.....	55-00	
647/12.....	60-00	
684BK.....	58-50	
755.....	55-00	
755/12.....	60-00	
369.....	45-00	
370C.....	39-50	
370/12.....	42-50	
371.....	42-50	
355.....	36-99	
355/12.....	38-50	
LH620.....	57-50	
LH647.....	59-50	
LH647/12.....	62-00	
LH615.....	55-00	
LH615/12.....	59-50	

R. MATSUOKA WESTERN DREADNOUGHT*

D50.....	150-00	
D60.....	175-00	
D80.....	220-00	

LEVIN

W36.....	130-00	
W32.....	185-00	
WR34.....	145-00	
WL2-36.....	165-00	

BANJOS

FB1R.....	37-50	
FB3R.....	40-00	
FB5R.....	42-00	
DX80.....	75-00	
591.....	200-00	
712.....	33-50	
584C.....	15-00	

MANDOLINS

524.....	200-00	
523.....	190-00	
522.....	165-00	
513.....	62-50	
516.....	41-09	
511.....	30-00	
80.....	35-00	
100.....	44-50	
E.M.I.....	36-45	
8166.....	7-99	

Acoustics—8% VAT incl. Electric—% VAT incl. *Prices include Hard Shell case

TOP GEAR

RICKENBACKER

Solids:		
430 2 p/u, nat mahog.	240-00	
450 Original 2 p/u.....	270-00	
450/12 12-str model		
of '450'.....	310-00	

456/12 Convertible 6/12 Str like 450/12..... 360-00

480 2 p/u in '4000' Bass series..... 290-00

620 Deluxe Stereo 2 p/u..... 380-00

320 Thin Semi-Acoustics 3 p/u short scale..... 370-00

330 2 p/u double cutaway..... 360-00

330/12 12-Str model of '330'..... 470-00

360 Deluxe Stereo 2 p/u dble cutaway..... 430-00

360/12 12-Str model of '360'..... 500-00

BRODR JORGENSEN

ROLAND
 PA 606 ch PA amp..... 195-00
 PA 120 8 ch PA amp..... 299-00
 JC 60 60W combo..... 252-44
 JC 120 120W com..... 342-83
 C 2030 200W 12x sp..... 114-37
 C 2038 15x sp..... 119-98
 C 2038B 15x bass..... 140-75

CALREC

ENTERTAINMENT MICROPHONES
 CM 450D..... 48-60
 CM 450C..... 51-7
 CM 602D Omni Direct..... 30-12
 CM 652D Full Rge..... 30-12
 CM 654D Hand Held..... 30-12
 CM 655D Close Group..... 30-07
 CM 656D Ball Headed..... 37-07

CANARY

'B' Series Mixers
 12/1..... 496-00
 12/2..... 573-00
 15/2..... 697-00
 18/2..... 857-00
 Freight Cases
 12 Ch..... 31-00
 15 Ch..... 38-75
 18 Ch..... 44-00
 'A' Series Custom Mixers
 20/6/2..... 2860-00
 16/8..... 2600-00
 24/2..... 1700-00
 Crossovers
 2 way Stereo..... 68-19
 3 way Stereo..... 79-04

CARLSBRO

VALVE AMPLIFIERS
 60 TC..... 120-00
 100 TC..... 159-00
 60/5 P.A..... 135-00
 100/7 P.A..... 180-00
SOLID STATE
 Stingray Mk. II..... 120-00
 Stingray Super Mk. II..... 148-00
 Stingray combo Mk. II..... 190-00
 Stingray Super-combo..... 219-00
 Bs Combo (Stingray Amplifier)..... 257-00
 Bs Combo (Super)..... 285-00
 Marlin Mk. II..... 155-00
 Slave Mk. II..... 95-00
 Scorpion..... 105-00

SPEAKER UNITS
 4 x 12" B/L 120W..... 153-00
 1 x 18" 100W..... 117-00
 Mini Bin 100W..... 139-00
 Bass Bin (2 x 12" Tn Horn) 100W..... 158-00
 Bass Bin (1 x 15" Tn Horn) 100W..... 144-00
 2 x 12" PA 80W..... 139-00
 2 x 12" PA 120W..... 160-00
 2 x 12" 1 horn PA 80W..... 175-00
 2 x 12" 1 horn PA 120W..... 196-00
 2 x 12" 1 horn PA 240W..... 220-00
 Horn Units (2)..... 115-00

ACCESSORIES
 Twin Deck..... 165-00
 Reverb Unit..... 69-00
 Fuss Unit..... 14-00
 Wah Wah Pedal..... 14-50
 Wah Swell Pedal..... 15-00
 Wah Fuzz Pedal..... 21-00
 Phaser..... 26-00
 Super Phaser..... 39-00
Sennheiser MED-413N Mike..... 46-00
Sennheiser MD-416N Mike..... 60-37
 Microphone Lead..... 8-25
 Microphone Stand..... 10-92
 Boom Arm..... 6-96
 Amplifier Stand..... 28-25
 Disco Stand..... 19-12

C.B.S. ARBITER

FENDER
 Dual Showman, 2 x D 130F speakers..... 612-70
 Dual Showman, 2 x D 140F speakers..... 632-50
 Dual Showman, top..... 357-50

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

CLEAR TONE
CMI
 1037, 50W L&B..... 119-23
 1038, 100W L&B..... 138-70
 1039, 2 x 5 cab, 120W, id..... 122-21
 1040, 2 x 15 cab, 120W, bass..... 118-62
 1050, 2 x 12 cab, 50W, id..... 97-50
 1062, 1 x 18 cab, 100W, bass..... 98-81
 1063, 4 x 12 cab, 100W, d..... 129-00
 1064, 4 x 12 cab, 100W, bass..... 129-00
 1047, 2 x 10 cols, 60W, pr..... 110-11
 1048, 4 x 10 cols, 120W, pr..... 142-26
 1065, horn cabs..... 81-57
 1066, 2 x 12 cols, 100W, pr..... 158-87
 1067, 6 x 10 cols, 300W, pr..... 127-60
 1068, 250W slave..... 191-57
 1069, 8-ch. mixer..... 257-41
Solid State amps:
 1071 50W, L & bs..... 118-84
 1072 100W L & bs..... 127-57
 1073 50W PA..... 118-84
 1074 100W PA..... 153-50
 1075 100W Slave..... 111-36
 1060, sound/light control..... 43-47
 1061, lighting cabs., set 3..... 50-60
 1949, fuzz sound..... 10-36
 1041, mini reverb mixer, 6 chan..... 66-50
 1041F, footswitch..... 2-88
Celestion spkrs:
 1051, G12M, 25W..... 15-33
 1052, G12H, 30W..... 18-28
 1053, G15M, 50W..... 22-98
 1055, G18C, 100W..... 41-23
 1056, S10, 15W..... 5-49

CERWIN VEGA

Amps
 A1800 400W + 400W (Led meters)..... 450-00
 A1800/1 400W + 400W VU meter + LF/HC c/cover..... 550-00
 A3000 500W + 700W Led meters..... 795-00
 A300/1 700W + 700W VU meters + LF/HF c/cover..... 895-00
 A3000/RS 850W + 850W stab. P/s..... TBA
PA Systems—complete with Amps
 900 V 3 way system 35-1000 Hz + 2 amp x 4 ch..... 1718-00
 1800V 2 cols 3 way 35-1800 Hz + 4 amps x 8 ch..... 3295-00
 2800V 4 way system 32-2000 Hz + 4 amps x 4 ch..... 2796-00
 5600V 2 cols 4 way 32-2000 Hz + 4 amps x 8 ch..... 5281-00
 11,200W 4 ch x 4 col array 4 x 4 way 32-2000 Hz + 8 amps 16 ch..... 9942-00
 2800/5600/11200 are designed for expansion up to 50,000 watts.
Vocal Reinforcement systems
 V.30A 150W..... 226-18
 V.32B 300W..... 315-74
 V.34 300W..... 325-70
 V.H.36 400W..... 527-74
 V.H.48 600W..... 652-14
Musical Inst. systems
 G.32 200W..... 256-03
 G.B.38 400W..... 453-09
 B.F.36 300W..... 305-79
 B.36 300W..... 285-89
 B.48 400W..... 405-82
 B.36MF 300W..... 345-59
 B.48MF 400W..... 455-05

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.

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

CLEAR TONE
CMI
 1037, 50W L&B..... 119-23
 1038, 100W L&B..... 138-70
 1039, 2 x 5 cab, 120W, id..... 122-21
 1040, 2 x 15 cab, 120W, bass..... 118-62
 1050, 2 x 12 cab, 50W, id..... 97-50
 1062, 1 x 18 cab, 100W, bass..... 98-81
 1063, 4 x 12 cab, 100W, d..... 129-00
 1064, 4 x 12 cab, 100W, bass..... 129-00
 1047, 2 x 10 cols, 60W, pr..... 110-11
 1048, 4 x 10 cols, 120W, pr..... 142-26
 1065, horn cabs..... 81-57
 1066, 2 x 12 cols, 100W, pr..... 158-87
 1067, 6 x 10 cols, 300W, pr..... 127-60
 1068, 250W slave..... 191-57
 1069, 8-ch. mixer..... 257-41
Solid State amps:
 1071 50W, L & bs..... 118-84
 1072 100W L & bs..... 127-57
 1073 50W PA..... 118-84
 1074 100W PA..... 153-50
 1075 100W Slave..... 111-36
 1060, sound/light control..... 43-47
 1061, lighting cabs., set 3..... 50-60
 1949, fuzz sound..... 10-36
 1041, mini reverb mixer, 6 chan..... 66-50
 1041F, footswitch..... 2-88
Celestion spkrs:
 1051, G12M, 25W..... 15-33
 1052, G12H, 30W..... 18-28
 1053, G15M, 50W..... 22-98
 1055, G18C, 100W..... 41-23
 1056, S10, 15W..... 5-49

DAVOLI

DAVOLI Amplifiers:
 Lead org bs 50W..... 106-00
 Lead org bs, 100W..... 140-00
 Lead org bs, 200W..... 210-00
Cabinets:
 B50 1 x 12" 50W..... 59-50
 B60 1 x 15" 60W..... 85-00
 B80 2 x 12" 80W..... 92-00
 B150 4 x 12" 150W..... TBA
Combination Amps:
 J6, 6W..... 33-00
 Tempest 25, 25W, 1 x 8"..... 63-00
 Tempest 25T, 25W..... 67-00
 Tempest 50, 50W..... 130-00
 Tempest 50T, 50W..... 134-40
 Super Studio 500, 50W 1 x 12"..... 141-00
 Super Studio 1000, 100W 1 x 15"..... 205-00
 Storm 25, 25W, 1 x 12"..... 62-00
 Storm 50, 50W, 2 x 12"..... 133-00
Mixers:
 8092K, 6 inp solid state mixer amp. 50W..... 85-00
 Clubman, 6 chan rev. 50W..... 160-00
 Mixer 6, 6 chan 12 inp, 100W amp inc 100W..... 310-00
 Compact Mixer, 6 chan basic w/out power..... 125-00
 Mixer 12 Echo F, 12 chan, 15 insps..... 420-00
Stereo Mixers:
 Mixer 12-+5..... 992-00
 Multicoke, for 12+5 mixer..... 160-00
Slave Amps:
 UP 100, solid state, 100W..... 108-00
 UP 200, solid state, 200W..... 132-00
 UP 100 + 100, stereo 200W..... 145-00
P.A. Cabinets:
 VP 25, 1 x 12", 40W..... 44-80
 VP 40, 1 x 12", 40W..... 53-50
 DK 45, 1 x 12", 45W..... 58-50
 DK 75, 2 x 12", 75W..... 92-50
 DK 90, 2 x 4" twtrs, 1 x 12" m/range, 1 x 12" bs, 90W..... 115-00

J. T. COPPOCK

ELGEN
 100W Lead..... 124-50
 100W Bass..... 124-50
 100W Stereo..... 137-50
 100W Stereo Slave..... 113-00
 100W, 4 channel PA..... 129-50
 100W PA Slave..... 86-50
 50W G/P..... 86-50
 50W combo, w/reverb..... 172-00
 50W Bass combo..... 148-00
 Fld Hn cab FH150A..... 210-00
 Fld Hn cab FH100A..... 179-00
 1 x 15 cab 150W..... 181-50
 1 x 15 cab 100W..... 158-00
 4 x 12 cab..... 124-00
 4 x 12 cols. (pair)..... 191-50
 2 x 12 cols. (pair)..... 122-50

CUSTOM SOUND

Excluding VAT
Amplifiers:
 CS 700 Bass..... 120-00

CS 700A..... 160-50
 CS 700B..... 133-50
 CS 700C..... 97-50
 CS 700D..... 183-00
 CS 700DS..... 227-50
 CS 700 PA..... 820-00
Monitoring:
 CS 712W..... 45-00
 CS 712WS..... 52-50
Enclosures:
 CS 7212..... 66-00
 CS 7212H..... 84-00
 CS 7215..... 117-00
 CS 7215S..... 180-00
 CS 7215A..... 285-00
 CS 7115..... 83-00
 CS 7115S..... 117-00
 CS 7115A..... 180-00
 CS 7112S..... 180-00
 CS 7DH..... 58-50
 CS 7212S..... 89-00
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