

# BEAT

JUNE 1977 35p

**INSTRUMENTAL**  
Songwriting & Recording

## ROGER DALTREY

- ONE OF THE BOYS

DENNY LAINE

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# BEAT INSTRUMENTAL

## Songwriting & Recording

No. 128

JUNE 1977

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## Editorial

You would have had to go blind, as the perfect lady once said, to have missed the mountain of column inches devoted to 'punk rock' which have filled the pages of many respectable music papers. Outlandish names, questionable behaviour, ability to kotch on carpets and mindless sound have been given more space than perhaps they warrant, although it is not Beat's place to pass judgement on the editorial decisions of other publications.

In our own case, though albums and interview offers have been flooding in, we cannot reconcile the *musical* content of 'punk' with Beat's longstanding stance as a 'serious' music paper. As a magazine ostensibly written by musicians for musicians, we will be unable to allocate editorial space to punk unless in our opinion a band comes up with some worthwhile musical ideas.

The essence of punk lies in areas outside Beat's jurisdiction, in its vibrant aggression onstage, in its occasional sincere efforts to stir up the establishments, but no (so far) in the music itself.

We find it unfortunate that the term 'punk' has been superceded by 'New Wave' whose umbrella casts a longer shadow and definitely includes many sincere and capable new bands — Tom Petty for example, to whom Beat will be talking in our July issue.

Perhaps the last word should be left to the manager of the Clash when approached by Beat in an attempt to set up an interview about music: "We know nothing about music. If you want to know about music, ask Miles Davis or somebody like that. We're all trying to find out what it is . . . it's something to do with seven notes, isn't it?"

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# ROGER DALTREY:



He talks about songwriting and prison systems in the same breath. He tells you he's superstitious and a minute later he explains the difference between the English and American sense of humour. He says sex has nothing to do with a good marriage and that he thinks of maybe selling his record label Goldhawk. He features other songwriters rather than himself and he emphasizes that the Who will always come first to his own solo career as a singer. Yet Roger Daltrey is supposed to promote his third and latest solo album, 'One Of The Boys', which was released on 13 May — that's what the interview is for. Guests on the album are a predictable line-up of big names — Ronson, Entwistle, Clapton, Lee, Rod Argent, Andy Fairweather-Low and Jimmy McCullough — but it is noteworthy for other factors besides.

For the first time in his 18 years singing career Roger Daltrey has recorded three of his own songs, co-written with David Courtney, who used to be Leo Sayer's writing partner. "It's not that I haven't written songs before," says Daltrey, "but they were mediocre songs. And when you work with people like Pete Townshend, mediocre doesn't come into it." So instead of writing a whole song himself Roger chose David Courtney to fit his lyrics to melodies. "Now for the first time I feel that the songs have any kind of substance musically and in anyway," he says.

Still — the day where Daltrey wants to record a complete album of Daltrey/Courtney songs is still he feels quite a long way off. "The important thing is whether the album is good. I don't have to write or co-write all my songs, that's just a massive ego-wank-off. The main thing is that the album is listenable." With 'One Of The Boys', Roger says, he is very pleased. "It's the first album I've done where I've come out and I've said now I know what I'm doing." That doesn't mean he doesn't like his first two albums ('Roger Daltrey' and 'Ride A Rock Horse') but it is quite a common thing for every artist to like their last album best. Daltrey: "See, songs aren't just words on papers. It's the whole feeling that goes into it. And 'One Of The Boys' is a good album, because it cuts across all veins and everybody who hears it has a different favourite."

## Song Structure

There are 'Parade' and 'Leon', two Philip Goodhand Tait songs. The first one, Roger says, "is really my disillusion with Hollywood," and the other one is about all the Leons he has known. "You always meet them on the road and you always meet them in a dressing room — until one day they are not there and you find out that they have died. But," Roger adds, "it is *not* a song about Leon Russell — to just say this here and now!"

Then he recorded 'Single Man's Dilemma', a Colin Blunstone song "and the only one I'm a bit worried about. It's about this guy who goes out and pulls a chick and finds out that he's pulled a hooker. But I think it's a good song, because it has the kind of humour that country music has in it." 'Avenging Annie' is an Andy Pratt tune "and apart from being a great Rock'n Roll song it taught me an awful lot about writing and the structure of a song," Roger says.

'Giddy' was written for him by Paul McCartney and today Roger knows that he need not have worried about "how am I going to turn it down if it happens to be lousy?" 'Giddy' is another Rock'n Roll song and according to Daltrey typically McCartney: "When you hear it first you go 'well, yeah'. But then you don't listen to it for two weeks and all of a sudden you start singing it and you think 'how did he do that?' McCartney has got an incredible knack for that."

'Written On The Wind' is "a tango, very different and very classic" as Roger describes it. This Paul Korda song is the single that was taken off the album (released on 22 April) "because Korda has not had much recognition so far and it's about time he got some ...". The title track, 'One Of The Boys', was written for Roger by his

# Just one of the boys

old time friend Steve Gibbons, and it is the only one that sounds a bit Who-ey. Roger: "Generally when I do a solo album I make sure that it sounds entirely different from the Who. Because if it is anything like the Who I do it with them — because they are the *best*, as far as I'm concerned. With 'One Of The Boys' I made an exception and I tried to get it to sound as the nearest I would ever get to sound like the Who. Because that song deserves it — it's 1977 *My Generation*."

The last three songs on the album are the ones that Roger and David co-wrote. "'Satin And Lace' is about small frictions of a thing I went through with the management situation within the Who" Roger explains. "'Doing It All Again' is just a reflection on how I feel about what I'm doing." Roger, who is just 32 years old, feels that he is very lucky. "I don't want to change what I'm doing and I would do it all over again — every bit of it."

'The Prisoner' finally is a song that shows a very concerned man in Daltrey. "It is a song about the despair of a guy in prison and about how he feels." How he feels, Daltrey assures you, is "pretty fuckin' awful" and he wrote a song about this subject because he is hoping to make a film about the very subject within the next couple of years. Roger does not want to talk about these movie plans in detail, "because it makes you feel such a fool if it doesn't come off." So far though, he has bought the rights to a book written by a convict called McVicar who got sentenced to 23 years for armed

robbery. Daltrey, who recently bailed George Davis out of an English prison, sees "an incredible strange parallel" to McVicar's and his own life:

"While I am convinced that George Davis was sentenced for something that he did not do, McVicar does not pretend that he's not a criminal. He is. And if I hadn't found the Who, for instance, I would have probably ended up in exactly the same position. See, I came from a kind of street environment, very poor English working class, and you had to be in a gang to survive. And most of the people I used to hang about with have turned into criminals. Because their ego doesn't allow them to be just one of the thousands. And *my* ego wouldn't allow me to be one of the thousands either. Fortunately I found Rock'n Roll which gave me what I wanted. But if Rock'n Roll had not been there I'm sure I would have been a criminal. I'm sure of it. But prison is no answer to anything and that is what the movie — provided it comes off — is gonna be all about."

Daltrey also calls himself "a fighter, not a writer," but at the same time sees the pen as quite a weapon — especially in the hands of journalists. That is what a song he is working on at the moment is all about. Daltrey: "I wanna hit back at those 'intellectual' journalists who write a lot of bullshit thinking they know what the Who or I am

*Continued over*

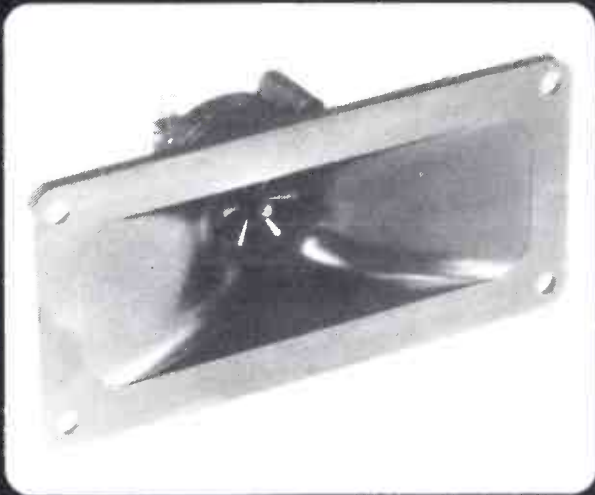


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## DALTREY . . .

all about. I hate them. Like I go wild when I read that 'they play 'Tommy' again and they've been playing 'Tommy' for seven years . . . 'Alright, bastard,' I wanna say, 'you might have seen 'Tommy' more than once but most of the kids we play to are seeing it for the bloody first time. *They* are our audience, *not* you, idiot! And instead of sipping that fuckin' champagne and talking all that crap at press receptions you ought to get out there with the kids. They know better where it's at!'"

The way Roger starts writing his songs is "by getting dashes of words and lines that I just write down and collect." Usually Daltrey ends up with "a whole bunch of pages that I then have to join up and package. In the beginning it's all very ad-lib but most of the time the lines I've got all roughly rhyme. Like for this journalist song I've got lines like 'The men with the pens keep putting me down for something they don't understand' — then I've got two lines missing so far — and then the song should go on like 'And the pen becomes a sword in their hand'." Sometimes, though, Roger admits, he's got a great idea for one line but none of how to link it up with the others. For example the second line to the journalist song 'Like the painter who paints what he sees — not what he knows is there'. On the other hand Roger is not too worried about missing lines for songs that he is writing for his fourth album. After all, the third one has only just been released.

But as much enthusiasm as Roger puts into his solo albums he does not see himself as a solo performer. "I'm never gonna make it big as a solo artist because that takes one hundred per cent total self dedication which I won't do. I'm not dedicated to myself so much. My aim in life is to be the singer of the Who and to keep the Who together and to make the Who produce. I am one quarter of the Who. The other side of me comes second. And anyway, to have Pete Townshend write his songs for you has to be a compliment — the same as being able to sing Pete Townshend's songs better than anybody else makes me proud. Because he is up there with the best. To me he is every bit as good as Dylan or Lennon, and Pete and I are very lucky to have each other."

Songs that Roger sings and that were not written especially for him he selects by listening to tapes for hours and hours. He does not want anybody else to choose the songs for him. "Once you do that," he says, "you are a logo. You end up like Tom Jones." At the same time Roger admits that "listening to tapes you get ruthless. I mean you listen to the first eight bars and you say yes or no. It's amazing how you know a really good song straight away. You just go 'that's great — that's not'." Mostly it is not. It took Roger 500 tapes to find five songs, "but it is all worth it," he says.

Another thing Daltrey finds worthwhile is his time, effort and enthusiasm he puts into Steve Gibbons. Gibbons is on Daltrey's record label Goldhawke "and although we haven't made him a hit yet I'm convinced that one day soon he's gonna make it big. Steve is a terrific writer, a great singer and an excellent performer. I only feel that he suffers from not having a good enough band behind him — musically they don't push him enough."

Steve Gibbons was also more or less the main reason for Daltrey to start Goldhawke. "Steve had a recording contract that only gave him four per cent or something stupid like that. We got him out of this deal and gave him a better contract." At the moment though Roger is thinking of selling the label or have at least a bigger record company look after it. "It sounds fun but it's mainly stupid office work", he says. "And neither I nor the Who's manager who is a partner have much time to work on it. We are probably only going to stick to the creative and management side."

While a record company definitely is not the place Roger pictures himself in when he is older he can very well imagine himself in taking more to acting. "I've always been acting when I've been singing anyway. In the voice, you know?! And without wanting to sound blasé I think that I'm fortunate to have a *presence* when it comes to screen acting. Because as much as acting is a craft that you can learn like any other craft you still need something to put over from the screen."

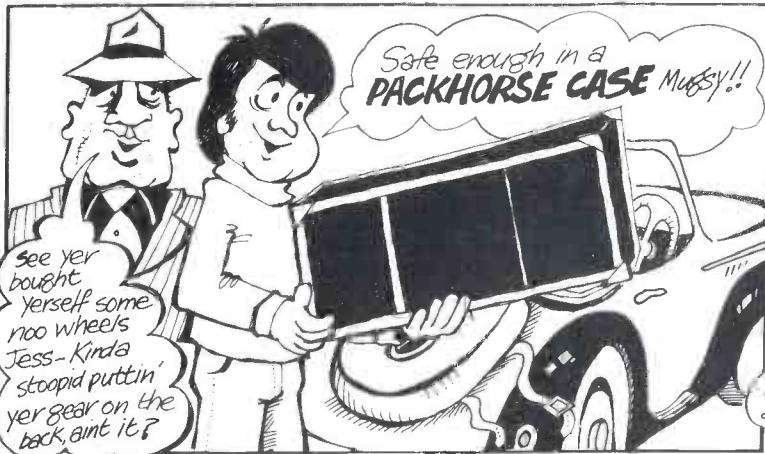
Roger has a lot to put over: "It's all got to do with all the feelings that you build up over the years. Just getting them out of you — it's great. And it is also remembering feelings, situations. It is to recapture *them* to then give them to the audience. And there again, basically it's all down to feeling. And you either dig the stuff or you don't. That's what people in my business are there for. We have our fun and we want you to have yours. It's as simple as that.

by Constanze Elsner

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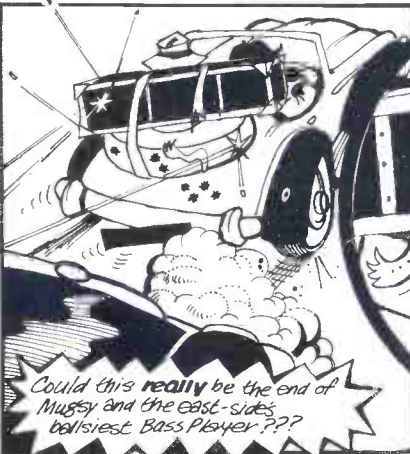


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# YOUR LETTERS

## Rare beef

Dear Sirs,

I would be grateful if you could help me with the following questions: 1) Can you give me the address of any company who gives advice on how to build your own speaker cabinets or of any books that can be bought on the subject? 2) In the Jan '77 issue of Beat is a picture of Martin Barre in front of three Marshall amps. A lead from his guitar goes into one input and another lead from the lower input of the same channel goes to an input of another amp, and likewise to the third amp. The question is, does this eliminate the need for stereo boxes, split leads etc? Is it a way of gaining more power. Is it as simple as this or do the amps have to be

specially adapted. Also would it be OK to plug into one channel of an amp and use a short lead to connect the lower input to an input of the other channel thereby using both at once? 3) Is it possible to use Di Marzio pickups on copy guitars? (Mine is an Ibanez Les Paul copy) 4) How does one join the Musicians Union, what are the advantages and what are the ties?

Sorry if all these questions are a tall order — the pay will be well earned this week!

On a more serious note there is also something I would like to say and I hope you will print it for the benefit of retailers and manufacturers. As every musician knows money is one of their biggest problems especially now. The economic depression is one reason for the high prices of much equipment but it seems to me that someone,

somewhere along the line is making a big fat profit at the expense of the musician. He must buy his equipment in a shop, often at a price nearly double the true value, and at least a third of which is profit. So come on retailers and manufacturers — give us musicians a fairer deal instead of pricing yourselves out of the reach of so many customers. I won't rave any more; thanks in anticipation for those answers.

Noel McGibbon,

Lurgan,

Co. Armagh,  
N. Ireland.

As you put it, Noel, "the pay" will be well earned this week! To dive straight into the questions: 1) Advice should be available from the reputable manufacturers like JBL, Gauss, Theatre Projects (Altec) — helpful books are *How To Build Speaker Enclosures* by Alexis Badmaieff

and *Don Davis* (published by Sams no. 20520) and *Hi-Fi Loudspeaker Enclosures* books one and two by Bernard B. Babani (published by Bernard nos. 204 and 205). 2) What Martin Barre is doing is simply running his axe through three amps. An arrangement of leads such as his is a substitute for slave sockets and you don't need a stereo box or split leads unless the guitar is stereo. It is a way of getting more power (sic) and no other adapting is needed. Yes, you could plug into one channel and use a short lead to connect the lower input to an input of the other channel. 3) You could certainly use Di Marzio pickups on your Ibanez; one tip you might find handy is to hang onto both sets and stick the Ibanez pair back in the event of your selling the axe sometime. 4) This one's easy as last month's Beat carried an in-



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# AND QUERIES

interview with new MU rock organiser Mike Evans in which he answers your questions.

Finally, to turn to your comments on the middle man's profits. Profits per se as a side of effect of modern capitalism are not new phenomena. One side of the coin is that most men (even dreaded middlemen) have (or at least wish) to make a profit to live. The other side is the pertinent observation that musicians as a whole are willing to fork out over the odds for their dream machine, and the business boys know it. One can only fight one's own little rearguard against these pockets of exploitation.

## Alembic

Dear Beat,  
I read in the February issue

that a guy from South Africa wanted the address of Alembic Inc., and since you don't have it, I'll give it to you: P.O. Box 759, Sabastopol, California 95472, U.S.A. You also said that Alembic instruments are available only from the factory, which is wrong. If anyone's interested I'll give them a list of dealers in the U.S.A. and in Scandinavia.

Tor Leif Berge,  
Laksevåg,  
Norway.

Thank you, Tor, for the information which should help very many guitar enthusiasts track down an elusive but high quality manufacturer. We expected American dealerships to mushroom, but it is indeed good news that Alembic are already circulating in Scandinavia.

## More delay

Dear Beat,

I hope you will be able to answer two questions for me. The first concerns the age of a Gibson Les Paul Deluxe that I have recently bought second-hand. Its serial number is 101782, and I would be extremely grateful if you could find out how old it is.

My second question is about the new WEM Copicat. I have just bought one of these excellent machines, one of the revamped ones, and am wondering if there is any way to slow down the motor and hence achieve a longer delay.

Thanks again,  
D. Milton,  
Bristol.

Norlin Music confirm that your guitar is of reasonable vintage: it was made in 1962. As for the second query, John Truba at WEM tells us that the motor is synchronous and its speed therefore dependent on the frequency of the mains. It would thus be tricky to slow the motor down. What you could do, however, is what a vast number of Copicat owners have done over the past 20 years — buy an extra playback head, or move the existing heads further apart. It would be necessary to fit another button, but WEM will happily supply the necessary parts. If you can afford it, you might try the WEM Halle Cat echo unit (cost — £250), which has a three-minute cassette tape. But hurry, because these are soon to be withdrawn.



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# DENNY LAINÉ

## — What I did on my Holly Days

*Denny Laine's musical career began in earnest when a single by the Moody Blues — 'Go Now' — which he sang on, but did not write, reached the coveted number one slot in the British charts. He left the band before they achieved international fame, however, and spent a while in the musical wilderness — at one time living with a group of gypsies in Spain, and at another forming a band called Denny Laine's Electric String Band. He also recorded a solo album before joining Wings in 1971, at the invitation of Paul McCartney, an old friend from the 60's. A new solo album, 'Holly Days' has just been released.*

**You obviously have a lot of admiration for Holly. Was he the first guitar player you listened to?**

More or less. Well, before Buddy Holly I was into the skiffle craze, I suppose. But before that I was into folk music. I was doing my own little thing in folk clubs before any of it came around, when I was twelve years old. I was in a pantomime company. I used to do my bit on the stage in the breaks — folk songs, y'know. And I was listening to people like Elmore James

years and years ago. I was into all that bluesy folk stuff. The James Taylor thing is an extension of all that.

**Did you ever take guitar lessons?**

No no no. I started out basically as a copy of everything else that was around, which is more or less what everyone's doing now in the new bands. But in those days to get work we had to be able to play everything that was in the Top 10. So that's where you learn. And then from there I went on to writing my own stuff. But I was always pretty good at copying people — the Buddy Holly songs, the Elvis stuff. That's how we got our name in Birmingham, as being one of the best bands at copying the Top 10.

**The Moody Blues didn't sound like musicians who had done nothing previously but play the charts.**

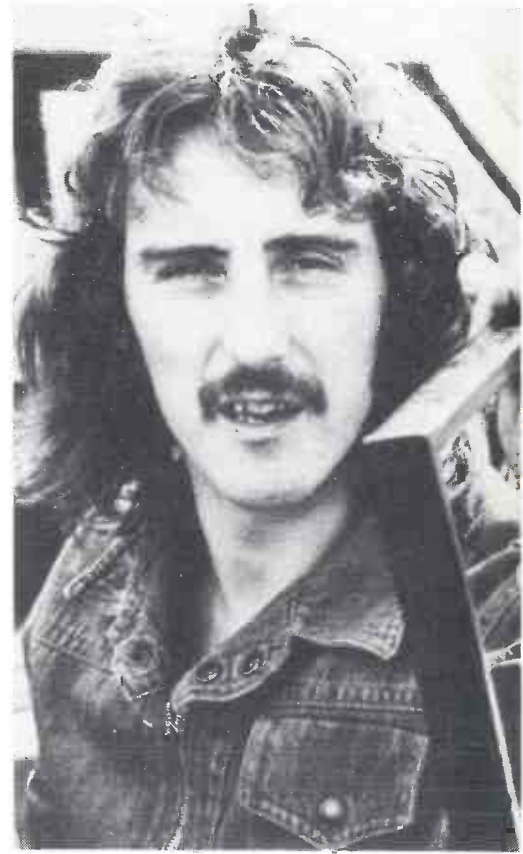
No they didn't. But when the Moody Blues got together it was at a time when you weren't gonna make it if you copied anybody else. So you used all your ideas and your experience to start something new. That was the changeover period.

**Why did you leave?**

Well I thought at the time we were all gonna split up. It was a strange period, cuz we'd had a hit and we weren't doing anything. It either meant going to France, where we were pretty big, and doing the circuit for another couple of years and just earning money, which would have kept us going, or getting out and starting something new. But they did the circuits. They carried it on. We never really were big in America when I was with them, so when I left they then went to America and er . . . but as far as the *music* was concerned, it was pretty original stuff, and that was the best thing about them. That was the whole reason we stayed together as long as we did, because we knew we were doing something a *bit* different. But I was just young. I just wanted to try something else really.

**You were ambitious?**

Yeh. In those days. I still am really. I still



want to do something that hasn't been done before, and it's not always easy.

**What instruments do you play these days?**

You see, I'm the odd job man in the band, so I've got all kinds of guitars — Fender Telecaster, Strats, Gretsch, Gibson double-neck, Ibanez double-neck, Ovation of all descriptions . . . I've got a collection. I don't use them all on stage, but by saying I'm the odd job man in the band, I mean I play a bit of rhythm, a bit of



lead, and I've got a couple of basses — a Mustang, a Precision, a Jazz . . . I do a bit of everything.

**Would you describe yourself as an "instrument freak"?**

Well I've *got* a lot of 'em. I've got enough to be able to pick which guitar I need for the job. If I needed one guitar that did everything, then I could sit down and say, Look, build me this guitar. Then I would be an instrument freak. I have been in the past, but I'm not any more.

**Presumably because you've got them all.**

You just pick them out. Ibanez want to build a guitar for me at the moment, but I wouldn't know what to tell them I like. All you can do is say your specifications. O.K. Over the years I've realized that I like quite a wide neck, because I was brought up on a Spanish guitar. And I like to be able to bend the strings. I would have a *flat* neck — no camber. I'd have the least possible amount of switches. I'd want it to be able to sound like a jazz guitar, an acoustic guitar and an electric all in one. I mean, it doesn't exist, does it? But if I was looking for perfection that's what I'd want.

**What about amps?**

There again there's a difference between recording and on stage. On stage, you've got to have the big equipment because you've got to have volume. So I use Marshall cabinets with a Crown DC300 plus an Audiomaster mixer. It gets me anything I want. And if I want to use a phaser or anything like that I just use footswitches. But at home I've got all sorts of things, because that's where I write my songs and work on my own special little sounds. And then when I go into the studio I know what I'm going to be doing, because I've worked it out, and I'll take that particular amplifier in for that particular sound.

**What about this new album — 'Holly Days'?**

Let's start at the beginning. We record under the best conditions with Wings, obviously. We can pick what studio we want

**"Basically I think we'd like to just go and play clubs — if we could — and record those gigs"**

to do it in, all that game. But 'Holly Days' was done under the worst conditions. It's a challenge to do something like that. The record *sounds* more authentic than it would have if we'd done it with E.M.I. It was done with a 4-track machine and in a couple of weeks, and that's the way we wanted to do it.

**What gear did you use exactly?**

4-track Studer — wheeled it in, plugged it in with a little 4-track mixer, and that was it. And in a way I prefer doing that. I mean, that's how Paul did 'McCartney' — same kind of equipment.

**What part did Paul play in making this album?**

He had ideas for the arrangements really, and he put them down more or less like a demo, and when I walked in and said 'I like it' we were stuck with it. But I liked the way it sounded, so all I did was put a couple of guitar solos on it and sing.

**Why is it "the Denny Laine album" rather than, say, "three-fifths of Wings"?**

Well I dunno. You tell me!

**You mentioned earlier that you were concerned always to come through with something of your own. Do you think you've succeeded in making this album in that way?**

Yeh. I think it sounds different to anything else that's about. And whether it's good or bad is your decision. But for me this is our version of it. One was that I was brought up on it. So was Paul. The Beatles used to copy Buddy Holly.

**It actually sounds more Beatle-ish than Wings-ish.**

Yeah. Well you know why — cuz we didn't use any sort of special techniques, and the Beatles didn't use any techniques either. There was one rhythm guitar. Instead of putting three guitars on, it was one guitar, so you've got to make the best of that sound. You've got to play it good, because once you've recorded it, that's it. You can't overdub to make it sound better. We just didn't have the equipment to do that with. So it sounds very basic, and I like that. And that's what we're heading for with Wings.

**Well there is that live album.**

Yeah, sure, well I like that. That brings me back to my original statement. I don't like recording as much as live stuff, because live you tend to put more into it, because you know that's your show for the night.

**Do Paul and Linda feel the same way?**

I don't think that Paul's any different to me. He likes that rawness. But we don't get the chance to do that many live gigs. So as a sort of compromise we do a lot of studio work, which means that we do use



*At home with fag and axes.*

every facility that we can get our hands on in the studio. Now you've *got* to do that to keep up with everything. But basically I think we'd like to just go and play clubs — if we could — and record those gigs. When you get to this stage you have to go into hiding for six months to come up with something new.

**Do you ever work with musicians outside the band?**

Well I've got a session tonight with Paul's brother. In fact, I don't get much chance to. But there again, when I work with other musicians I find myself wasting a lot of time, because nine times out of ten you find yourself trying to explain things which I don't have to explain with Paul.

**What sort of things?**

Well, for instance — "Look, don't worry about the size of your amplifier, or whether you've got new or old strings on your guitar. Just play." You know what I mean? Just do it. Don't fuss around spending three hours getting the sound. If you play good, then we'll get the sound in the control room. And then, if you've got to change the strings, then we'll change the strings. But there are too many excuses, you know, with so many people.

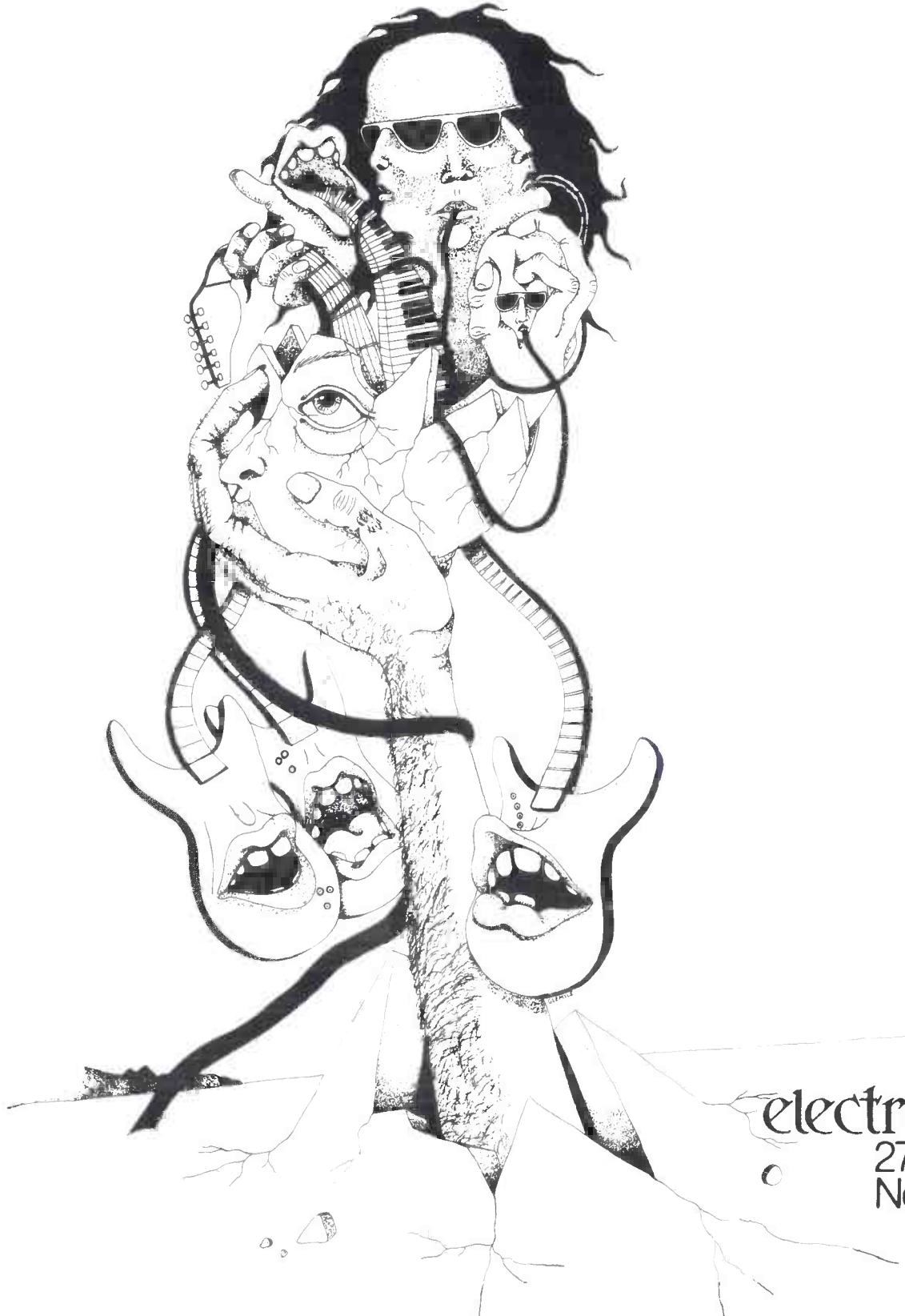
**Linda has been heavily criticized for not being a "proper musician".**

Linda's not a musician in the sense that we are, but the thing about her is she's a very receptive person. She can listen to something that you're trying to put across to her and be clear-headed about it, and pick it up a lot quicker than some musicians who are very, er, snobbish. Inverted snobs, a lot of musicians. They don't wanna play this, or they don't wanna try that, or that sounds corny . . . which it *doesn't* if you've got the balls to do it. And that's where we get results with Linda. I think if we had another pianist, we probably wouldn't get that kind of thing. We'd probably end up sounding like a million other bands if we did that. That's the main reason why we've stuck with what we've got.

**by Peter Douglas**



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**S**o, one of the darling bands of the Sixties has almost re-united. Only Ronnie Lane has resisted the Small Faces' recall to arms and continues his solo career with Slim Chance. Those other mod faces — Steve Marriott, Ian MacLagan, and Kenny Jones — have come home to roost after eight years world-combing in illustrious, and varying company.

Newcomer is Rick Wills, a fine bass player, who has done time with Peter Frampton, Cochise, and Roxy Music, as well as a more recent stint digging holes in various roads while waiting for Roxy to get back on the road.

Though never amongst my own favourite bands of the era, the Small Faces managed to inject the charts of the time with a fair amount of humour, classy pop music, and a couple of inventive singles — notably Itchycoo Park — culminating in an excellent album 'Ogden's Nut Gone Flake' which has always been considered as the band's musical breakthrough. The album was never performed live, and it is this fact which initially prompted the band to think in terms of re-forming, just for a couple of one-off concerts.

"That's where it all started" Kenny Jones, the drummer, told me. "I'd always thought it a shame that Ogden's was never presented live, so I called everyone and invited them round to my place. That was the first time we'd all been together in one room since we split up. We got on really well again, but it wasn't until another eight months had gone by that we actually got together to play. But as soon as that happened we started writing songs and being creative again, and we realised it just couldn't be a one-off thing. Ronnie liked the idea of doing a couple of concerts, but not the permanent concept."

"It became obvious that we'd all progressed so much as musicians in those intervening eight years that we could get the name back together again and yet still be able to offer new music — not simply a re-vamped band of the Sixties." Steve Marriott took up the story. "It's so important for us to establish a credibility not only with the people who bought our records then, but also with this whole new generation which has sprung up without ever having heard of the Small Faces before." All four members seem

# SMALL FACELIFT

**Itchycoo Park turns green again, and the lads dust off their gear for Beat's equipment files . . .**



*L-R Ian McLagen, Rick Wills, Kenny Jones and Steve Marriott.*

almost absurdly confident and happy about their future, but perhaps the initial musical challenge faced by any one of them is Rick Will's role as the new 'Ronnie Lane'.

"The Small Faces were my idols of the Sixties, and it was hard to keep calm during the first 'audition' because I was so excited internally, but I didn't want it to show in my playing. We will be playing four or five of the old hits, but I don't play the same way as Ronnie, even

though I'll be playing the same parts."

Kenny Jones agrees that he and Rick have been lucky to hit the essential rapport necessary between bass player and drummer without too much effort. "It just worked. We never said to one another, 'why not try it this way', you know? We just sat down and played, and it fits perfectly."

Rick elaborated: "We started playing together in Joe Brown's studio. Kenny sat there looking

a bit pensive because he'd never met me before and only knew of me through what Steve had told him; and I was extremely anxious, to say the least, thinking 'what the hell have I got to do to get a gig with this band', and I decided there was only one thing I could do, and that was to play the way I know how to, not trying to be clever, and it just worked."

Rick has been playing for a good number of years now, so I

*Continued over*

# SMALL FACES

asked him what instrument he uses now. "I use a Gretsch bass on stage — I don't know what model it is, but it's a great big old one which used to have a spike in the bottom to help it stand up! The strings on it are

about seven years old, dead as shit, but it sounds so good through an Acoustic 360 amp, that I'm scared of changing the strings and spoiling the sound: I know they're Rotosound strings, but I just hope they never break.

If one snapped I'd have to replace the whole set and then somehow try and deaden them down because the bass has got so much resonance — it's a

semi-acoustic — and the ring that new strings have would undoubtedly cause no end of problems with the sound. Even with the old strings I have to dampen the sound down to keep the ring under control."

On the other hand Kenny has built up a collection of drum kits over the years — "Well, it's a bit awkward because people keep giving me kits" — which he has found of immense help to him during the many sessions he has worked in the past few years." Right now I'm using a Ludwig kit, but really I want to use Premier, because they've made me a couple of kits in the past and they've really been good to me. The new kit I want from them includes concert toms and when that kit's ready I'll use them. I have about fifteen kits — I have them all made, and each one is unique, and means so much to me that I can't bear to part with them.

When I do sessions, and someone phones me up, for example, if I know them, and know them musically, I get to know what they want, and can pick out the right sounding kit for the musician and the session. On the cymbal side I've

always used Paiste — Sound City gave me some right back in the early days, and I've stuck with them ever since."

The band's first album with the new line up — recorded last year but held up while the contractual hassles were untangled — has been written exclusively by Steve and Mac., but there are plans to include co-written material as well as some of Rick's own songs.

## Success

In view of the recent successes scored by such ancients as the Shadows and the Hollies who have both managed to fill the coffers again without lifting a finger in the studio, I asked if that method of achieving fame appealed to the Small Faces. Kenny: "We don't want to get caught up in that ball game at all. We can't be sure how people are going to react to the new sound, but it's a risk we've got to take, as musicians, if we're to establish ourselves as a genuine musical identity. We may lose a few friends, but we reckon we'll make many new ones."

by Tom Stock



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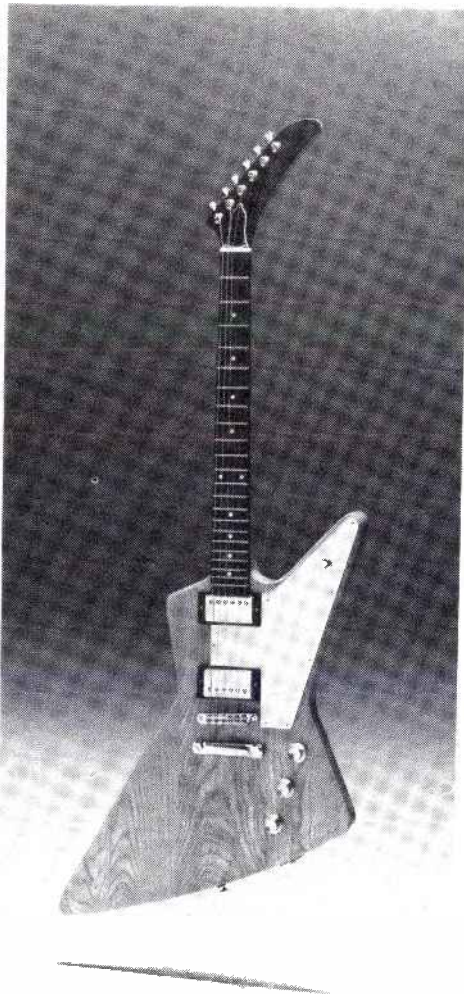
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# THE HISTORY OF BRITISH ROCK GUITAR PLAYING

**Gary Jones charts the emergence of our major guitarists from 1967 to 1972**

The period from 1967 to 1972 was in many ways the high point of British Rock guitar-playing. It was the period when the styles and techniques developed during the British Beat Boom were appreciated in America and thus the whole world. With the habit which then started of British groups touring the States to provide their principal income, a series of British guitarists achieved immense popularity.

Eric Clapton had been a guitar-hero in Britain since around 1965 when he was working with John Mayall. With the inception of Cream that adulation became a world-wide phenomenon. Cream were the culmination of the British R&B boom; all three musicians were the most highly respected performers upon their respective instruments, and their technical proficiency was unrivalled. The group was originally intended to be a blues trio along the lines of that led by Buddy Guy, with Clapton continuing the role he had fulfilled with Mayall of accompanist and occasional soloist, but from the group's earliest gigs, individual blues numbers became less and less important as the group concentrated upon improvising at length on the structures which those numbers provided.

Clapton developed from being one of the world's finest blues guitarists into a musician with whom comparisons were almost impossible. His guitar work was undoubtedly drawn largely from blues style playing, but free from any formal restrictions his playing could be a dazzlingly unpredictable display of technique conveying an array of emotions. All three groups members urged each other on to create music

which could be staggeringly powerful. Although largely out of favour with present day critics, Cream not only showed some of the possibilities available in Rock, even with the restricted three piece line-up, but also showed the way for innumerable groups who with the benefit of neither imagination nor technical ability still managed to achieve much success by playing loud, riff-laden music which owed almost everything dynamically and structurally to Cream's example.

## Arrogant

Clapton's replacement in the Yardbirds, Jeff Beck, was the next British guitarist to achieve American success, with the first Jeff Beck Group. The Jeff Beck Group were blues-based like Cream but the music was much more basic and structured. Rod Stewart sang with the group, and in fact laid the foundations for his subsequent success at that time, but all eyes were on Beck. The music they played was comparatively simple, largely blues-based, extremely loud, and above all heavy Beck, who at the time was thought of in Britain in terms of "Hi Ho Silver Lining" was the archetypal arrogant guitar hero. His playing was flash — it always has been, but unlike others there is substance in his playing to reinforce the flash quality. His playing was influenced by black blues guitarists, but there were other influences apparent too, as varied as Les Paul and Cliff Gallup, the guitarist in Gene Vincent's group "The Bluecaps", which added dimensions of both lyricism and melody, and vicious ugliness to his playing. His playing veered unpredictably between the two extremes with powerful effect.

The third guitarist in direct lineage was Jimmy Page who

had been the Yardbirds' final guitarist. A former respected session player, after the disintegration of the Yardbirds in 1968 he had formed The New Yardbirds, later renamed Led Zeppelin. After getting little reaction from British club audiences, the group announced their intention of concentrating on the achievement of American success. As everybody knows, that decision paid off almost immediately; with Cream out of the way (they split up in 1968) Led Zeppelin and the Jeff Beck Group had the States almost to themselves, and when the Jeff Beck Group split up there was only Zeppelin.

## Impeccable

Jimmy Page has been influenced by a lot of different musical forms and has assimilated the fruits of that eclecticism into a distinctive albeit derivative style. He has an impeccable technique, approaching the instrument with a basic concern for sounds and textures, and a deep understanding of dynamics.

1967 was the year of the summer of love, but one important figure to arrive on the scene in that period was Jimi Hendrix. Since he was in fact American he is mentioned here for the reason that his example inspired a lot of later British guitarists. For a while after his arrival in Britain he could be seen playing around London quite readily, and he was an obvious influence upon the musicians then playing or planning to play in London. Although he is often credited with more achievements and innovations than is perhaps the case, no one can deny the mastery he had over his instrument. Technically dazzling and with an almost inexhaustible flow of ideas, his playing was a revelation for the time and is still impressive today; one minor factor of course was the fact that he looked the part of the guitar-hero as well.

The London R&B boom had died out pretty much as soon as the nation's attention had been turned to it, but young British musicians continued to play the music of Black Americans. If the R&B groups had had singers and harp players as their focal attraction, after Clapton's spell with Mayall the guitarist came to be the focal point. In fact, where Alexis Korner and Cyril Davies had been the catalysts for the R&B groups, John Mayall assumed that role for the late sixties blues boom which reached a head in 1968.

*Clapton (top), Beck and the American influence Hendrix.*





Many of the young British guitarists in Blues groups were influenced to take up the instrument and to approach it in the manner they did because of Clapton's legendary playing with the Bluesbreakers in 1965-66.

Peter Green replaced Clapton in the Bluesbreakers. A fine guitarist with an impeccable feel for the blues, he was the perfect replacement. His playing was beautifully lyrical and he had the knack of making it sound amazingly easy to play like him. Unlike some guitarists of the period he never relied upon a barrage of notes to gain effect; if anything he underplayed, making the gaps between each group of perfectly formed notes almost as important as the notes themselves. After leaving Mayall he formed Peter Green's Fleetwood Mac, later shortened to just Fleetwood Mac. Fleetwood Mac were the most successful group of the British Blues Boom. At first rigidly purist, the group developed largely through Green's composing ability into being a fine original Rock group who achieved a measure of commercial success in Britain before Green left. Subsequently, after numerous personnel changes, the group became massively successful in the States in 1976.

### Recognisable

Green's replacement in John Mayall's group was a very young guitarist, Mick Taylor, who later came to greater fame in the Rolling Stones as a replacement for Brian Jones. Although only in his teens he had already developed a distinctive blues guitarist style when he joined the Bluesbreakers. A distinctive stylistic device apparent in his playing was his finger vibrato. Highly proficient whether playing normal blues guitar or slide, his wide ranging vibrato was instantly recognisable. A noticeable Clapton influence was at first apparent in his playing, but he soon developed a much more idiosyncratic style.

The late Paul Kossoff was also young and had a distinctive finger vibrato. Kossoff was an extremely dramatic player, playing conjunctions of long drawn out sustained notes and flurries of cascading runs, as well as which he had a good line in guitar-hero pained expressions and stomping macho stances.

One interesting fact about all the guitarists mentioned so far is that, with the exception of Hendrix they all used late fifties early

sixties Les Pauls. Clapton and Page had noticed the characteristic tonal and sustaining qualities of the guitars, and their example undoubtedly influenced subsequent guitarists to follow suit.

### Distinctive

Other British guitarists of the Blues Boom period included the now sadly too often neglected Stan Webb, a distinctive guitarist much influenced by the style of the late Freddie King. He played and sang with Chicken Shack, a group which included Christine Perfect, now of Fleetwood Mac, and who were second only to Fleetwood Mac in popularity at the time. Another group popular in Britain at the time was the Savoy Brown Blues Band, who later dropped the Blues band bit and achieved much success in the States. Led by Kim Simmonds, the only constant factor in the various line-ups of the group, Savoy Brown featured not only Simmonds' own distinctive Blues-based playing, which was derivative but effective, but also at an early stage in their career contained Martin Stone a guitarist who has developed from those blues origins into one of Britain's most original but neglected present-day guitarists.

Along with the aforementioned groups Ten Years After were one of the most successful blues groups in Britain around 1968. They became, however, with guitarist Alvin Lee as the focal point, one of the most successful of late 60's groups, aided to a tremendous extent by their appearance in the Woodstock movie. Alvin Lee's main talent as a guitarist lay in his ability to play about 400 notes to the second. He could play with a degree of sensitivity but always seemed to be drawn back to playing fast because the audience expected it of him, which was a pity in a way.

A final guitarist who deserves mention and who first achieved success during the Blues boom was Rory Gallagher, who, first with Taste and then under his own name came to epitomise the hard-working blues musician. Gallagher is a good blues guitarist, and there is a refreshing jazzy influence in his playing which sets him apart from most other guitarists. The period from the late 60's to the present day has seen little change in his attitude of playing for the people, and he is, in a way, the last bastion of the late sixties British Blues Boom.

### Apocalyptic

As the Blues Boom reached its peak in Britain, other "Underground" or "Progressive" groups also became commercially acceptable, and, in the same way as those now devalued terms cover a wide range of music, so there arose guitarists who played in a wide range of different ways.

King Crimson were in a lot of ways the visible and audible manifestation of the musical ideas of Robert Fripp. Fripp had some classical training on the guitar and much of King Crimson's music showed the influence of Classical music. Using a Les Paul and what have always been described as "devices", Robert Fripp's guitar playing has been continually original and distinctive, sometimes lyrical, sometimes apocalyptic. His approach to the instrument has always been original, existing in terms not so much of chords and single lines, but of textures and tones which managed to retain the melodicism in his work.

Fairport Convention were always a particularly British group, even when at first they performed largely American music. Founder member Richard Thompson, the lead guitarist of the group was never really influenced much by the blues guitar via Clapton school of British guitar playing (which isn't to say that he couldn't run off a bit of blistering bluesy guitarwork or a few Chuck Berry licks when he wanted to): rather than interpret a particular form of guitar playing Thompson has chosen instead to develop his own unique playing style. Sounding at times like a pedal-steel guitar, Thompson's guitar style incorporates chords and single note lines, so that there is a drone effect together with modal scales like a dulcimer. He bends chords as well as single notes and plays runs much more harmonically adventurous than most Rock guitarists could ever dream of.

By about 1972 the era of the guitar-hero was pretty much over. Hendrix was dead, Clapton was killing himself and Peter Green had disappeared. The Woodstock generation had been through Altamont as well. The early 70's was a return to some of the ideas of "pop" as the excesses of glitter replaced the excesses of self-indulgent guitar-heroism.

Kossoff (top), Webb and Gallagher.





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# SOUTHSIDE UP

## Asbury Johnny and Da Blooze my way

Most readers will by now be familiar with the everyday story of Asbury Park folk — Bruce Springsteen, Miami Steve Van Zandt and Southside Johnny Lyon. Though somewhat overshadowed by New York City, which sprawls all over the other side of the river, Asbury has recently attracted a fair amount of interest, due to its fertile musical soil. The music is of the hard-nosed, gritty variety, with roots stretching as far down as urban black music goes: beginning with Chicago blues and ending up almost in the present day. Almost, but not quite, the reason for which can be found below in an interview by Peter Douglas, conducted one rainy afternoon in a London hotel.

### Have you always played the kind of music that appears on your albums?

Yeah. Basically I started off playing blues — Chicago style blues — Little Walter, Elmore James, Muddy Waters, Jimmy Reed — and I went from that into more obscure r & b people like Wynonie Harris and the Kansas City Shouters, and just progressed from there into the 60's r & b, like Sam and Dave. It's all basically related.

### You always seem to be ten years behind what's actually happening.

Well, I still do the same things as I've always done. We do a Junior Wells tune — 'Little by Little', which is a Chicago style blues. We do an early Ray Charles song, we do Swallows tunes. Then on the first album there's 'It Ain't The Meat', which is from 1951. But I don't try and pick obscurities out of the past *because* they're obscure. I pick 'em cuz I like the songs.

### Is it a deliberate "revival"?

No. I'm not trying to re-create the past. I'm just doing the music I like. I don't have a lot of deep motives for doing a song other than I really think it's a great song. Yeah, I don't like to get involved in all the intellectualisms of why I do one song and not another. It's mostly a gut reaction.

### And here I am asking you stupid questions!

Oh no no no no. I like to intellectualize about rock 'n' roll too. I love the psychological and sociological aspects of it, and how it's changed things, and how it screws people up and straightens people out. But the only philosophy I have about *this* band, and performing in general is that when you get on stage you should be as emotional as possible. I don't like the sterile feel, the clean feel of some performers. I like to really get involved with the songs because I grew up listening to Billie Holiday and all

the people who could not sing a lyric *without* getting involved in it. And that's what I try to get this band to do.

### Steve Van Zandt isn't in the band now, is he?

He was for a long time. He plays and sings on the albums. He's the one who sings the back-up vocal with me, the duet things, and he's on the slow one — First Night, and When You Dance — the one with the animal noises at the beginning. We recorded that track and had such fun with it that Steve went just a little bit overboard — said, Oh we need drums and crazy stuff. . . .

### What else does Steve do, apart from producing the albums and writing most of the songs?

Well he's my manager. In other words, he just talks to the different people who I don't wanna talk to. So the roles are split right down the middle. We both run the band — its *our* band. He was great on stage. Any time you've got somebody that strong on stage it frees you completely. He gives all the cues, directs the band, calls out the numbers if he wants to make a change. That's why he's so great with Bruce (Van Zandt is currently Springsteen's guitar player). Before, when Bruce was playing all the guitar, giving all the cues and stuff, maybe he'd wanna do something, may wanna jump up in the air at one point, and he can't. But Stephen was always the kinda guy that takes command of the band and frees the guy out front to just go nuts. . . .

### The latest manifestation of black music is disco, which grew out of soul music. What do you think about that?

I don't like anything that doesn't include a human element of emotion, dedication and concern with either the music or the audience. A lot of disco music is very much a *producer's* art. And the musicians go in knowing that they are side musicians,



knowing that they are being paid per hour. They have no stake in the records. They have nothing to say about the arrangements, nothing to say about what they play. And the singers come in and it's the same thing. So they tend to be very mechanical. They'll sing a line over and over again and it will be very robot-like, very non-human, and I detest that in music. Music is an expression of human emotions. One of those little wind-up toy drummers — that's exactly what a lot of the disco reminds me of — some mechanical beast, some robot standing up there.

People are afraid to say what they wanna say. People are so used to being nothing as far as the bureaucracy's concerned — just a number — that they start turning into a number. People always go with the prevailing feel of the times until it becomes so oppressive that the culture disintegrates, or it rebels and tries again — rebuilds. There's a lot of people who are turning into the passive androids that the bureaucracy would like them to turn into, the numbers that they assign. They would like them to become a working machine that causes no problems, that will do whatever the administration says. And I can see some of it over here too, although I don't know England that well.

### Does your own music reflect this feeling?

It does for me. If you don't like it, you don't have to come and watch. I *want* you to deny me

that. Don't go, or yell at me, tell me you don't like it. I'd rather have that than just nothing. I don't like to get too outrageous about it — get up on stage and scream about the government, or insult people. That has no meaning. You have to actually play the music you like to play.

### How did you pick up on the vocal bands you used on the last album?

Stephen met a lot of those groups on the "revival" circuits that are big in America. He met the Drifters, and Ben E. King and Fats Domino and the Coasters and the Shirelles, and what happened was that we worked up these songs for the album and said, boy, this is a real Drifters-style song — there should be back-up vocals, let's get the Drifters. Let's not fool around, just go get the Drifters, let's get the Coasters, let's get the people the songs actually remind us of. And we did it, and it worked out fine. It wasn't hard finding 'em — they were all working.

### A lot of the songs are treated humourously — the singer on Check Mr Popeye, for example.

Well I think Kenny (Pentifallo — drummer) changed a bunch of lyrics. We're continuously changing lyrics on the albums. I throw out a lot of the lyrics that I can't relate to and put my own in, no matter who wrote the song. It just makes it easier for me to sing. Makes it more real for me. I can't sing something I don't know about or I don't feel.

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# BISHOP UNFROCKED

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If you'd just flown in from Holland, found your precious old Martin had split at the neck mid-flight, needed to be in Scotland the same evening for a TV show, had to get another guitar together by that same evening, were desperately hungry and tired, who's the last person you'd like to see tripping through your hotel room door with a bundle of questions tucked tightly under his arm? You're right, Beat's editor, in search of yet another scin-

tillating songwriter article! Still, Stephen Bishop managed somehow to cope — both with me, and with a Manuelesque waiter offering Cheddar for Gruyère and fried onion for sliced tomato.

Stephen is still coming to terms with the whirlwind which has sucked him from a staff writer's job with an American publishing company, to a promotional tour for his debut album which featured, among others, musicians of the calibre

of Art Garfunkel and Eric Clapton in a matter of months. 'Careless', released in this country earlier in the year, is a superb collection of songs and experiences, produced by Henry Lewy (Joni Mitchell's producer) with Andrew Gold and Clapton contributing guitars, Russ Kunkel drums, and Chaka Khan and Garfunkel vocals. His songs are melodious and friendly, late-night listening, perfectly coordinated and produced. Why does he write?

"I've been writing songs for such a long time that it comes as second nature to me. It's like going to the bathroom, finding girls, eating, sleeping — writing songs. I've been writing since I was 13 — my brother bought me my first electric guitar, and I just started playing notes. I didn't know chord structures, so I just sang along with the notes. Pretty soon I was writing, because I just didn't know how to learn anybody else's songs.

"But I love to write, and when you write, it's weird — I don't know how other writers feel — but when I really get an idea and I'm really excited about it, and I finally get the time to be myself, it's like I'm in this little bubble. I can't be disturbed, because when I write I just have to have full concentration."

(One thing which seems impossible to get over in a written piece like this is Stephen's amazing vitality and humour. He sets out on an answer to a simple question, and arrives at the conclusion via discussing Eric Clapton's artistic accomplishments, girls in Europe, the English habit of driving on the wrong side of the road, and off-the-cuff attempts at imitating Stephen Still's vocal technique? So, if he appears to be serious and objective all the time it's simply because the cassette is filled with untranscribable babblings that had us both reaching for the apple juice mighty damn quick!)

As 'Careless' is a debut album, I asked how he coped with the transition from playing

his own material in a solo environment to sitting in the studio in the hands of one of the most respected producers in the world, with the likes of Clapton and Garfunkel alongside adding the extras.

"I overplayed my stuff," he replied. "I just wanted to make sure it was OK. I'd lay basic tracks in the studio, and take it home and just play it all day, and just listen for mistakes. But the whole thing was I didn't know that much about studios, and recording techniques, or any of that stuff. I'd no idea of what microphone was best for my voice, or anything like that.

"There are all sorts of things in the studio that are really weird. I hadn't come across the basic problems of stereo placing. Where do you put the drums? I'd never even thought of that. Where do you put the second harmony part — a little between left and centre? . . . I couldn't believe how complicated it was. But I had to learn what was going on."

I asked, in view of that admission, if he felt removed from the mechanical procedure, or if he considered it as much an art as the acts of writing and performing.

"It has a lot to do with art. Take a record like 'I'm not in love' by 10 c.c. — electronics definitely helped the record, but equally they can hurt the music as well. Take Todd Rundgren, for example: the earlier albums were incredible, but he's so crazy now: I think he's an electronic person now with wires inside him. But I would like to learn more about special effects because I think they can make a record exciting . . . I like to talk about this kind of stuff, you know, because everybody else asks 'How you get to meet Art Garfunkel,' or, 'What do you think of Eric Clapton.' In fact, this is the first time I've had to talk about this. . . ."

"In 'Little Italy (a track on the album) we went in the studio

*Continued on page 23*

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# STEPHEN BISHOP



and I had a whole picture in my mind. I saw the record as being really big sounding with lots of echo in the background, as if it had been recorded in a city somewhere, to give it a real feeling. We sorted through all these sound effects — listening to Italian sound effects; all day we listened to track after track; eventually we chose a track with a load of Italians shouting in a

market and I put it on the track. Then at the end of it, just as the album was going to press, I got a feeling about it — you know? I realised it was going to be me, it was going to be what I think, what I felt, and the guys were just about to bring the press down when I yelled: 'Hold it — take that shit off; I don't want that crap on my record.' But that's the danger you see; the

studio and effects available to me managed, for a time, to wipe out my own personal feelings and approach to my own music."

At this point our conversation began to be interspersed with those wonderful noises of eating. Stephen's 'lunch' had arrived — it looked as if he hadn't eaten for several weeks, but, I hasten to add, he appears to eat a lot while in fact ingesting little: he's got some sugar deficiency and needs a fair stock of protein foods to keep him on the straight and narrow. I asked him if he had any plans to tour this fair island of ours.

"I'm looking forward to coming over here. I've got a band together now, and we played the Roxy in L.A. which went over real good. If possible, and if there's enough interest generated in my music here, and my record, then we'll hopefully be coming over in the summer — maybe even do a European tour, which I'd love to do. . . ." He dived back into the salmon dish only to be hauled back by my asking if he found any aspect of songwriting difficult.

"I find a lot of things about songwriting difficult. It all works on such a strange level, because inspiration is such a fly-by-night 'organisation'. You can have it one day, and the next it's gone. It's scary because it makes me paranoid sometimes, so I try and write everything down, no matter what it is, or where I am. Occasionally I just get frightened to death that I may be losing whatever talent it is that I have, and then suddenly I'll get inspired and write another song. It's a strange trip, the way it all works. I keep myself eating well," (he's not kidding!) "and my blood sugar at a good level and I have my protein drink twice a day. I tell you, eating well is a whole trip. But when I sit down and write, and it

works, then there's just nothing like it."

As something of a songwriter myself (pause for laughter . . . Asst. Ed.) I wondered if something which bothers me from time to time gets under Stephen's skin. Does he ever get frustrated by his own instrumental ability when writing a song? His answer turned out to be very similar to my own.

"That's interesting. A lot of times that I write little guitar licks, I purposefully write something that's very hard, and I learn how to play. I always get ideas, but it's the practical application that's hard. For example, the guitar part in 'Little Italy' is a really tough part, and I ended up asking Larry Carlton to come and help with it! If someone had tried to teach it to me I would have flaked out over it." He swallowed hard, rushing his words, "But I've got this new song, 'Shine on you Crazy Moon' where I've written a really hard guitar part that I can't even play. I always try to better myself, try and progress. I just want to know as much as I can. But I can't even touch a piano. You don't know how much I wish I could, but I can't even get near one. The piano, now that's a real writing instrument, a real one . . . maybe if I could play the piano I could be a little bit of another Gershwin . . . well, maybe half an inch of a Gershwin" he added, seeing my raised eyebrows.

Maybe so, but at the moment Stephen Bishop is set on his way to being Stephen Bishop, songwriter performer casting his own shadow across a wide musical spectrum, and learning all the time. The title track from his album 'Careless' has made some mark on the American charts, so if the British public — that's you out there — display the same amount of taste we should be seeing him touring this country later in the year.

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# INSTRUMENT REVIEW 1

## RICKENBACKER 480 GUITAR

Mention the name Rickenbacker to most guitar players and they will probably think of Roger McGuinn's jangling 12-string on Byrds numbers like "Eight Miles High" or "Mr Tambourine Man", Pete Townshend's fistful of chords, the ¾-size 'baby' model that John Lennon used at Shea Stadium, and the well-respected bass playing of Paul McCartney or Chris Squire. The unusual design and appearance of these instruments has definitely made its mark on the music industry all over the world. Now here comes the puzzler: there is, at present, no official agency for Rickenbacker guitars in Great Britain. Therefore if a music shop wants to sell them it has to import them independently, which must be hard on the smaller stores, and also leads to other problems, i.e. no recommended retail price.

On probing deeper it appears that the main problem lies in the fact that the Rickenbacker 6-string models are not heavily in demand, so it was interesting to have one around for a couple of weeks to try and find out why.

The model I am about to expound upon is the 480 — neither the cheapest nor the most expensive of the Rickenbacker range, at (very) approximately £350 incl. VAT. Mine was finished in black, the 1¼" thick laminated maple body having a removeable maple neck with a rosewood fretboard, 24 frets and two pick-ups.

I must admit that I was slightly put off by the amount of rather cheap-looking plastic fittings on the instrument and the flashy tailpiece, a flacid nickel-plated "R". But this is really by the way, and obviously doesn't affect the way the guitar sounds! As with the Gibson Les Paul, the neck is fitted at a slight angle to the body so that the bridge stands out in high profile, supported by four bolts which hold it firmly in position without rocking. However, there is a slim metal plate covering the bridge assembly which is presumably there to prevent injury from the rather jagged-looking (ouch) bridge pieces underneath. This I found disappointing as I like close contact with the strings at the bridge for subtle damping with the palm of the hand.

The pick-ups seemed rather



unconventional in set-up, the treble being raised and jammed next to the bridge — fair enough, but coupled with the bridge plate, this made it rather difficult to play over the pick-up for maximum treble. The bass p/u was at the other extreme — very low down. The highest I could adjust it was to within ¼" of the strings; however, when plugged in the comparative volume of the p/u's balanced well. Despite this I found the bass p/u to be very woolly and lacking in definition (no edge)

and the treble to be the complete opposite — very bright and crisp. My favourite sound was definitely a combination of the two, which provided a clean top and full bass at the same time — very nice! But I was brought down when, on trying it out at high volume, both pick-ups — particularly the bass one — produced screaming feedback. (My cat "Wilberforce" got up at this point and walked out in disgust). I would imagine that this might cause problems for all high power freaks on stage.

Another thing that might prove to be a hindrance is the positioning of the four control knobs. They are placed so close together that they cannot be reached by the little finger of the right hand while playing. Much fumbling and confusion must result from this. How someone can design a guitar intended for professional use, and goof on the position of the volume and tone knobs, escapes me completely.

Now for the good news. The "precision-aligned" neck was very comfortable to play; the rosewood fingerboard, varnished for speed and ease of string-bending, fitted with 24 frets of thin wire, was one of the better things about the guitar. The position markings were small dots instead of the diagonal inlays on the other Rickenbacker models. The only fault I could find with the neck was the slight bulge at the nut, which may prove uncomfortable if you cheat (as I do) by using the thumb to hold down the bottom E string for certain chords (e.g. D major with F sharp in the bass), but this is a very small point.

The guitar is fitted with Kluson De Luxe machine heads, although there is plenty of room to switch over to the more robust Grover type heads if desired. Another good point is that the pick-guard, which encompasses the bass p/u only, looks as if it can be removed without so much as de-tuning the strings — handy for rapid on-the-spot repairs.

To sum up then, it would seem that this particular model is not without its faults, and it's a drag to have to say nasty things about a guitar which has such a famous name attached to it, but Rickenbacker seem to be sacrificing themselves for the sake of a few silly blunders over the design of the 6-string models. For this they deserve a well-directed boot in the lower region. Watch out, Adolf Rickenbacker — the Japs are coming!

(Many thanks to John Hodgkinson of Musical Sounds, Sheffield, for information supplied, and Free 'n' Easy Music for the instrument.)

**Tested by  
Tim Renwick**

# INSTRUMENT REVIEW 2

HOSHINO HSD500

**P**hil Collins was in Britain for two weeks recently in order to play some dates with his 'other band' — Brand X. Before he departed again for the Genesis tour of Brazil we asked him to look at a brand new Hoshino kit and report on how it stands up to the extremely stiff competition in the drum field. Phil was pleased at the chance of expressing his opinions in print, and will be reviewing another kit for us soon. Meanwhile, here is the view of a player many believe to be currently the *guy* of British rock drumming.

Unaccustomed as I am to doing this kind of thing — reviewing drums, that is — I looked upon it as a challenge. Having a number of different permutations of kits myself, I decided to give these boys a real test in the studio at a session. The first thing I noticed on the drums' arrival was that they looked the same as most other drums — no surprises there! No space-age sci-fi metal tubing, just wood and chrome. They also looked a bit frail, but on handling them I disproved this theory, as they were in fact quite weighty — a point in their favour, what with continuous setting up and taking apart.

On removing the bass drum skin to prepare for miking, I noticed that the inner shell was rough. This, I feel, would have been better smoothed and varnished, say, to give a louder and

more resonant tone. Also I noticed that the spurs were not in the best position for maximum support or anchorage.

The hoops are metal, which saves the old "chipped hoop" dilemma. The bass drum pedal I couldn't get to function properly, so I had to use my own. The first few thuds were enough to tell me that here was a mean drum — powerful, loud and a jolly good show! The toms, however, were not quite as bright — due perhaps to the rough inner shell? On the other hand, the angling device on the tom mounting was very handy, not at all like the little Rogers rods, for instance, that snap under too much pressure.

The floor tom was nice and deep, and at this point the kit started to sound a little like the one that Tony Williams (the well-known railway sleeper) has been getting on his more recent recordings, and this is a sound that I am in tune with.

The snare had a similar vibe. By this time, though, I was playing the kit for its own sound rather than the sound I wanted.

Unfortunately, the snare had horrible little plastic snare holders, which I didn't much like; I prefer gut or some such thing, and also the snare release was a little clumsy (having already caused a can of lager to be knocked over).

I did enjoy playing the kit, and as I have a kit for almost every



occasion (except funerals), I would include this one for its own particular vibe (Nip jazz perhaps), using it for small clubs with Brand X, for example. But for heavy rock — and I believe it still exists in parts of the United Kingdom — I wouldn't recommend it. Keith Moon would probably destroy the drums, and Rat Scabies . . . well!!%&?!!

The hardware, e.g. the snare stand, is modelled on the old Ludwig Atlas job, and was a little bit wobbly. The hi-hat pedal

was a little spongy, but the cymbal stands looked and were quite efficient, except that there were no plastic tubes on the tilter to stop cymbal rattle.

For £369 (including VAT) which this kit costs I think it's not particularly a bargain, and if you're bedded down with an old Gretsch or even a Premier, don't move. BUT — otherwise this kit is as good as most others I've played. Here endeth the lesson.

**Tested by Phil Collins**

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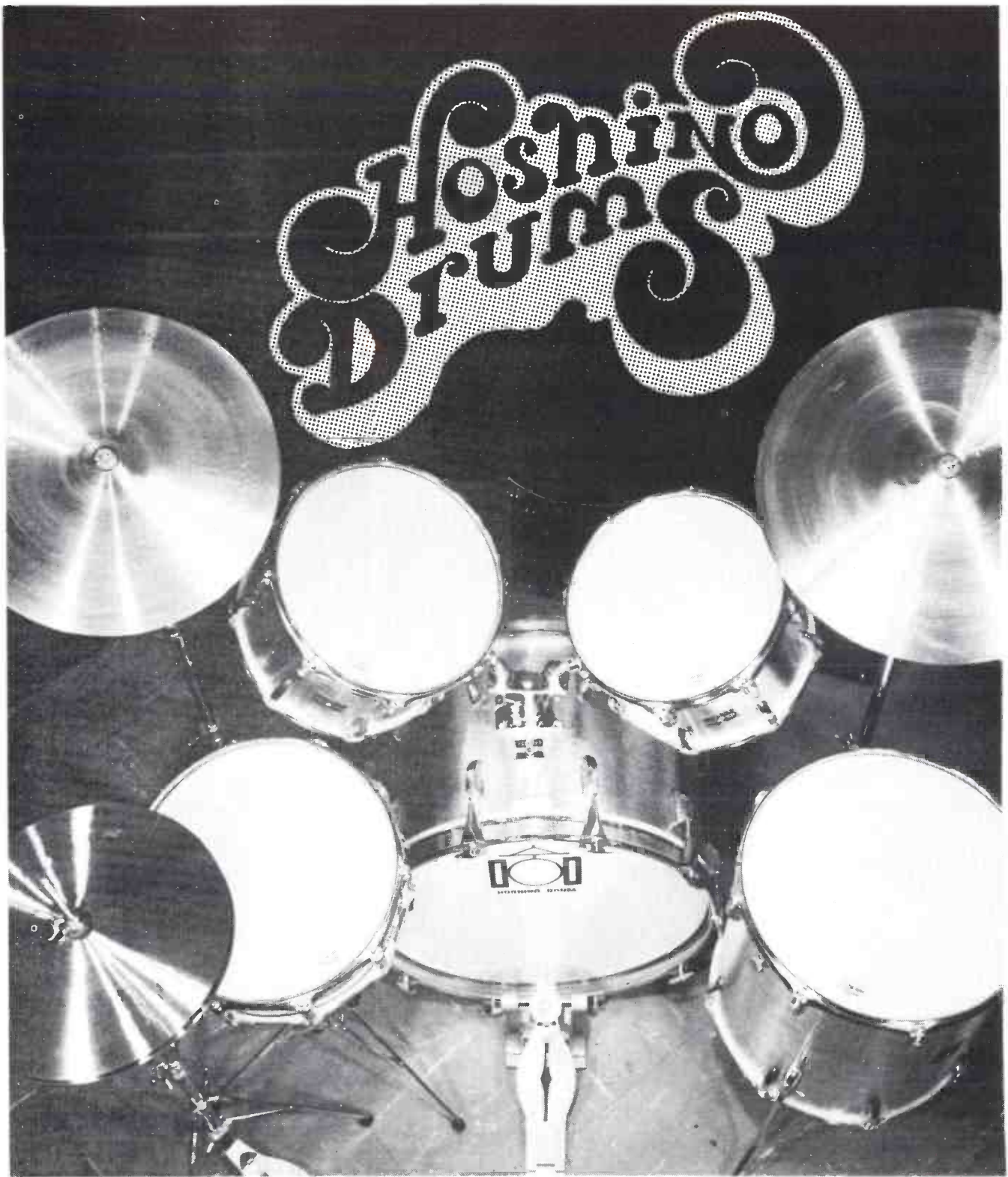
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# INSTRUMENT REVIEW 3

## ZOOT HORN G500

O.K., I know it's called the E500 in the pic, but the model we reviewed was actually a pre-production unit. This is Zoot Horn's first foray into the amplifier field: designed by a gentleman called John East, the G500 has as its most important feature a nine-band graphic equalizer, which gives the amp a quite phenomenal degree of tonal variation. I must admit to having been fairly sceptical in the past about the virtues of amps with a lot of e.q. — and indeed about so-called "revolutionary" technological developments in music generally. And whilst there is nothing revolutionary about this one (Hiwatt, Acoustic and Dan Armstrong have got there first), it still needs to be justified.

First, however, some background. The beauty of a graphic equalizer is its basic simplicity. Once you overcome the initial panic at the rather daunting array of controls at your fingertips, using it is as easy as using ordinary rotary tone controls. In fact, it's easier — if you look at the equalizer as a *moveable graph*. You position the sliders in the form of a graph, representing frequency response throughout the sound spectrum. For example, completely flat response is indicated by a completely flat line of sliders — bass end on the left, treble on the right, and middle (surprise, surprise) in the middle.

For this reason, your choice of e.q. will usually resemble a sort of wave shape on the sliders. A good Chris Squire bass sound was, for instance, achieved by boosting the 3.2K slider by about 15dB, raising the two sliders on either side to about +7dB and the 800Hz to just above flat. In other words, this arrangement emphasised the upper-middle frequencies that give the bass that fresh, crisp feel that Squire favours. It also, incidentally, gave a bright, ringing sound to the six-string.

With so much sound to play with, there are obviously certain extremes to avoid. I was warned not to boost the bottom (50Hz) slider up full whilst using the bass guitar, since this could ultimately endanger the life of even the formidable 18" speaker which Zoot Horn put into their SD18 enclosure. Similarly, there is little point in pushing the top (12.8K) slider too high; for most purposes you don't need the very highest ear-splitting frequencies. You can, however, have fun experimenting with the more weird settings: a lot of 50Hz under normal chord work comes out with an ominous thump, almost too low to hear.

But perhaps we're jumping the gun. Let us therefore have a look at the front panel in greater detail. From left to right there is a pair of inputs, gain controllable by sliders, a low frequency filter for getting rid of bass boom, the equalizer sec-

tion, a high frequency filter for getting rid of hiss — in particular that often generated by the noisier effect units — and the output faders; one controls master volume, the other D.I. output. On the extreme right (top) the G500 will soon be incorporating a rotary overdrive control, graded from 1 to 10 with an on/off button. Below this is the "power shaper" — a feature which can be best described as a "bright or normal" switch, though it's more than this, since the no. 2 position adds a bit of edge to the tone as well, beefing it up to just about clipping point.

I could go into quite tedious detail about the innards of this monster, its massive transformer, its four fat KT 88 output valves, its super-quiet I.C.'s on the input stage . . . but the blind-you-wit-with-science approach is not one which really tells a musician what he needs to know. The fact is that the G500 gives a minimum of 200 watts rms, or 300 watts at 10% t.h.d. (total harmonic distortion). Its power is thus comparable to the new Fender 300 PS, which also features valves rather than transistors. The difference is that the G500 is cheaper.

The back panel, from left to right, reads as follows: IEC mains input (always preferable to the mains lead which simply disappears inside), mains on and standby on switches, fuses,

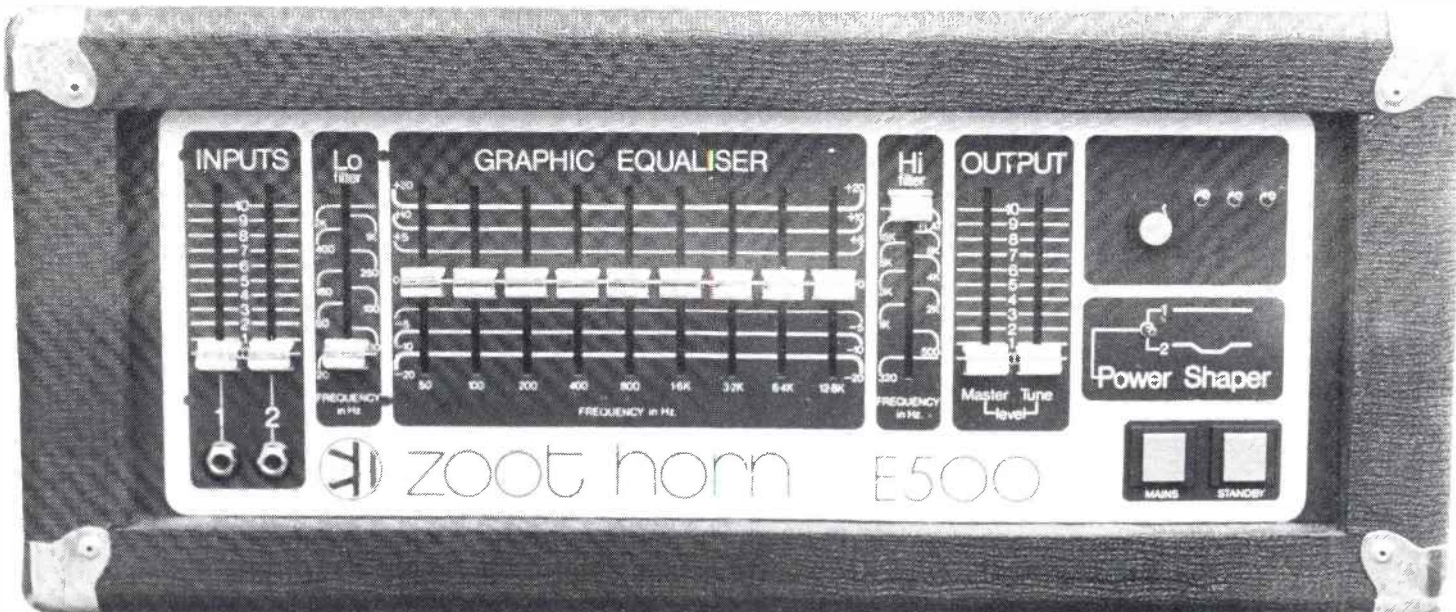
then the two speaker outputs, two slave outputs and finally the impedance selector dial.

So now you know where everything is, but what does it sound like? The answer is — very sharp, very clear and very presencey in the flat position. So much so, in fact, that John East, bass strapped on and rifling furiously away, remarked that he preferred it flat to any of the other settings! He may well have been right, since his amp is ideally suited to the bass guitar, and also, apparently, to the Fender Rhodes and other keyboards, though I didn't have the opportunity to test this myself.

Because the G500 is a huge, solid amp, it is perhaps best suited to the players of "heavier" instruments. This is not to say that guitarists should give it a miss — on the contrary, it's simply that I very much doubt whether there is a better instrument amp on the market with this sort of power output. If there is, I haven't seen it.

Zoot Horn have given their first ever amplifier much thought, and the overall freshness of approach is very welcome indeed. If you're serious about high powered amplification you really can't afford to ignore it.

Tested P.D. with Ibanez 6 strings, Fender Precision and Jazz basses, through Zoot Horn FF1 and SD18 enclosures. R.R.P. £420 excluding VAT.



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So has our talent for having accidents.

Like the gig we did in New Jersey. The band was going down a storm. The crowd kept asking for more. And we ran over time, just a bit. We were all for playing 'til dawn. But there was a little old lady, living round the corner, who didn't agree.

She got a bit fed up with the noise and called the police. The first we knew about it was when John, the drummer, suddenly felt something dig into his back. He turned round and found a policeman pointing a 'Smith and Wesson 38' right between his eyes.

Tony Brinsley, our tour manager dragged him off stage only to find himself looking straight down the barrel too. We kept on playing. And praying. Anyway, after a bit of British diplomacy everyone cooled down and we played a couple more songs before tying up the set. But that's life with Climax. One thing it isn't, is dull.

Being accident prone, we have to be a bit careful when we choose equipment. At some stage it's bound to fall off the truck. Get jumped on. Or end up in the orchestra pit. So the stuff we use has to be tough.

That's one reason why Pete and Derek are so fond of Marshall. It can take plenty of knocks. Besides they've grown up with it and

they know it's reliable. We've got one Marshall amp that's four years old and it's nearly as good as new. Marshall's never let us down yet."

Climax Blues Band comprises Peter Haycock, lead guitar, Colin Cooper, sax & vocals, John Cuffley, drums, Derek Holt, bass, Chris Runciman, mixer and equipment, and Tony Brinsley, tour manager.

They won the Capital Radio award for the most promising band of '76. But they've been knocking audiences out with fantastic live performances for years. You can hear them on albums from 'Play On' to 'Gold Plated.' And they've just had a lot of success with a single called 'Couldn't get it right.'

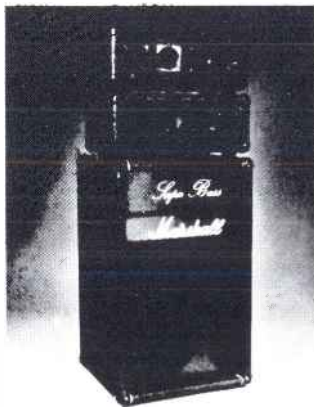
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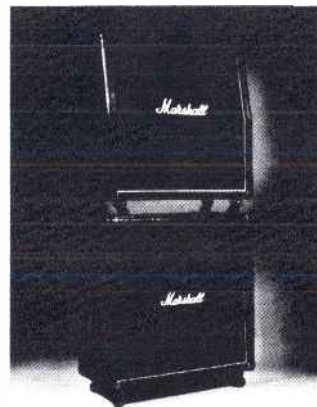
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# when the byrds fly by...

**Chris Hillman and  
Roger McGuinn take  
space in Tom Stock's  
West Coast diary**

**T**en years ago, in the sleeve notes for a Byrds Greatest Hits Album, Dave Swaney wrote: "There will be this big nostalgia binge, and because so many people were part of what happened, and because they were an overwhelming part of a larger renaissance, the Byrds will be revered. It is too early for that now because the Byrds are still happening and very, very valuable."

It's ironic that those very same words could be written again today because, as those who managed to get tickets for the recent Clark/Hillman/McGuinn tour will confirm, the Byrds are still happening.

No history of rock music in general, and American music in particular, would be complete without a chapter on the Byrds, who evolved to be one of the most influential bands of the past 20 years. Directly and indirectly they became related to all the important West Coast country rock bands (call them what you will) of the period.

*David Crosby*, perhaps, was the most significant Byrd that dropped out of the sky into the remnants of the Buffalo Springfield, which then split into Poco and Crosby, Stills, Nash and Young. Crosby had sealed his fate after his display at Monterey in '67.

*Chris Hillman* played mandolin alongside Bernie Leadon as far back as 1958 in the San Diego bluegrass band, the Scotsville Squirrel Barkers, before becoming an 'original Byrd'. Hillman then flew into the Flying Burrito Brothers where he played bass to 'original Byrds' drummer *Michael Clarke*. The Burritos survived four per-

sonnel changes before finally disbanding in July 1971, during which time Bernie Leadon had soared through to the Eagles from Dillard and Clark where original Byrd *Gene Clark* resided. The Burritos also were graced by a brief visit from Gram Parsons with whom Hillman had played in the 5th version of the Byrds.

As the Burritos disbanded Chris Hillman and Al Perkins accepted an invitation from Stephen Stills to join Manassas where they stayed for two years before teaming up with Richie Furay (ex-Buffalo Springfield and Poco) in the ill-fated Souther Hillman Furay band.

All this time *Roger McGuinn* alone stayed as the guitar and voice of the Byrds before finally settling down with the present Roger McGuinn's Thunderbyrd.

So, although this fleeting glance at the apparently incestuous behaviour of the Byrds is, for reasons of space alone, only a glimpse at how the band which started life as a local Los Angeles bar attraction managed to leave a trail which weaved through the whole of the West Coast music life, it should go some way to demonstrating their relative importance.

When news came to me that three original members were to tour with their own bands on the same bill, it seemed obvious that I should try and get to talk with them. Unfortunately I only scored two out of three, and for many reasons I spoke to Chris Hillman first, saw the concerts at the Hammersmith Odeon a week later, and finally met Roger McGuinn the morning after the Manchester performance.





## A London hotel . . .

CHRIS HILLMAN . . . Mandolin, bass/-rhythm guitars, vocals.

Despite the fact that I secretly wished to conduct a non-Beat orientated interview for personal reasons, Chris lived up to his reputation of being a musicians' musician, and we started talking playing immediately. "I'm playing electric guitar this time round, similar to what I was doing with Stephen (Stills). I had thought about playing bass, but in all honesty I haven't played since Souther Hillman Furay, and to sing lead and play bass at the same time I need to go and practice for a couple of months. I would like to go back to the bass at some future date, especially after watching McCartney in the States. He's such a good performer, and he can do that. I miss it, but it's so easy to sing lead and forget about the bass as the two things are really quite conflicting. You have to give all to the one thing, or all to the other, unless you've got the time to really work at it.

"I'm more concerned about the vocals at the moment — I never even opened my mouth on stage with the Byrds until Gene left. When he left I started singing parts with the other guys, and before that I'd never sung in any of the bands I'd been in. Then I just got the feel for it — I started singing more and more, although mostly with Gram — tenor harmony to Gram, and later with Stephen.

"Actually," Chris paused for breath for the first time, "the first occasion I got to sing lead with the Burritos was when Gram quit and we had to play in Canada the next day. From then on Bernie and I kept the Burritos alive for another six months to a year because we had such a good live show with Sneaky Pete and Al Perkins." I asked if this new role as a singer (then) had harmed his bass-playing.

"Yeah, I suppose it did. I wasn't playing the bass as well as I should as I was thinking more about the singing. And playing with Michael I had to be right on it with him. Michael (Clarke, ex-Byrds, Burritos and now with Firefall) is the kind of drummer who needs a bass player that's right there all the time. The other times I played bass were in Manassas when Fuzzy (Samuels) wouldn't show up, and again in SHF — but then we were swapping leads around all the time. Now I feel like I want to play the bass again — maybe after this tour I'll get back into it again."

I supposed that if a bass player should ever want to learn how to sing, the Byrds were probably the best band for teachers. Chris agreed. "David Crosby is one of the finest harmony singers around. He can find harmony parts that most guys can't — he always manages to find that different approach. There are other people I enjoy singing with as well — like Timmy Schmidt (Poco) who's a great singer, and Herb Pederson (who is featured on Chris' current solo album, 'Slippin' Away.) Rick Roberts and I used to get a good blend, and I hope to get back to do something with him again."



It had become obvious that Chris didn't mind talking about the past at a time when it seems more fashionable for many rock stars to berrate their past, becoming obsessed with the viability of their present situation. "I don't hold any bad feelings about any of it." Chris went on. "Some of it — like the Souther Hillman Furay experience, I'm sorry didn't work out, but on the positive side it helped the three of us. It was a good interim period and the three of us came back out and did some other things. When you've been in bands for a long time, and then go off to do a solo trip I feel it's like starting all over again.

The public doesn't know what bands you've been in, the musicians maybe know, and maybe some of the real fans know . . . but the general public doesn't." The free-for-all behaviour of the West Coast bands during the Sixties is only able to be examined now in retrospect, and it shows excellent groups of musicians splitting and re-forming elsewhere with an almost monotonous regularity. Was this atmosphere of non-permanence conducive to music, at the time?

"I think so, although I believe it's more prevalent even now. In the Sixties we were all battling the record companies which were trying desperately hard to hang onto their more viable acts. But it just happened — naturally, if you like. A lot of things came out of the Buffalo Springfield, and the Byrds, granted — a lot of things. The Eagles came out of it, and I think they're a great band. They drew from the whole West Coast experience, the high harmonies, and the energetic approach to the music, you know? I'll include the Beach Boys in that as well. We were all using an emphasis on vocals and three and four part harmonies. The Byrds listened to the Beach Boys a lot, and they listened to the Four Freshmen and those vocal jazz groups.

"But the moving around meant we were all meeting different musicians with a different angle on the music in general — that

surely must have been conducive to creating a better product. On the other hand, I never managed to get off on the Northern California sound — the Grateful Dead and the Jefferson bands, although, in all honesty, I started listening to, and liking, the Starship only this year."

Delicately, then, I suggested that although he has worked with what I would term the 'greats' of West Coast music — i.e. Neil Young, Stephen Stills, etc., — he has somehow managed to retain an anonymity. Had he not looked for stardom for himself? "I wouldn't know what to do with it if I had it — honest to God. If I had really wanted it, I guess I would have done it, but I really don't know what I'd do if I had a hit record. I want to tone down all the road work now, although I'm still a ham, and love the buzz of playing live, but all that drive doesn't appeal to me now. I've been successful at what I've done, I'm happy with what I've done, I'm not ashamed of it, and I've been learning all the time."

We were interrupted at this point by an announcement that Chris' hotel room was ready. Unhappy by the dimensions of the suite he'd been allocated — ("I've been through all this super-star treatment before") — he had made arrangements to retreat to a simple bedroom suite upstairs, so I reticently left him to catch up on the sleep he'd lost and the jet-lag he'd acquired on the flight from L.A. only a few hours earlier. . . .

## The Hammersmith Odeon six days later . . .

Beat, as you know, is not the place for concert reviews, but it's worth mentioning that Dave Swaney's prophetic words seemed to be coming true ("there will be this big nostalgia binge".) Three excellent bands showed three distinct faces of West Coast

◀ Rare Byrds history: Hillmann, McGuinn and Clark together again. Pic by Tom Sheehan.

and Byrds music. Gene Clark's moody and slow approach being followed by the more rhythmic and funky Chris Hillman Band before Roger McGuinn's ThunderByrd appeared, coming over as a heavier, tighter package altogether, reminiscent of the final Byrds line-up's sound.

All three drew on the past in one way or another, Clark from Dillard & Clark, Hillman from Burritos, SHF and Manassas, and McGuinn from the Byrds themselves. But it was McGuinn's voice and distinctive guitar that stole the show and brought the memories flooding back from more than half the assembled audience, and the flight of Byrds singing a string of Byrds hits winding up with Eight Miles High must have brought a few tears to the eyes of many.

## A London hotel three days later . . .

ROGER MCGUINN . . . Guitar and Vocals. It seems that whenever I go to see American artists they've either just flown in from the States ten minutes before, broken their favourite guitars, been hustled in too many interviews, or are just totally strung-out by the pressure of seemingly endless gigs in a strange country. Roger had flown back from playing the Manchester set the night before and, despite a brave face, was looking decidedly the worse for wear. "It went really well . . . but I got to bed about five this morning . . . so I'm a little bleary eyed."

I asked if the tour was living up to expectations. "No, I'm sorry to say, it isn't. It seems the promoter and a couple of other people have been a bit shaky about it. The audiences have been wonderful, but the gig in Birmingham didn't get together. TWA messed us up because they didn't bring our gear in, and the Customs Officials were officious and cruel, and they didn't give it to us for two days, so that screwed us up. The whole thing started off on the wrong foot, but it does seem to be getting better now."

Ho-hum, I thought, yet another interview which is going to need some rapid re-thinking of the questions! Having seen the routine at the Odeon I wondered about the problems involved in mounting a tour which has three headlining bands playing three sets on the same stage in the same evening. Were there a few aching heads back stage? "I suppose there were — it's not my job though. I'm pretty well insulated by my road manager Al, who's taken on the entire responsibilities of all three bands. He keeps me in a position where I just have to worry about making music."

Ho-hum, I thought, yet another interview which is going to need some rapid re-thinking of the questions! The call for 'Eight Miles High' started echoing around the Odeon at 7pm; doesn't he tire of it after all these years?

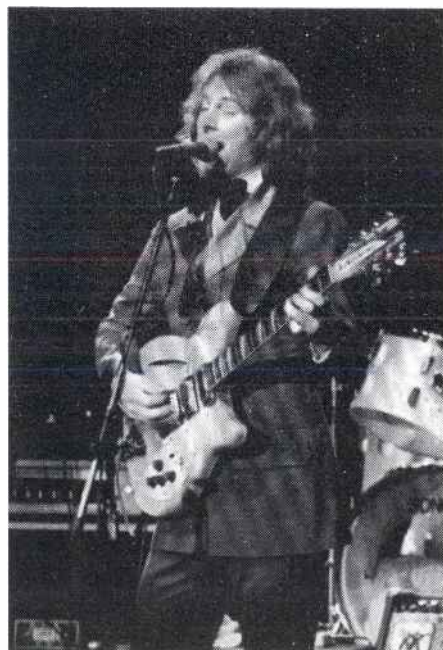
"I get that everytime wherever I'm playing. I can't get away from it — not that I really want to because I wrote 'Eight Miles

High': that's my music; that's my guitar. It's like asking John Coltrane, if he were alive, to stop playing the saxophone just because he changed musicians in his band. We do a lot of new stuff as well — over 60% of the set — but that in no way negates the music I was writing fifteen years ago, and, conversely, it doesn't detract from the musicians I have working with me now."

Speaking of musicians, the present band has a young lead guitarist by the name of Rick Vito — who you may have caught on The Old Grey Whistle on the 3rd of May. His work with Roger on stage was nothing short of electrifying, displaying speed and accuracy in addition to an unusual length of riff — keeping it rippling on far longer than most contemporary guitarists. Where did he come from?

"California," Roger replied, sleepily. "Oh, I see what you mean. Rick was working with John Mayall — yet another one of John's proteges. He . . . God, this muzak is driving me nuts!" (We were being subjected to a thin, watery, incessantly boring splurge of nonsense emanating from speakers hidden in the ceiling which was clearly upsetting McGuinn as much as it was me.) ". . . he worked with a number of other people too. My drummer, Greg Thomas, was with Leon Russell amongst others, and my bass player, Charlie Harrison has worked with Leo Sayer."

Is Thunderbyrd a permanent proposition then? "Yeah, hopefully, unless somebody has an ego problem and goes flying off, or something like that." Ego problems became something of an endemic phenomena in the clutch of late-Sixties American musicians who played the West Coast Way. Nowadays, these same conflicts of personality and ambition are termed 'musical differences' — yet another ghastly euphemism which has crept into music terminology. The popular opinion that 'musical differences' can rear their heads without warning is surely the easiest defence barrier for most musicians to waft down on the press releases. Roger is aware of the problem.



"Yeah I've seen a few ego problems in my time, including my own. Sure, that's true. That's what broke up the original Byrds, and all the subsequent bands, and just about every band I've ever heard of, as a matter of fact . . . (complaints about the muzak, again) . . . but it's only human really. You work and live with members of the band you're in, and little rows and misunderstandings can escalate rapidly under pressure. If they were 'musical differences' they'd be obvious much earlier on — the fans would spot them, instead of being hit by the news that yet another band has broken up, they would have come to accept it as inevitable. 'Ego problems' are far harder to define and impossible to predict."

How important were the Byrds — to him, and how does he see them now? "I recognise the importance of the Byrds as being tremendous, although, at the time, we weren't aware of it. We were just into being a band, you know? And I think that people have a tendency to revere things far more than they're worth, so it becomes almost a religious thing. But I do feel proud of the Byrds, of having been a member of such an . . . well, institution."

It may surprise some Byrds fans to know that Roger's also very keen on the instruments of his trade — which also made him an ideal victim for a Beat interview. "I've got two guitars which I use a lot. I've the famous Rickenbacker 12 string, and a custom made Fender 12 string (both semi-acoustic) which I use tuned down to C sharp; that's a traditional low tuning which Leadbelly used a lot, as did Pete Seeger. In fact, as you know, it's a traditional tuning for 12 strings because it reduces the tension in the neck. Still, nowadays they stuff steel rods and things down the neck which means they'll take all the tension of an E tuning anyway."

"Funnily enough it started by accident. I'd tuned an acoustic 6 string down to take with me on a flight someplace, and it just turned out that it stayed in tune on this C sharp setting. I wrote a couple of songs, did a radio show with it, and everything sounded so good that I left it that way for a whole year: so that's why the songs came out written in those keys." The guitars have had three pick-ups installed as well as some customised electronics, but no stereo: "I never used that. That's just a gimmick. All it does is divide the bass and treble from one side of the stage to the other and that hardly knocks me out."

Despite a back-catalogue of songs longer than most people's arms, the present Thunderbyrd album has several numbers which are not Roger's own. Why? "Well, we originally wrote nine songs on the album, but decided that some of the songs were too 'artsy' for a commercial medium; so we wandered around Hollywood looking for material. That's how we found the Peter Frampton song, and the Tom Petty number. We had some really artsy stuff that is very abstract, and my manager and road manager both said 'no, you can't do that' — which is too bad in a way, but on the other hand I really enjoy the other songs as well. I dunno," he shrugged, "I guess I just really enjoy music. I like pop music, and I really would

like to get a hit record — honest to God.”

Really? “Sure, why not? It sells records. I don’t figure it as a sell-out. ‘American Girl’ (the Tom Petty song on the album) isn’t a sell-out. Everybody wants a hit record — I don’t know anybody who doesn’t really. It’s a shame, but it doesn’t matter either way if you get a hit in England or not — America’s still the important place; that’s where the money is.” I must have raised my eyebrows by now, and then carefully suggested that there is this popular assumption that the Byrds must have packed ‘em in, as they say, and gone some way to filling the bank.

“Yeah, sure, I’ve made millions of dollars, and spent them too, as a matter of fact. But I’ve had a good time; I mean, I’ve still got enough to live on.” . . . which might just about make the understatement of the year.

### A London office several hours later . . .

I suppose the two guys come over as being at opposite ends of the personality spectrum, which could, in a microcosmic way, reflect the personality differences that led to the whole explosion of West Coast bands that spun off across the world. In retrospect it has been an advantage to everyone concerned that such a proliferation of talent did break out of the tight confines of a five-man-band.

Had such a diversification occurred in England, say in ‘67, and resulted in the Beatles splitting open and consuming and mixing with other major British bands, we may have a totally different music scene to be writing about now. However, that’s pure speculation.

As far as McGuinn and Hillman go this is probably only a breathing space, which you can catch up with on Hillman’s ‘Slip-pin’ Away’ on WEA and McGuinn’s ‘Thunderbyrd’ on CBS.

### Several days later . . .


These pages were virtually winging their way to the printers when I heard the news that Chris Hillman had pulled out of the tour following the Leeds University concert, and that consequently all further

dates were to be cancelled. An official statement from Hillman blamed ‘various breaches of contract by the promoter,’ although the promoters themselves, Cream International, denied the allegations and claimed they were taking legal action against him and all other parties involved in the cancellation. At this stage it’s only conjecture to suppose that ‘ego problems’ were partly to blame for the events. It does appear, however, that the UK has been privileged to witness at first hand an example of ‘moving around . . . we were meeting different musicians with a different angle on the music in general — and that surely must have been conducive to creating a better product’ or as Roger McGuinn may have put it himself “ego problems are far harder to define and impossible to predict.” The saga of the Byrds is quite obviously uncompleted. □

### RESULT OF BEAT’S MARCH KEYBOARD COMPETITION

Following our final judging session, we are now able to announce the winner of our ‘Hohner Electric Piano’ competition. The Hohner K1 piano will go on its way to Mr. P. Lewis, 23A South Parade, Weston Point, Runcorn, Cheshire. Congratulations to him and commiserations to the other entrants!

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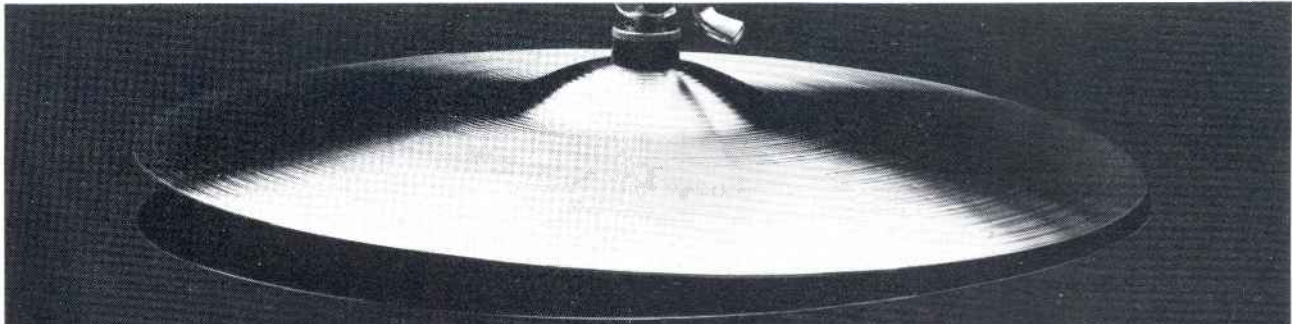
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# INSTRUMENT REVIEW 4

## HAMMOND X5

**O**ur guest reviewer on this occasion is well in the swing of things as far as keyboards go; Cockney Rebel's Duncan Mackay has just released his solo multi-keyboard album *Score*. Before he set off on tour, Duncan took delivery of an X5 and checked it out on our behalf. His comments were essentially in note form and we felt it would be an authentic exercise if we presented them without second-hand descriptive redecoration.

The X5 is certainly one of Hammond's big guns, weighing in at the larger end of their portable market. First of all, some straight facts and figures. The Hammond features two three and a half octave F to C keyboards and a 13-note pedalboard. There are seven drawbars on the lower manual and nine on the upper. The two sections are joined by three leads — a 20 way connector for the bass pedals, 5 way 'din' plug for audio, and a mains lead. The jack output runs to either amplifier or headphones, and there is also a 9 pin Leslie socket. The input handles any external keyboard or rhythm box etc. In the case of extra weaponry being tagged onto the Hammond like this, they aren't affected by the volume pedal.

### Sustain

Bonus features are 2nd/3rd harmonic percussion, built-in Hammond reverb, vibrato and pedal sustain (string bass). The string bass has a particularly 'organ' sound but good sustain none the less. Probably the major point from a general descriptive angle is the fact that the X5 has no built-in speakers; recommended Leslie speakers now are the 330, 760, 820 and 860. I used the 860 and it was great — compact, powerful and incorporating solid state electronics and high efficiency driver units. To simplify matters I drew up two sheets of paper headed Plus Factors and Minus Factors and filled them in as I went along. Here are my impressions from each page:

#### Minus Factors

- 1) I didn't like the 'bang' when I switched off the organ, due no doubt to the absence of any relay on the mains on/off.
- 2) Bass pedals — I found that there wasn't enough gain on the



pedal drawbar, although this can be adjusted from inside organ.

### Reverb

- 3) Although the reverb lock is good, I found the reverb springs easy to 'crash' — they're positioned in the top half of the organ and aren't shock mounted. There are, by the way, three levels of reverb.
- 4) Vibrato — yeuk!! The vibrato scanners of the old tone wheel Hammonds can't be replaced, nor is it possible to split the vibrato to different manuals.
- 5) The organ could have done with more in the way of steel corners and edging. If it really is designed for the road, it would be more realistic to make it more durable — bearing in mind average road crews!!

#### Plus Factors

- 1) Percussion was good, with both fast and slow decay and second and third harmonics (as in the 'L' and 'M' series). For my own taste "percussion repeat"

is a waste of time but it works perfectly.

- 2) I Like the three pre-sets on the upper manual and the one on the lower. But it is possible to change them to your own settings.
- 3) The tuning control is fine, moving about a tone either way. It is therefore very useful if you want to tune up to a piano or other instrument, and is also a help in achieving the effects previously possible only by switching the generator on/off.
- 4) The overall volume control was more satisfactory than the old 'volume soft' tab.
- 5) Brilliance control — great!! It varies from the conventional Hammond sound to a very percussive 'clicky' sound which accentuates all the contact noise if you want it to à la Emerson.
- 6) The X5 is indeed easy to dismantle and certainly justifies the portable tag. It also achieves a feeling of great solidarity when assembled on the chrome legs, and both the compactness and feeling of permanence are em-

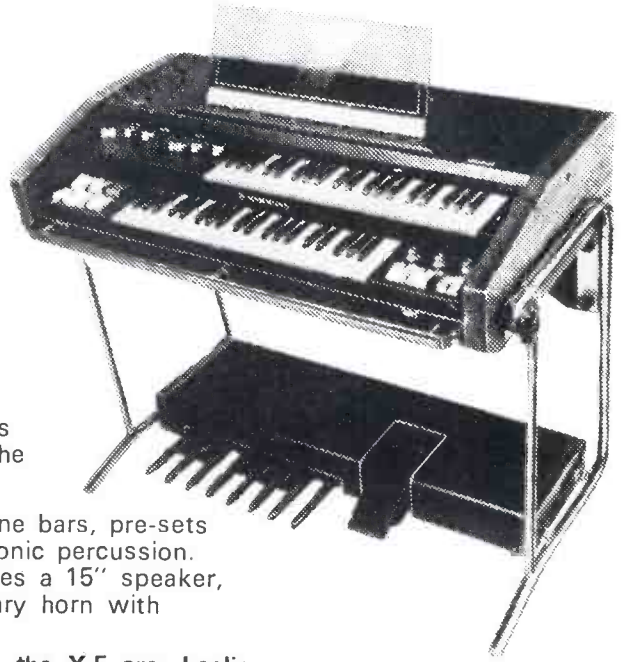
phasised by the final touch, a removable clip-on lid fitting over the keyboards and controls.

In conclusion, the numerical superiority of the plus points over the minus sums up my feelings about the X5. Despite its fame in the portable organ field, there are faults — not all attributable to personal taste — but more than enough good points for it to maintain its reputation (although I think I'll stick to my B3!) One thing I wish Hammond/Leslie would improve is their Leslie leads and plugs. The leads are always very brittle and the plugs are never strong enough for serious 'road-work'. Why not cannon type multiplugs instead of plastic ones?

The X5 is of course in the higher price league, but the serious organist would nevertheless do well to check it out, finances notwithstanding. rrp £1426, Leslie model 860 RRP £764 (the Leslie was great).

by Duncan Mackay

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# INSTRUMENT REVIEW 5

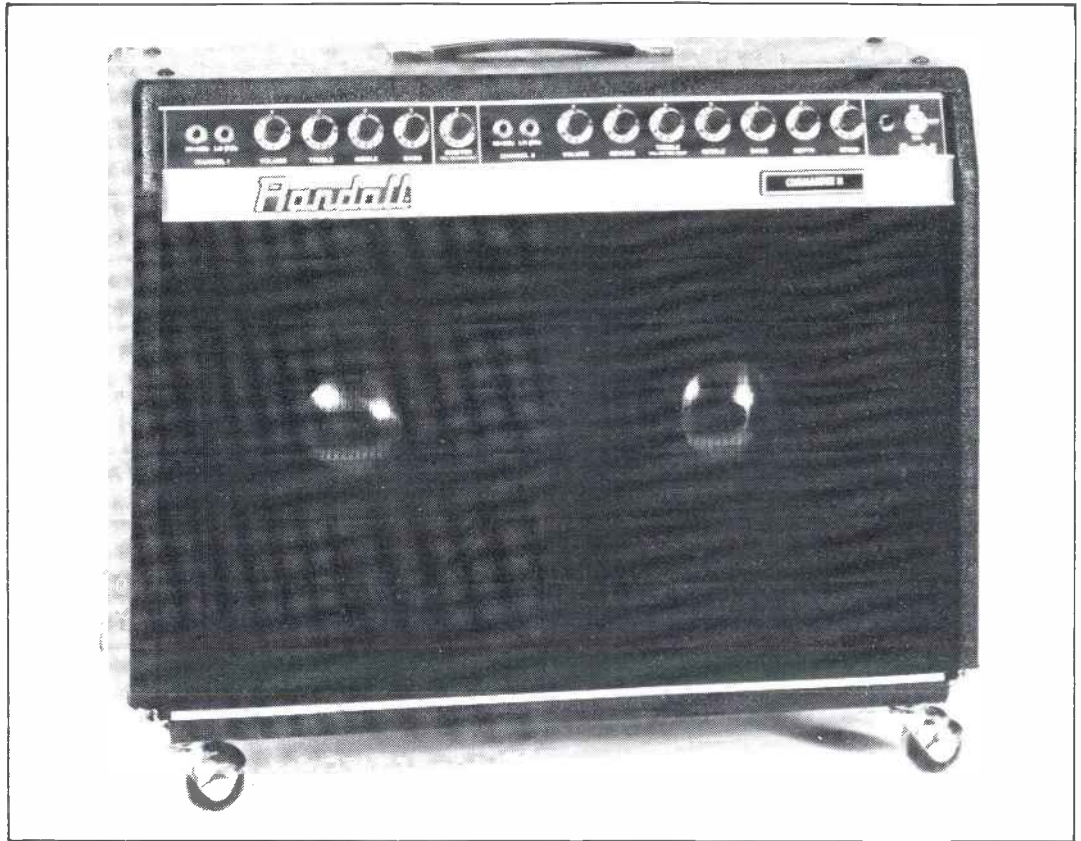
## RANDALL RG120 COMBO

A name comparatively new to amplifier buffs, Randall are a Californian firm whose products are as yet scarce in the British Isles. The range consists of the usual modern solid state amplification — lots of different combo's, amp tops, cabinets, monitors and P.A. We looked at the RG120 — a combo with 120 watts rms output through a pair of 12" speakers.

At first glance the facilities seem impressive: two channels, each with high and low level inputs, channel one having volume, treble, middle and bass, channel two with all of these plus treble boost, reverb, and tremolo depth and speed. In addition to these is a master volume control with "pull" to increase the gain by 10dB. The reverb and tremolo are operable via footswitch, which is jacked into the back of the combo. Two further sockets in the back are for 8 ohm extension speaker and for D.I. output.

The construction — described, inevitably, as "rugged" — is possibly a little suspect: there are metal corners all round *except* on the front. The wooden slat covering the electronics in the rear also tended to flex rather alarmingly, leaving one to ponder the effect of the ever-present roadie's size 15 boot stepping on it in the back of an unlit van. Our model was fitted with castors — always welcome, especially on heavier combo's like this one.

So what is particularly different and exciting about this unit? In order to find out, I tried out the tremolo facility — the provision of which struck me as surprising in these days of sophisticated in-built features like phase, distortion, and so on. The speed — variable from 1 to 10 — modulated at a quite funereal rate even at its fastest, and really was too slow to be useable. At its slowest it sounded like a throbbing headache, and this in fact turned out to be quite interesting as a "novelty" in conjunction with a couple of external effects. It is quite possible that the particular model we were given had a fault, and we therefore reserve judgement. The reverb was faultless — at its fullest it was very deep and sepulchral, and at the other end of the scale, with only a touch of reverb, it gave a nice resonance to back up the



sound. If the tremolo speed was as evenly graduated as this we'd be more than happy.

Whatever reservations there may be about this combo, its output volume is not amongst them: it's *plenty* loud, and with master and channel gain both on no further than 1½ was quite loud enough for practising. It was easy enough to achieve distortion by manipulating master volume against gain, and by pulling out the treble and master controls into "boost".

The high level inputs also made it easy to overload the pre-amp stage if desired. In fact it was occasionally difficult to obtain a *clean* sound with the high output guitars I was using; the distortion itself, when brought up to a sufficient degree, was not the sort I prefer, being the rather dry buzzing of excessive signal break-up. If you like this sound, fine.

Instrument reviews, like album reviews, tend largely to be a matter of taste: one man's meat is another man's turkey. Now I happen to favour the bright, crisp guitar sound obtainable from 10" speakers. I am told that the model with these

smaller speakers does in fact produce this kind of attack, and may be the one best suited to guitarists who play a lot of lead. It must be noted however, that the 2 × 12" gave a pretty dull tone at low volume, despite a fair amount of thoughtful knob-twiddling. It might work better at high volume, but you can't always *play* at high volume — unless your neighbours are particularly timid.

Randall gear is available at the

moment from Easy Hire or Roundhouse Music, and they tell us that American users include a large number of c&w artists in the States, such as Dolly Parton, and also Ike and Tina Turner. So if you're prepared to give it a try, there are obviously good reasons for doing so. They just aren't all that apparent on the RG120 212.

Tested P.D. with Ibanez and Rickenbacker guitars. R.R.P. £320 including VAT.

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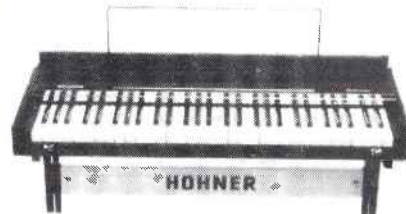
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# INSTRUMENT REVIEW 6

## DAN ARMSTRONG EFFECTS PEDALS

No, not effects units, but sound modifiers. So what's the difference, I hear the more brusque among you ask? Well to begin with, one should not expect too earth-shattering a sound from one of these little babies. They do *not* make you sound like the London Philharmonic as you sit in your room, dismally plucking away at "Apache". Nor do they create the aural impression of being hung by the heels and swung round in a circle. The whole business is rather more subtle.

But let's get down to brass tacks: there are six units, each in its standard form designed to be plugged directly into your instrument, be it guitar, bass or keyboard. They are pretty small too — measuring 2¼" square × 1" deep and weighing just 4½ ounces, including the battery (9 volt). The housing is ribbed aluminium. Three of them have simple on/off switches, and three have 3-way switches. The concept of a directly pluggable module means that you have a jack on the back and a socket on the front. Each unit is colour coded and attractively finished accordingly. Here then is a brief round-up of each unit's function:

**Red Ranger** — has a 3-way switch, boosting bass one way, treble another, with full frequency boost in the middle position. The effect is achieved by boosting the required frequencies, not by suppressing the others. So basically it fattens up a thin sound — sticky buns for

skinny guitars, as it were — and very effective it is too.

**Purple Peaker** — didn't appear to do much until I realized it was switched off. But in this position it definitely reduced the hum from the amp powering editor Stock's organ (I swear this is true). Position 1 on the 3-way switch boosts the 4000Hz area of the sound spectrum, whilst position 2 adds another peak at 200Hz.

**Yellow Humper** — was not as effective in reducing the hum noise as was the Purple Peaker in "off" position; position 1 was very good on both keyboard and bass guitar, positively thickening bass chords. It was harder to detect the peak at 2000Hz in position 2.

**Green Ringer** — Certainly the most effective so far, but it must be used with care. The idea is that when one note is played through the Ringer it will produce a second tone one octave above it. It will also produce harmonically related notes when chords are played, in a similar manner to a ring modulator. Very interesting, this one. Has a simple on/off switch.

**Blue Clipper** — did just that, producing a really nice distortion controllable simply by means of the guitar volume control. What I liked about this was not so much the distortion per se but the sustain, which was almost limitless. The distortion was also not too harsh or gritty.

**Orange Squeezer** — not a kitchen implement but a com-

pressor-limiter, and great fun if you've not used one before. Basically, however hard you wallop the strings of your guitar, it all comes out at about the same volume. Thus scraping them with a plectrum sounds almost as loud as hitting a power chord. Especially recommended for musicians with violent neighbours.

So there you are — a mixed bag with some nice surprises in it, but also a couple of rather humdrum stocking fillers. The first three really form a group, since they are simply frequency boosters and peakers and as such not particularly dramatic. They will probably find a home with the musician who has a fairly specific tonal requirement for a specific instrument. The second three were more like effects units, and all served their purpose admirably.

What we feel bound to quibble with is the idea of directly plugging into the instrument or amp. The standard form, as I mentioned earlier, is designed for plugging into the instrument itself. You can change around two colour-coded wires inside the box if you wish to use the unit at the amp end. This does, however, necessitate a resoldering job, and might prove taxing for those with less-than-nimble fingers.

On the other hand, it is possible to order the units already wired in this fashion, and that's worth bearing in mind. You can also get them with two sockets, as in a con-

ventional floor unit. Those who wish to use one plugged into a Strat or a Tele will experience problems with the recessed jack plate — but it is (apparently) the work of seconds to remove the plate's two screws and reverse it to accommodate the unit. The suppliers also have available an extension jack, which should obviate the need for such an operation.

We didn't like the aluminium boxes too much, and in fact the Blue Clipper's little switch came loose rather quickly, rendering it unusable after two days. Although they're very light, this doesn't always stop them falling out of your guitar socket as you thrash your way around the living room. Try stacking up more than one (as the distributors suggest): they not only fall out but during their brief stay in the guitar socket resemble a knickerbocker glory. Andy Scott of the Sweet has a Green Ringer which he likes very much, but has it fitted in an MXR box with a mains supply instead of a battery. This seems to be an excellent idea: the electronics of these units are uniformly compact and effective. The construction of the boxes leaves a lot to be desired.

On balance, however, they are a bargain at £15.99 apiece, incl. VAT. Thanks to Andy Scott and Sound Projects for information supplied. Tested P.D. and T.V.S. with Welson organ, Ibanez and CMI guitars, an anonymous bass, Randall, Carlsbro and WEM amplifiers.



# INSTRUMENT REVIEW 7

## ANTORIA DIXIE ZEBRA II BASS GUITAR

**M**y first reaction on opening the case of this Dixie Zebra II was one of pleasure at its good looks. It is a fairly unashamed copy of a Fender Jazz bass, with a particularly nice natural wood finish. The body is made of six pieces of very well joined ash, and the makers have managed to enhance the natural grain of the wood by burning it, very gently one supposes, giving something of the striped appearance of a Zebra — hence the name. Obviously this effect is going to vary in success from one instrument to another depending on the grain, but on my sample it was pretty good.

The one-piece neck, with its truss rod adjustable from the body end, is made from Rock Maple, and has progressively smaller black bars indicating the fret positions. The whole guitar is finished in clear lacquer. The black (plastic I think, but not cheap looking) scratch plate has a chromed metal tail, on which are mounted both volume controls — one for each of the two “jazz” type double pole pickups — and the tone control and jack socket. The tail unscrews separately for quick access to the electronics. The pickups and bridge are covered by those stupid great hunks of chromed metal, which I took off straight away!

The bass was out of tune when I got it, but this was easily fixed by moving the individually adjustable bridges. My version came supplied with a set of those black nylon wound strings which certainly fitted in with the overall black natural appearance, and surprisingly enough sounded good as well. Although they had an expected ‘thunkiness’, playing in the middle and high register produced a hint of that Jaco Pastorius ADT’d nasal whine which I really liked. Each of the two pickups had a good sound on their own: the bass one has a firm and ‘open’ character, the treble rather similar, but as if you were playing through a much smaller speaker, and the combination of both producing a third colour, slightly middley, but still clear and very even. I can’t say that it sounded exactly like a Fender Jazz, but then there are so many different-sounding Jazz basses depending on age, strings, and of

course the player, that any direct comparison is difficult and probably unfair.

I changed the nylon strings for a set of Rotosound wirewound, the strings I normally use, and this made the sort of difference you would expect, but I think in this case I prefer the black ones as they give a more individual character to the sound. Playing a run from the E string up to the G and back again you can hear a change of sound on each string, rather like moving a frequency shifter a couple of notches, and this effect gives a very nice ‘shape’ to the pattern you are playing.

I am also pretty pleased with the feel and playability of this bass. The neck is quite comfortable, certainly much better than the neck on a new Fender Precision that I saw recently. I must confess to being rather spoiled by the superb neck on my own Thunderbird, but I found no difficulty at all with this one. Likewise the balance of the guitar was equally good. I found that the best playing position for me anyway was to rest my thumb on the edge of the bass pickup (rather than the thumb rest provided) and play midway between the two pick-

ups. Unfortunately I had to do this review in two days, and they happened to be two days on which I wasn’t working, so I couldn’t check out the Dixie in a band environment — however I feel sure that my initial reactions will hold good after playing it for a decent length of time.

If you have more or less made up your mind that you want a Fender Jazz or something similar, I think it would be well worth while comparing this Antoria with a Fender in the shop:

with a RRP of £250.00 including V.A.T. and a quite decent, accurately shaped case, compared with £326.16 for the Fender or £325 for the excellent Hagstrom Jazz Bass reviewed in March’s Beat, this Dixie Zebra has got to be good news.

Equipment; Vox AC30, Prototype/Redmere combo and Marshall bass stack.

**Tested by  
Tony Reeves**

## IMPORTANT ANNOUNCEMENT TO ADVERTISERS

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# THE STORY OF LENNON & McCARTNEY-

## Part 11

As our story unfolds once more, there is but a year left of the Beatles' existence. The year was a time of solo work, and also for appearing more and more often in connection with non-musical affairs. Ringo's film career had continued in February with the highly-rated "The Magic Christian". The music for this was recorded by Badfinger, an Apple recording

band, and Ringo got to act with Peter Sellers, who at that time was rarely absent from the gossip columns, thanks to his daredevil social life. Paul married Linda on March 12th, thereby breaking thousands of female hearts; a week later John and Yoko tied the knot in Gibraltar. In between, George and his wife Patti entertained the drug squad at their home in Esher.

The first recorded "products" of this period were John-and-Yoko's "Life with the Lions" and George's "Electronic Sounds". Both were released on the Zapple label, an enterprise set up within Apple as an outlet for the dreaded avant garde. The first of these was another Lennon-esque exercise in self-indulgence, this time prompted by the miscarriage suffered by Yoko of their expected baby, and thus perhaps more understandable — but no less dire as either art or music. "Electronic Sounds" had no such excuse.

The first half of '69 also saw the continuation of the Ono-Lennons' mystifying campaign for peace and other bits of pseudo-political sloganeering. The story of their various exploits and clashes with authority was told on "The Ballad of John and Yoko". Let it be said that although John

deliberately twitched the tiger's tail in an effort to secure publicity, he was also badly mauled by the police, amongst others, when they descended on him for various trivial drug offences.

Things were pretty quiet for a while as Apple slowly lost money and the financiers milked what they could out of the Beatles' accumulated assets. That summer was mainly occupied with rehearsals for "Abbey Road", which came out on September 26th. One of their better efforts, this. The production was exceptionally clean, and the sound beautifully unified, contrasting sharply with the shambolic "Let It Be". Amongst the tracks were perhaps George's best ever — "Something" and "Here Comes the Sun", the former being the only single taken off the album. Other songs included John's "Come together", and Paul's "You Never Give Me Your Money" and "Maxwell's Silver Hammer". These were the most celebrated, but the best was "I Want You — She's So Heavy", featuring a doomy riff played over and over again. At the time some regarded it as an obscure satire on the heavy riffing bands who were emerging, but subsequent listening seems to counter such a suspicion. Overall the LP was free of duffers (except maybe "Octopus's Garden"), and although it at no point climbs to the heights reached on their previous three albums, it was (and is) one of their best collections of pop songs.

### Bare-footed

Beatleology was at its most rampant around this time. Paul McCartney was dead y'see, and this fact was instantly confirmed by the cover of "Abbey Road", on which Paul is not only out of step with the others, but bare-footed. He died in November 1966, and was replaced by one Billy Shears. Further evidence was easy to find if you looked back: Paul wears a black nose on "Magical Mystery Tour",



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and Paul faces away from the camera on the centrefold of "Sergeant Pepper". And so on.

On October 24th, the single "Cold Turkey" was released — a harrowing tale of drug withdrawal. It was actually a product of the Plastic Ono Band, and the musicians featured were Lennon, Eric Clapton, Klaus Voorman and Alan White. It was obviously too near the knuckle to appeal to the singles-buying element and only got to number thirteen in the charts. Lennon returned his MBE in protest.

Next out was John-and-Yoko's "Wedding Album" — a bit late, considering the wedding had taken place some eight months earlier. In December came "Plastic Ono Band — Live Peace in Toronto". This had been recorded in September, and featured vintage corn like "Blue Suede Shoes" and "Dizzy Miss Lizzy" alongside more recent material — "Cold Turkey" and "Give Peace a Chance" included. It was well received, but has been curiously neglected since, perhaps because people had by now despaired of Lennon doing anything sensible or listenable.

More musical excursions and jamming events took place in December. George played a number of concerts with the American blue-eyed soul outfit Delaney and Bonnie, and at the Lyceum they were joined by John and Yoko. This was further

proof — if needed — that the Beatles as a group were finished: it wasn't the act of performing they disliked, but performing as the Beatles.

John launched into the Seventies with gusto. On January 14th an exhibition of his erotic lithographs opened at a London art gallery, only to be closed two days later (temporarily) while the police removed some of them on the grounds that they might be liable to deprave or corrupt. It took until April to establish that they were not obscene after all.

"Instant Karma" was the first Beatles single of the new decade. It was apparently written and recorded in a single day, with John, George, Klaus Voorman and Alan White pretending to be the Beatles. Exactly a month later — March 6th — the single "Let It Be" forced its way out of the morass of business interests now clogging the machine. No-one seems quite sure exactly who authorized its release as the next single. Nevertheless it did make number three in the charts — not bad considering their recent run of near-misses. Sugary, mock-religious and ultimately without any great lyrical significance, "Let It Be" demonstrates one of Paul's more irritating facets — the tendency to wallow in great pools of musical syrup.

Next month: the final episode (at last). "Let It Be" and the Beatles split, plus discography.

## ABC OF TECHNICAL TERMS

### EARTH (GROUND)

In terms of electronic equipment, this means the conducting mass of the earth, or of any conductor (eg piece of wire) that is directly connected to it. If a piece of equipment is "earthed", then it is at what is called zero potential with respect to earth for that part of the electronic circuit that is so connected. The chassis of an amplifier will have an earth terminal for it mounted on its metal chassis or frame, and the chassis will be connected via a green and yellow or green wire to the top hole in a three pin mains wall socket. The uppermost contacts from all the wall sockets in a building should be connected to an earth electrode, which is a conductor embedded in the earth, which keeps anything connected to it at earth potential, and will dissipate currents of electricity conducted to it into the earth. If there is no earth in the building, or a faulty earth conductor, then a faulty amp will attempt to conduct electricity to earth via your body, if you touch an exposed part of the chassis — in other words, you may receive a lethal SHOCK. A simple method of testing mains earthing is to connect a low wattage bulb between the 'live' and 'earth' terminals of the three pin wall plug that you propose to use. If the bulb lights up, then the earthing is working correctly: if it doesn't light, then *don't use that socket*.

Whilst on the subject of safety, lend an ear to this: most large halls have three phase mains supplies, which means that there are more than one 'live' input to the building conducting 240 volts AC. *Always* run all your equipment, including P.A. and echo machines, from one phase of the supply, in other words from one socket only, of from sockets that are clearly part of one phase of the mains feed. If you do not do this, then there will be a total of 440 volts AC between, say, your guitar amps and the P.A. A malfunction in this sort of situation will almost certainly result in an electric shock that is absolutely lethal; the author once received a shock of this type, and I only survived because I was *lucky enough* to be blown off a stage!

### EARTH LOOP

This is the technical term for the loud buzz that occurs when two pieces of audio equipment, eg. a mixer and slave or power amps, are connected to the same earth. This problem can easily be cured by removing one of the earth connections — a perfectly safe procedure — as long as the un-earthed piece of equipment is already earthed to the chassis of the other (earthed) item. In the example mentioned, this would be achieved by the screen on the signal cable feeding the master audio outputs from the mixer to the slave amps.

### ENCODER

A device which either applies a code (to control a piece of equipment), or changes information into a coded form (eg. audio to digital for a Digital Delay Line.)

### FADER

A component that is able to maintain a constant level of electrical signals at the output of a device while one input source signal is 'faded' out and another 'faded' in. Generally, this is a term applied by manufacturers to any straight line (as opposed to rotary) potentiometer or volume control. Fader is the term used to describe the channel balance controls (relative to the other channels and the output sum of their signals) of a mixing console.

### FARAD

The capacitance of a capacitor, where a charge of one coulomb (metric unit of energy) will create an alteration of potential difference between the terminals of the capacitor of 1 volt. Most capacitors

used in audio equipment utilise capacitors of a much lower value than this, and these are measured in smaller units: microfarad, micromicrofarads and picofarads.

### FEEDBACK

Acoustic feedback is the return of a part of the audio wave from the output of an audio system (eg. the speakers in a P.A.), to the input of the system (eg. a microphone or microphones.) This causes an oscillation known variously as 'feeding', 'ringing', 'squeaking' or 'howling', according to strength. This can to some extent be avoided by making sure that the base or connector end of all microphones in use (the point of maximum acoustic rejection for cardioid mics), is pointing in the general direction of the loudest or nearest monitor or P.A. speaker cabinet. Acoustic feedback is also dependent on the reflective properties of the hall in which the sound system is operated; feedback can often be isolated to certain 'troublesome' frequencies that the shape and material of the hall reflect back into the microphones — comprehensive tone controls or graphic equalisers can be used to shape the energy of the sound output so that these frequencies are attenuated, and hence feedback is less likely to occur.

In an amplifier, feedback means the return of a portion of the output stage to the input of that stage, or a stage before that one, so increasing or reducing the degree of amplification. The phase of the electrical feedback determines whether the gain is increased or reduced: Negative Feedback = less gain, Positive Feedback = more gain.

### F.E.T.

Means Field Effect Transistor. A device in which the effect of an electrical field, applied to the charge holders of the transistors material, is utilised to alter the conductance and so to achieve amplification of voltage and current passing through the device.

### FOLDED HORN

An acoustic horn or flare, coupled to a bass loudspeaker, which is folded or bent in order to take up less space in the enclosure. Often known as a "W bin" after a type of design in which the horn's air column is bent in that shape. The original "W bins" were built by R.C.A. and Vitavox, for use in cinema loudspeaker systems. The first P.A. bins of this sort to be seen in this country were R.C.A.'s, used by Iron Butterfly in their P.A. and subsequently purchased by YES. I've for two empty ones for sale if anyone's interested. (Ed's note: mind the plugs, wireman!)

### FOLDBACK

Term applied to the monitors by which bands with large P.A.'s hear sounds amplified by the P.A. that are hard to hear onstage eg. vocals, keyboards, wind instruments and timekeeping parts of the drum kit, like snare and bass drum. The mix for these is either done from the main mixer, via a set of controls on each channel (independent of the main faders), or via a separate foldback mixer, which takes it's feeds direct from the microphones. Comprehensive Foldback systems will have a separate mixing circuit for each musician.

### FILTER NETWORK

A device for separating audio waves on the basis of their frequency. Components such as capacitors and inductors are used in networks such as these. As a rough guide, capacitors filter out low frequencies, and inductors filter out high frequencies. Simple filters like these are known respectively as hi-pass and low-pass filters; band-pass filters are combinations of the two, which select a band of frequencies above and below certain limits to be 'passed' through the circuit.

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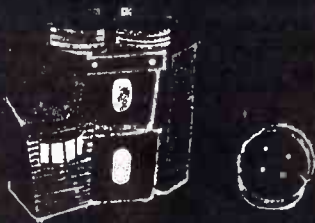
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# RACING CARS

## Braking into the big time

Of the many excellent bands I have seen at the Nashville Rooms, Kensington, Racing Cars probably elicited the most adoring response from the crowd. Jammed tight and steaming, regularly splashed with overflowing pints of Fuller's, trampolining on the groaning floorboards, the punters swayed drunkenly from side to side in time with "The Rhonda Reggae", a number which the Cars are foolish enough to think is not good enough to put on an album. It normally gets an airing as their first encore. The second encore (last time at any rate) was Johnny B. Goode. The third encore was a song called "They Shoot Horses Don't They". And when I say 'the third encore', I mean the third time the howling audience drags them back on stage, by which time the Nashville management has usually turned the house lights up — a ruse intended to encourage the departure of his patrons. Some hope.

Graham Hedley Williams and Ray ('Alice') Ennis have come up from Wales to do interviews and go shopping. At the moment they're giving an interview.

"I first met Graham," Alice explained in his slow, musical South Wales drawl, "when Graham was playin' with

Strawberry Dust — Graham and Morty — and I was with a band called Oswald Orange, and we met at Hamburg in the Top Ten Club when we were both over there. So although we were both bands from around the same area, like, we didn't really get to know each other until we came to meet in Germany."

### Good Habit

A little known fact is that Racing Cars Mk I formed six years ago with a different drummer and bass player, only to break up a few months later. The next permutation was Good Habit. For those who never saw Good Habit, they used to come on dressed in green monk's habits. Ho hum.

Back to the present. It occurred to me that buyers of the "They Shoot Horses" single might be startled at the contrast between it and the, er, rather *energetic* live show.

"I knew that was comin'!" Graham said. "Well we could just play ballads all night, but we wouldn't get any fun in then. It wouldn't do a thing for me. It's just the first single, see. It's a catchy song — just that little bit different. Like, I would've picked it as a single. It's so obvious. Quite blatant, really." As your scribe writes these words, the next single has yet to be decided upon. The band have

made a few demo's, but still has not come up with the right formula for the follow-up. The next album will be recorded during June.

Enough of this serious stuff. The stage show is the most riveting aspect of the Cars' musical life, and no performance is complete without the maniacal form of Morty's brother, who is the band's roadie. His arrival usually coincides with the end of the set or the beginning of the encores, and involves such diverse activities as singing harmonies, banging a tambourine, flinging Morty away from the microphone and balancing bottles on his nose.

"We call 'im Moilwyn, Melwyn, Melvin, Mervyn . . . the amazin' Malveen. . . ." But mostly they call him Malvin. He looks exactly like Morty — so much so that this has led to misunderstandings in the past. "People back 'ome, they say to Malvin, We seen you on telly last night. Great, they say, good song! And they don't know it's the wrong one. Then Morty walks in, and they start lookin' . . ."

Graham continued the story: "Malvin used to have his own band. It didn't last long. I went to see 'em once, it was quite funny. He was shakin' his maraccas and they sort of busted, and the stuff came out all over the audience. He was a natural even then. He was tryin' to be serious, but everything was goin' wrong."

Once prompted, Graham and Alice have a hoard of unlikely tales of life on the road. "There was this tatty, rough club in Wales. It's not so bad now, but



Alice: the subtle touch.

years ago it used to be really terrible. The people started comin' in, like, and as soon as there was enough people in the place for a fight, there was a fight. And it was just like on the westerns — the chairs and the tables — the lot, and it was like that all night.

### Booze-rock

We played our set, anyway, and there was various people during the set walking up on the stage and wavin' their fingers in front of your face, y'know, and walkin' around bumpin' into you on stage. There was this guy Rubble, who used to be the sax player with Good Habit; he was playin' with this other band, and there was this big meatball down the front now, and he's pointin' at Rubble goin', Play! Play! And Rubble's blazin' away, and Rubble's startin' to get a bit out of breath, but this bloke wouldn't let him stop.

And then there was this guy called Big Max, and he used to kid on that he'd lost his wrist-watch, and he'd make everyone in the club look for it, when he didn't even wear a watch. Really weird things like that. . . ."

It is the experience of crazy situations like this that will keep the Cars sane in their inevitable climb to the top. In fact, now is the time to catch them, before they start playing the big impersonal gigs that are necessary when the following of a band outgrows the venues that suit them best. They remember fondly their pub gigs, and we hope they never have to desert the booze-rock circuit altogether.

"Sometimes," said Graham, "I think — God that's a lot of money to play for! But you go on and play just the same. It's just the same, say, if they pay you a fiver or a thousand."

by Peter Douglas



# HOW TO MAINTAIN YOUR GEAR

## Leads, effects, amps, axes, speakers, strings, machines, drums, keyboards, echo units and basic maintenance musts

The other day, while rooting around some old boxes of gear that I've had for years, I had a stroke of luck. Hidden away in an old suitcase that used to house various wires and junction boxes, I found a favourite old toy of mine — a custom built fuzz box that a friend had made for me several years ago. I was lucky because when I plugged the unit in it still worked perfectly, which was something of a surprise as the battery had been installed for probably three or four years.

Of course I was pretty stupid to have left the battery in for all that time. However good modern batteries are they can still leak and I knew that I'd been just plain fortunate.

That set me thinking. How many people really do bother to look after the equipment that they've lavished so much money on over the years? Furthermore, how many people know the basic do's and don'ts of equipment maintenance?

### Laziness

Perhaps the most common fault (and that's ruined more gigs than I've had hot dinners) is the one known as 'ye cocking up of ye guitar lead' — due, usually, to sheer laziness on the part of the roadies/guitarist, depending on your financial status.

Regular maintenance of leads is a simple but absolutely essential routine that any guitarist should worry about right from the start of his career. Initially you should always invest in good quality leads, trying to avoid if you can the cheap expandable telephone type which frequently become microphonic and rattle and crackle as you move them. Try and also avoid the type with ready-moulded jack plugs. These are, admittedly, less prone to breakage than those with separate and get-at-able plugs but once they do go, you're in trouble.

Once you've bought the best type you can get just unscrew the jack and cover now and again and look at the soldered joints. If they look ragged (which means that you've been pulling the lead out by the wire instead of the plug) the re-solder them.

Perhaps the next most common fault in equipment is caused by the very nature of the

beasts themselves — foot pedals. Gorilla-like assaults from Townsend imitators can even buckle a redoubtable MXR so try and restrain yourself. Remember to change batteries regularly and, if you're going to be off the road for a while, take the batteries out of them.

Most effects units have potentiometers of some sort (volume controls to we mortals) and these can build up a residue of muck which results in annoying static. This is simply cured by the application of contact cleaner (try the one marketed by Radiospares) but, as pots get older, they deteriorate by becoming worn down. Substitution is often quicker and cheaper than prolonged messing about and any reasonable music shop should be able to handle that. The final cause of effects unit failure is a malfunction in the foot switch itself. These are most often fixed to the unit by nut, the regular tightening of which will avoid most problems.

Amps require minimal maintenance but do require quite careful use. Please make sure (we need live readers) that your amps are earthed and the fuses are of a correct amperage. NEVER substitute a bit of silver paper in place of a replaceable fuse in the amp itself. If fuses continue to blow then have the unit checked by a reputable electrician. Because if they keep going you've got trouble which could prove lethal if you uprate or by-pass the fuse system.

Assuming that your amp is working quite effectively there are still a few do's and don'ts. As Lyndon Laney once pointed out (like many people, I'd never even thought of it before) valves operate up to 90°C. (that's almost 200°F.) and, therefore, you should never move a valve amp until you've given it a chance to settle and cool down. Likewise, never let them get rushed out of a hot gig and into a cold November's drizzle before they're loaded into the van.

Also worth doing (with valve units) is replacing the output valves once a year (more if you play regularly) and buy the best quality valves you can get. If you do this yourself PLEASE make sure that the amp is unplugged from the mains when you do it.

Transistor amps require little

or no maintenance although the comments about pots and their care apply as equally to amps as they do to fuzz boxes.

Speakers, fortunately, require no looking after other than reasonable care when handling them. You should never touch the cone with your fingers and you should always be careful to make sure that you don't exceed the manufacturer's rating when driving them. Small nicks in the cones can (believe it or not) be repaired on a temporary basis with rubber cement but should, eventually, be properly re-coned, a service which is often undertaken by both manufacturers and specialist companies.

### Arrangement

Personally, I've always regarded blown speakers as a chance to fork out for better ones than manufacturers install as originals and it might be worth combing the pages of Beat and hunting out some suppliers of speakers like Celestion Powercells, JBL's, Altecs, Cerwin Vega's and Electro-Voices. Be warned that they *can* alter the sound you're used to though.

It's extremely rare for soldered joints in speaker cabinets to loosen but, if they do, note the original arrangement of wiring so that you don't re-wire a series arrangement in parallel.

Of course, you should never run an amp without connecting

it to suitable speakers, in some cases the resultant damage can be very expensive.

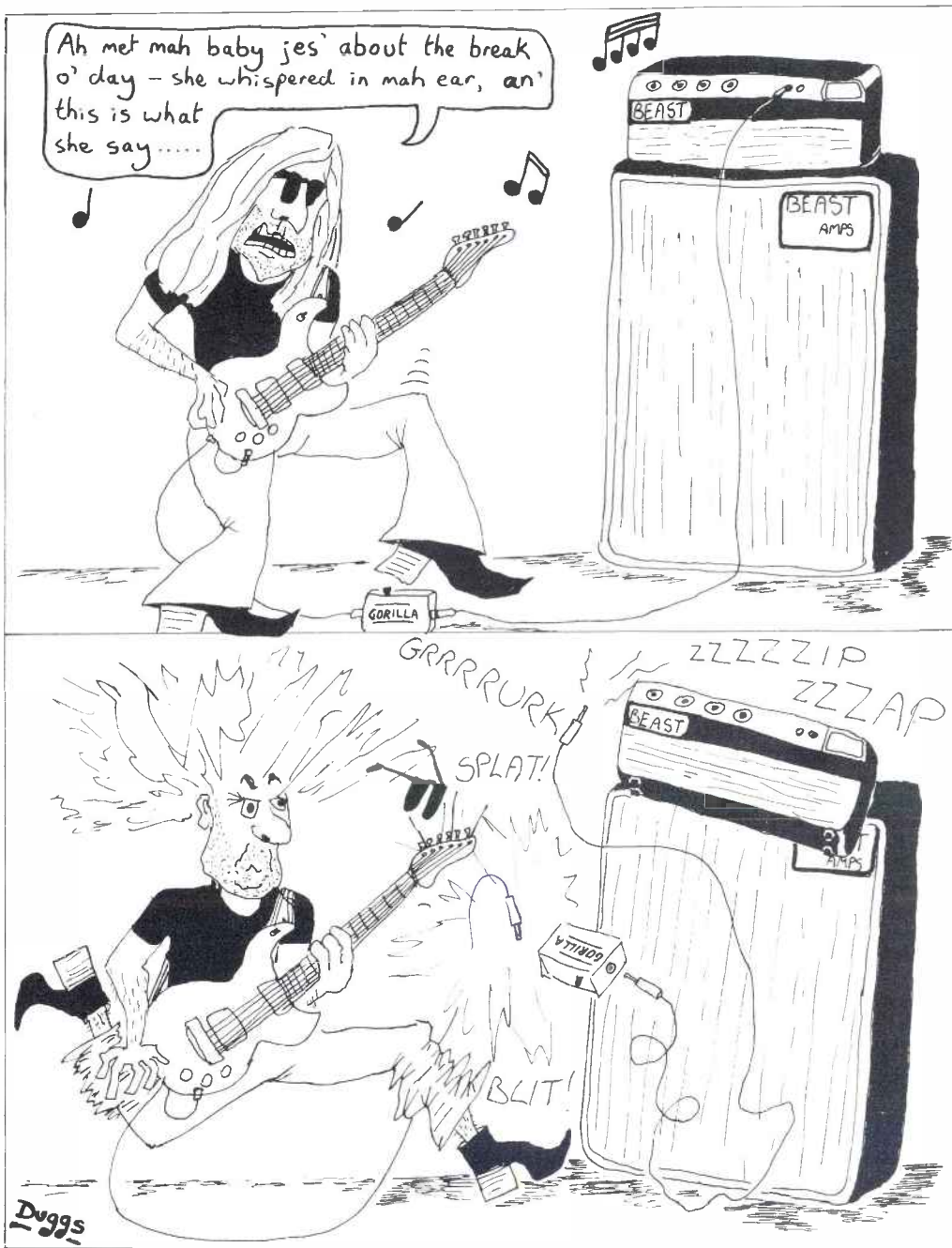
Leaving the electrical side of equipment we come to the most variable of all instruments — the guitar. Due to the fact that much wood is hygroscopic (Rosewood, Maple, Mahogany and others used in guitar construction) this susceptibility to absorbing moisture has to be watched. Sudden exposure to damp, high temperatures etc, can result in serious splits and cracks in the wood as well as in the varnishes which are used. In fairness to him, it is as well to point out that John Birch actually uses a polyester laquer which effectively seals his instruments to outside influences of temperature and humidity. Gibson owners are not so fortunate, as the excellent Gibson owners manual points out and care must be taken over their varnishes.

They go on, in fact, to give quite elaborate warnings about how to stop the differences in expansion rates between varnishes and woods resulting in a cracked finish. Treat their suggestions with common sense and you won't go far wrong.

Although it's the last thing you feel like doing after a gig another habit that's well worth cultivating is that of wiping your strings and the guitar's body with a clean dry cloth. Sweat is corrosive and can damage your pickups over a period of years, as it can the strings and the

Guitars: remove the strings for long term layoffs





bridge of a guitar. Every few weeks a proprietary guitar polish should be used.

Machine heads are best left alone (especially sealed types which need no attention) but your Jap copy might well appreciate a little light oil applied *very sparingly and very rarely*. Gold plated finishes are usually a pain in the rump (they inevitably wear through) but if your father is an Arab Oil Sheik and wouldn't dream of anything less expensive than a gold plated Gibson Johnny Smith (about £1,500 these days!) then for the

sake of Allah keep the plated parts clean and sweat free!

Finally, with guitars, there are the obvious questions of tension on the neck. A guitar is designed to be left with strings tuned to approximately concert pitch. If you've been experimenting with open tunings then tune the guitar back to the standard open E A D G B E tuning before storing it. For most breaks, the instrument can be left tuned but long term lay-offs should see the removal of all strings and the checking of the neck by a competent craft-

zman before resuming its use.

Caring for drums is very much as for caring for yer average axe. Avoid damp and excessive heat like the plague (especially the latter on perspex kits) and keep all mechanical parts oiled lightly. Chromed stands need regular cleaning with a good chrome cleaner to avoid the ravages of human sweat and, apart from that, you're the lucky members of the musical fraternity with the proviso that you buy, once again, the best cases you can afford.

Keyboards are a complex sub-

ject. I'll have to assume that the average keyboard player reading this article doesn't cart a grand piano from gig to gig (sorry Elton) and leave it to the electronic equipment to provide the problems. By and large, the electronic keyboards around today are amazingly robust. Synthesizers are often quite droppable (please don't try it) but your full-scale electric organ can be quite a handful. The key to running a good keyboard is to leave it absolutely alone. Organs are far more complex than yer average guitar amp and no-one who doesn't understand them should tamper. If in doubt take them to a good dealer, likewise synthesizers although these can be (in their more simple examples) fairly straightforward once you comprehend the basics.

One final word on gear concerns echo units. It's easy to forget that, assuming we're talking about tape operated types, that they require frequent changes of tape to keep them functioning at their best. The HH model needs a cassette type which the makers supply (although HH claim that tape life is phenomenal with their type of system). Other units like the ubiquitous WEM Copicat use tape loops and these are easily made at home with a simple splicing kit obtainable at any hi-fi shop. While you're at it, have a look at the most neglected part of group gear — the tape heads on your echo units. You'll be surprised at the difference having clean heads makes to your echo sound!

Most of this is, of course, common sense but we all find common sense anything but common when we're under stress (as musicians usually are). Just remember that when you're not gigging, a regular check of your gear can do you more good than the equivalent hour's practicing.

At very worst you'll find yourself on stage with a cracked guitar, a spluttering lead, effects units which only have one sound (it sort of goes 'crackle . . . fart . . . blat . . . spit . . . silence') Your echo unit won't and your speaker will blow because you've wired them wrongly. Finally, in a paroxysm of fate, your un-earthed amp will fry you and the next gig you play will be backing the Jimi Hendrix all-stars! — You have been warned.

**Amps: don't move a valve model until it's settled and cooled**

# DiMarzio picks up where the others leave off.



Rick Derringer



Al Di Meola



Laurie Wisefield



Earl Slick



Ronnie Montrose

Aerosmith  
 Blackfoot  
 Blue Oyster Cult  
 Brownsville Station  
 Dan Hartman  
 Danny Johnson  
 Steve Kahn (Breckler Bros)  
 Carol Kaye  
 Jefferson Kewly (Mac Davis)  
 Kiss  
 Lynyrd Skynyrd  
 Bob Mann (session man)  
 Nazareth  
 Mick Ronson  
 David Sancious

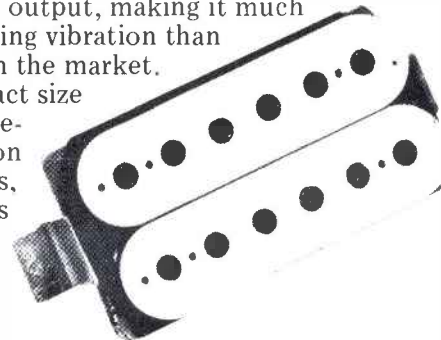
Di Marzio, the "Pickup People" offers a complete line of guitar and bass pickups. All high output Di Marzio pickups feature a dynamic range unmatched by any other pickups on the market. Their exclusive Tailored Frequency Response achieves optimum sound from your instrument. And there's no technical expertise required to install them.

Check out the Pickup People. Hear how Di Marzio picks up where the others leave off.

## Super Distortion Humbucker

The SDHP combines a tailored frequency response with extremely high output, making it much more sensitive to string vibration than any standard unit on the market.

The SDHP is the exact size and hardware replacement for large Gibson humbucking pickups, and greatly improves the sustain and output capabilities of the guitar.



### Features:

- 12 individually adjustable pole pieces
- Dual creme-colored coils
- Special magnet structure minimizes string damping
- High temperature shielded cable

## Dual Sound Humbucker

This deluxe version of the SDHP shown above, features both the hot sound of the SDHP plus a second sound similar to that of a Stratocaster or Firebird. This allows the guitarist a choice of two distinct tones, providing greater flexibility. The installation of a small switch provides for the selection of a "hot" or "clean" mode in humbucking.

### Features:

- Same construction as SDHP
- Special wiring allows two separate sounds
- Foil wrapped three conductor cable.

Di Marzio  
 International  
 Distributors:

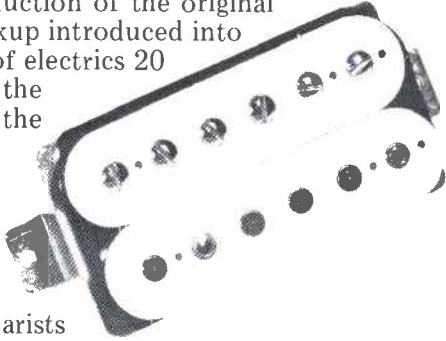
In the U.K.  
 Sola Sound Ltd. (Macaris Ltd.)  
 20 Denmark St., London WC2H 8NA

In Australia  
 International Warehouse Sound Co.  
 338 Brunswick St., Fitzroy, Victoria 3065 Australia

In Japan  
 James C  
 Kanda

## New! PAF

The PAF, or "Patent Applied For" pickup is an authentic reproduction of the original humbucking pickup introduced into the Gibson line of electrics 20 years ago. Until the Di Marzio PAF, the quality of sound of this original device was never approached by other pickups. The PAF is intended for guitarists who don't need the extreme increase in output of the SDPH, but want a warm, sustaining sound with moderately increased output at a reasonable price.



### Features:

- Nickel plated pole pieces
- Double creme colored bobbins

## 'Fat Strat' & 'Pre-BS' Telie

Designed for the Fender Stratocaster or Telecaster player who wants to improve his guitar's output and sustain, while retaining the guitar's original circuitry and appearance, the Fat Strat and Pre-BS Telie are exact replacements for the original pickups — and are installed in a matter of minutes. The Pre-BS Telie mounts in the bridge position of Telecasters only; the Fat Strat is recommended for the bridge position in Stratocasters, but can be installed in other positions. These exceptional pickups feature the increased low and midrange response, and they especially complement the harmonics already present in these guitars while virtually eliminating the "squeal" or feedback common to them.

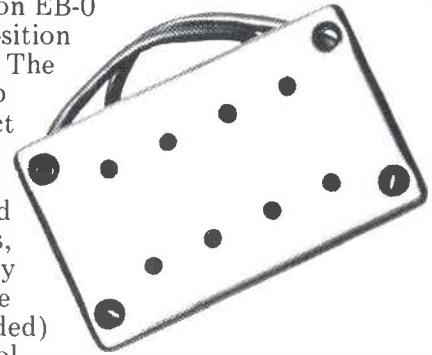


### Features:

- Improved signal-to-noise ratio
- High temperature vacuum-injection sealing
- Improved magnet structure

## Model 1 Bass Pickup

The Model 1 is a high fidelity, exact size replacement pickup for the Gibson EB-0 (also for the bass position of the EB-1, 2 & 3). The Model 1 Bass Pickup produces two distinct sounds, similar to those made by Fender Precision and Rickenbacker basses, which are selected by installing a miniature toggle switch (included) in the guitar's control section. The pickup is hum-cancelling in both modes, and can be wired directly into the circuit without the switching ability.



### FEATURES:

- Eight individually adjustable polepieces
- Two separate sounds
- Three conductor cables

## New!

## DiMarzio Acoustic Pickup

A new type of contact pickup for acoustic guitars, the Di Marzio Acoustic is an attractive alternative both in price and sound to other pickups. It's easily installed (non-marring adhesive) and no Pre-Amp is required. Suggested list is \$29.95.



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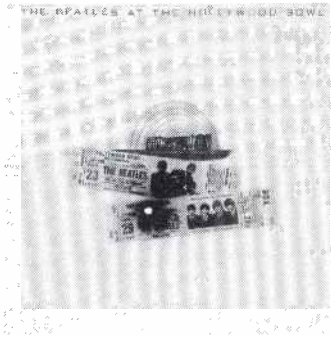
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# album reviews



**THE BEATLES  
LIVE AT THE HOLLYWOOD  
BOWL  
EMI EMTV 4**

Twelve years on and still, in a way, untouchable. Over a decade later the lovable mopheads prove there was no hype, no bullshit, no custard on the face or pie in the sky — just arguably, the greatest rock 'n' roll outfit we're ever likely to see or hear.

'Live at the Hollywood Bowl' is one of those elusive 'classic albums', a must for anyone remotely brushed by the contemporary music bug which catalysed today's epidemic. 'Live at the Hollywood Bowl' is the vinyl prison for two electrifying concerts in front of 17,000 hysterical loonies more than ten years ago, and already has an aura of wonder about it, rather like the feeling on seeing a genuine photograph of the young Queen Victoria — was it really, I mean really, like that?

The answer is definitely yes. Five of the thirteen tracks are old standards — 'Long Tall Sally', 'Twist and Shout' and 'Roll Over Beethoven' amongst them — which show the Beatles got it on like it had never been 'got on' before. The other eight tracks are all Beatles standards from the era — from 'Ticket to Ride' to 'She Loves You' — sung with a hard aggressiveness sadly missing from the studio versions.

Two further 'tracks' are there as well. The Beatles, themselves, and the crowd, the glorious, stupid, insane, over-reacting bunch of teenagers screaming, shouting, jelly-babbling their way onto the disc. It's irrelevant to point out the bum notes, wavery vocals and

bad recording that is also an integral part of the album. It's the music, the excitement which comes over above everything else; no band has ever got this kind of energy going for them.

'Live at the Hollywood Bowl' encapsulates the whole Beatle mythology and explains it. Get hysterical, get wiped out, OD'ed, wasted, happy, drowned in nostalgia or satiated with inquisitiveness — doesn't matter how you get, but get this unique album, and wonder where the hell rock 'n' roll and pop music ever got parted on the way, because the Beatles married the two so successfully that they should have been partners for life. Still, the Beatles divorced, and so did the music.

But if you ever remotely liked, feared, hated, loved, desired, appreciated or just plain went looney for them, 'Live at the Hollywood Bowl' is for you. Remember, the Beatles were dynamite — get yourself blown up, all over a bloody gain.

T.V.S.

**ALLAN HOLDSWORTH  
VELVET DARKNESS  
CTI 6068**

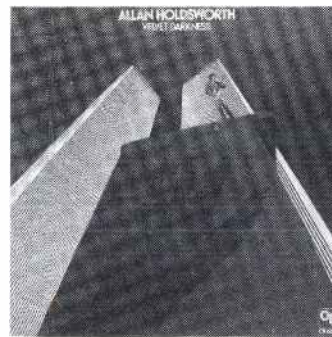
A taste of Allan Holdsworth's playing on the fine Gazeuse! album by Gong put me in a state of hungry anticipation for the next course . . . and here it is, served up on this platter which, if anything, is even better. Those, by the way, who have yet to buy Gazeuse! should do so before reading any further.

Allan's career began seriously with a brief stint in Jon Hiseman's Tempest, followed by a year and a half with the Soft Machine. More significant, but perhaps not so well known, was his year as a member of Tony Williams Lifetime — an outfit even Jack Bruce felt privileged to belong to. Just before returning to England, Allan cut Velvet Darkness in New York, with Alan Pasque (piano), Narada (drums) and ex-Weather Reporter Alphonso Johnson (bass). This album thus pre-dates Gazeuse! by a short margin.

Principally, I think, it will appeal to guitarists. Holdsworth is amongst the frontier-expanding guitar players like Beck and McLaughlin. Though he is

capable of the flashy runs up and down the fretboard, and some fine effects, e.g. with the tremolo arm, restraint is the order of the day. Speed is *not* the sole criterion of musical proficiency, contrary to the opinion of many pyrotechnic freaks. He does not hog the limelight, but occasionally hands over to Pasque or Johnson; good taste, in other words, rules his playing.

This is especially so on the acoustic guitar tracks, which share 50/50 with the electrics. "Floppy Hat", "Kinder" and "Last May" are arguably the best of the clutch — very gentle, subtle pieces somewhere on the frontier between jazz and (ahem) classical. On "Karzie Key" we find him playing violin.



Some less accomplished musicians may find Allan Holdsworth a daunting prospect. He's one of that small coterie of players who are so good they make us feel like giving up. Well, don't give up — listen. This is an L.P. that no-one with pretensions to being a guitarist can do without. And you never know — you might even cop a few licks.

P.D.

**JUDAS PRIEST  
SIN AFTER SIN  
CBS 82008**

I put my asbestos suit on to review this one and I can still feel the heat. After a couple of slow starts (although their last album Sad Wings of Destiny made some stray waves in the Beat cave) Judas Priest have bust out like a wild loose rhinoceros clearing out the zoo. A lot of things have happened since Destiny. The band have just completed a timely and extensive British tour, and have moved under the large protecting wing of CBS. They have also roped in Roger Glover to produce.

A combination of these shifts in their previously chequered fortunes has largely eased away the musical worry lines; the band have patently gone for The



Big One, and they have succeeded in reaching an impressive high in the annals of heavy metal. Sinner, the first track, is a killer, proof that a melodic heavy riff and the words are not mutually incompatible as you might be told quite often!) Starbreaker proves it too, so do most of the others.

Last Rose of Summer shows that Priest are also capable of subtlety, and the logical thought is that if they can be subtle when they want to, maybe there's some mixed into the heavyweight songs too. Certainly, it is only at this analytic stage that minor flaws might be uncovered. Presumably CBS wanted their pound of flesh in return for the envelope with the contract in it, and hurried the recording of a new album. (Like "nice to meet you boys, great to have you on the label, what-about a new album on the desk by Monday morning?") If that's the root cause of the occasional 'heard-it-before' feeling, they could have got away with more and still got my vote. Also if that's so the mind boggles at the possibilities of album number four.

Producer Roger Glover, long a metal ringleader, does the job in hand well without laying genius on anybody. 'A 'source close to the band' alerted me to tiny flaws in the production, but they won't bother anyone except perfectionists with bionic ears. Sin was recorded in Rappport, so again the ambience would have been appropriate.

Final news is a tentative chart entry which should be bettered over the weeks. Priest, to use that cryptic piece of journalese, have arrived.

C.S.

**ROGER DALTREY  
ONE OF THE BOYS  
POLYDOR 2442 146**

Just about the perfect album — technically. 'One of the Boys' is absurdly excellent in virtually every respect: music, musicianship, production, arrangement and interpretation. Luckily musical appreciation is subjective, for if it were not 'One of

the Boys' would top the world charts for ever!

Daltrey is undoubtedly one of rock's most accomplished singers, and given a selection of material like the one he's got here it would be a crime for the end result to be anything but brilliant. Sadly, I believe it's the songs themselves that outshine the singer, marginally maybe, but as the old proverb goes, 'It's the singer, not the song.' Philip Goodhand-Tait is credited with two numbers — one, 'Leon' really superb — Colin Blunstone offers a country feeling number 'Single Man's Dilemma', McCartney has come up with a 'White Album era' song 'Giddy' and Daltrey and co-writer Courtney (and Meehan in places) get two of the very best 'Satin and Lace' and 'The Prisoner'.

Daltrey sings them all very well, his diction is amazingly clear, every word coming over precisely and accurately — for me a welcome change from the inarticulate mumbblings of some of my own favourite musicians. But he never quite gets hold of them (the songs now) hard enough; perhaps if he thought of 'One of the Boys' as a Who album however grotesquely misinformed — he might have added that essential bite. Only the title track sees him in a vicious mood.

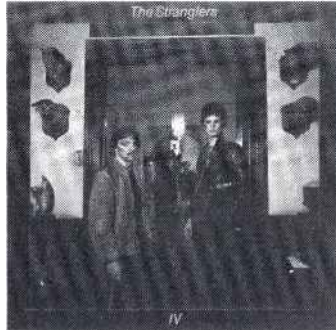
Musicians on the album include Entwistle, new 10cc drummer Stuart Tosh, Jimmy McCulloch, Rod Argent and Jimmy Jewell, with guest guitar work from Hank Marvin (who plays a marvellous riff on 'Parade'), Alvin Lee, Eric Clapton, Andy Fairweather-Low and Mick Ronson — and all the plaything is faultless, especially some understanding percussion work from Tosh. Arrangements by Meehan are also exemplary, and production by Courtney and Meehan virginally brilliant.



Altogether 'One of the Boys' is the best solo effort Daltrey has attempted, and if only he has realised that ultimately it is *his* performance, and not that of the songwriters, producers and

musicians, that will be judged, he could have come up with a genuine big one. As it is, it's great and will get a lot of room on my deck — Daltrey's excellent, but not quite excellent enough. But then of course Roger's opinion of journalists and their reviews (see lead feature) is not too high, so he won't want to bask in the glory, will he!

T.V.S.



**THE STRANGLERS  
RATTUS NORVEGICUS  
UNITED ARTISTS UAG  
30045**

It was during the Centenary Test in Melbourne that I first began to sit up and take notice of the bands that are boringly dubbed "new wave". Quite by accident, in fact. Desperate to hear of England's plight (95 all out, as it transpired) I telephoned the GPO's test match score service, but instead of the mellifluous tones of the cricket announcer I heard this: "Neat neat neat! Can't afford no sandals . . ." accompanied by a frenzied but very tight rhythm section. It was, needless to say, The Damned. I had inadvertently phoned Dial-A-Disc.

All of which is a round about way of saying that until this music was actually thundering in my ear I had tended to dismiss it all as rubbish. And that is almost as bad as "digging" the lot without any regard to quality or lack of it. From the musical aspect, then, (which is the only one we're concerned with) it should be said that although the Stranglers will have already been filed under "hype" by the majority of old-fashioned rock fans, they have little or nothing to do with gobbing in record company boardrooms. They do not have the advantage of a prolier-than-thou east end background. In fact they come from that most bourgeois of suburbs, Richmond-upon-Thames.

The band have been strongly compared with The Doors, and try as they might to disown the fact, there really is no escaping it. The most blatant Doors-type

tune is "Ugly", in which Hugh Cornwell's gravelly throat unashamedly mimicks the Lizard King, whilst Dave Greenfield plays an organ line so uncannily similar to those beloved of Ray Manzarek that you find yourself catapulted back into the summer of '67. Then there's the last track — "Down in the Sewer". It really is "Light my Fire" on the dole. The sinister note comes at the end with the sound of running water and eerily squeaking rodents. And on the opening track — "Sometimes" — Cornwell is all but reincarnated as Robbie Krieger.

It does the Stranglers an injustice, though, to accuse them of blatant rip-off. If the Stones can get away with ripping off Chuck Berry for 14 years, I'm sure the Stranglers may allow themselves the indulgence of their own particular. As it happens, they do at least play tunes about England, which is a treat indeed when so many English bands are still churning out rubbish about the times they've spent in Denver or Hollywood — without ever having set foot west of Paignton. They play well without being technical wizards. They perform with extraordinary energy and commitment. Most of all, they play some fine melodies, some of which are potential hits — "Hanging Around" being the prime example.

Rattus Norvegicus is one in the eye for those who think that all the new bands are nihilistic and incompetent.

P.D.



**JESS RODEN BAND  
BLOWIN'  
ISLAND ILPS 9496**

Why Jess Roden isn't yet the global superstar he deserves to be is something known only to him and his record company. After three truly magnificent studio albums which have got nowhere comes this fine live collection, featuring "favourites" like In A Circle and Jump Mama, as well as the title track. With two guitars (both of them thoroughly excellent),

keyboards, sax and trombone, the band have a lot to mess around with, and generally provide a nice fat backing — especially when axemen Steve Webb and Bruce Roberts singalonga-Jess. Those who saw the band on the BBC's Sight and Sound will have a good idea of what to expect — soulful barroom stuff, guitars hot and dirty, sax a la Junior Walker, and Roden himself with what is currently THE best voice in British rock. Who else could make the Eagles' Desperado into a growling soul ballad?

By the time you read this, the Jess Roden Band may be no more. Island were being tight-lipped at the time of writing, so it's anybody's guess. If they have split I sincerely hope someone will persuade them to think again.

As for this album, its production is not quite as crisp as I might have hoped — and you have to be especially careful in the case of a band with a horn section. On the other hand, it *is* live, and as such the sound is probably par for the course. Each track runs for seven minutes or so, giving time for the band to cook up something really hot every time. It is by no means all bump and grind, as we find in the title track and in the amazing reprise at the end, in which Roden demonstrates that he can match any other singer you care to name in terms of range, pitching, control, and sheer emotional power.

Those interested might like to know that his previous albums are "The Jess Roden Band", "Keep Your Hat On" and "Play it Dirty, Play it Class" — all of them well worth bending an ear to. Meanwhile this lot showcases the band steaming away at a couple of college venues in the midlands. Just the thing for jiving in the aisles. (Do people still do that?)

P.D.

**CARAVAN  
BETTER BY FAR  
ARISTA SPARTY 1008**

Superficially, this sounds like "yet another Caravan album", and in many ways that is true: six of the nine tracks were written by Pye Hastings, and all of them are identifiably Caravan songs — no question of that. After all, when you've been around for as long as they have — ignoring fashions, apparently uninterested in stardom — you don't suddenly start playin' the blooze like a mutha on your tenth album. On the other hand, they have wheeled in the amiably Tony Visconti this time;

# album reviews

they have also left Decca. Perhaps the combination of two generally sound ideas like these may help to push their sales. I hope so.

Visconti has somehow got a sharper, harder sound for them. In his own words, "it confirmed my previous opinion that Caravan had never been given the justice they deserve in a modern recording studio. . . ." That's as may be, but I think the quality of the songs themselves has more to do with it than anything else, even allowing for the fine facilities of Utopia Studios. They try a few experiments: Geoff Richardson's idiosyncratic "Silver Strings", Jan Schelhaas's "Man in a Car", and better still, Pye's greatly improved soloing at the end of "Nightmare".

The opener "Feelin' Alright" (no relation to the other one) kicks things off with a sudden volley of Coughlan drums, and a good driving pace that continues unabated throughout. Pye's lyrics are a little grittier than usual, and without quoting any here, it's worth listening out for them. In fact, every track seems to throw up something interesting — Schelhaas's amazing synthesizer solo in "Behind You", the tasteful arrangement of the title track — their current single — or the Greek-sounding mandolins on "Silver Strings".

"Better By Far" is not so far in advance of their last studio album ("Blind Dog at St. Dunstan's") as the title might lead you to suppose, but it *is* better. Somebody once said that because Caravan have never been in fashion, they can never go out of fashion. This is one reason why their fans are the most faithful of all and why at the same time no-one has ever tried to copy them. Then again, no-one could, could they?

P.D.

## SULLIVAN PLAYS O'SULLIVAN MAM MAME 3003

The two Sullivans in an unlikely liaison; first of all some peripheral observations. Big Jim Sullivan, well-known as Ritchie Blackmore's mentor on the guitar, a first class sessionman,

and now fronting his own band Tiger runs through the songs of approximate namesake Gilbert, and the album appears on Gilbert's MAM label, not Big Jim's normal EMI.

One therefore presumes some kind of financial tie-up there, and that Big Jim is operating in his guise as anonymous 'I'll play anything' session guitarist. Anyway, that's as irrelevant to the musical content as the same name game. Secondly, does the backing come from Tiger or any segments thereof? Also not too important; it remains perfect and professional throughout.

## SULLIVAN *Plays* O'SULLIVAN



RICHELING  
CLARE, OUT OF THE QUESTION - WE WILL  
ALONE AGAIN (NATURALLY) - TOO MUCH ATTEMPT

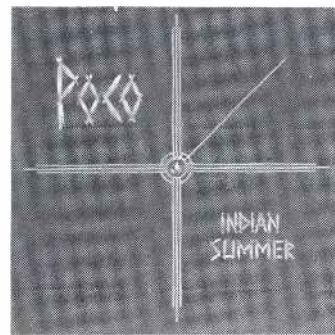
So to the treatment of the songs. In the place of the melody lines of the original Gilbert versions, Big Jim inserts a variety of substitutes; voice box (or something similar), regular fuzz lead, subdued Spanish-flavour lead and so on. Tracks, which include the two most well known Gilbertines, Claire and Alone Again (Naturally) (naturally) are fairly split between accurate (though always no vocals) reproductions: Claire, for example is note copied and just as weepy; and more improvisational renditions which allow Big Jim to trundle out a bit more in the way of electric axe bending.

In the end the title reviews itself: Big Jim Sullivan Plays The Music Of Gilbert O'Sullivan, and that's that. Unlikely to cause mass hysteria in either Sullivan camp, but may just bag its own little MOR niche somewhere away from all the fuss.

C.S.

## POCO INDIAN SUMMER ABC ABCL 5220

'Indian Summer' turns out to be



an apt title for this latest album from Poco, the band that always could have been but never quite were, my favourite country rockers. Big deal you might say, and probably so do they. But in the autumn of their existence, they've come over with a really excellent collection of material.

Poco have been with us for a hell of a time now, in one form or another, having played their first gig back in November '68 when Jim Messina and Richie Furay, ex-legendary Buffalo Springfield, were the lead items. Messina left two years later, and Furay hung on long enough to record 'A Good Feelin' to Know' — probably their best effort — before joining the ill-fated Souther Hillman Furay band. It seemed that Poco couldn't match the raw brilliance and deep potential of their ancestors, but now the worm has turned and it is Poco themselves who carry the laurels while the majority of Springfield remnants toss and turn in a morass of mediocrity (good one that, eh?!).

'Indian Summer' is a good collection of country rock songs, performed now impeccably, showing the band have at last reach an age of maturity. A problem still remains, and that's the influence of Paul Cotton and Timothy Schmit, the lead and bass guitarist respectively. I happen to think Schmit writes the better songs, and has the better voice, and there does seem to be an unwritten rule that Paul sings Paul songs and Timothy sings Timothy songs, which is rather to the detriment of the overall sound.

The high points on a high album are 'Me and You' by Schmit, Living in the Band by Cotton (the lyrics give a good picture of a west coast band's attitude to the extraordinary in-out environment musicians seem to live in: 'some have parted strangers, some have stayed in the game') and perhaps the decider is Downfall by Rusty Young, which he sings as well.

Doubtless they'll split and rejoin again and again — Al Garth being the most recent casualty

— but Poco seem to be enjoying their 'Indian Summer'. It's a warm album, friendly, reassuring on secondlistening, and getting better all the time.

T.V.S.

## SHORT CUTS

### DENNY LAINE HOLLY DAYS EMI EMA 781

An album almost without pretension (unless of a rather arch naivety), Holly Days will be criticized mainly for being a bit on the inconsequential side. Acoustic guitars, odd bits of percussion, some of which sound like a rhythm machine, and Denny's vocal impressions of Buddy add up to very pleasant listening, but nothing that will exactly cleave the earth in twain. It really was just a holiday project, and any lurking seriousness is dispelled by means of squeaky Chipmunks voices singing along with Denny.

### SEAWIND SEAWIND CTI 5002

Aye aye aye! Those delicately humpin' latin rhythms conjure up visions of decadent loveliness. Seawind hail from Hawaii and come like a tropical breeze to help make the approaching summer a little more laid-back than it promised to be a couple of months ago. The voice of slim-hipped Hawaiian beauty Pauline Wilson is a major plus for the band, who come on in general like an energetic cross between John Sebastian and the Crusaders. Music for young lovers with a taste for excitement. No, seriously, I like it.

### RORY GALLAGHER LIVE POLYDOR SPECIAL 2384 079

All your old favourites are wheeled out once more, blinking into the sunlight: "Pistol Slapper Blues", "In Your Town" and "Messin' with the Kid" along with four others, as Polydor squeeze their back catalogue once more in the vain hope of extracting something from Rory that hasn't already died from over-exposure. Any fan of the man who doesn't already own at least three versions of every track isn't a real fan; and anyone who has three or more won't be needing this. Are you with me?

### SUPERTRAMP EVEN IN THE QUIETEST MOMENTS . . .

A&M WMLK 64634

The wizard who brought you

Crime of the Century emerge with another, similar only in its icy keyboards and enigmatic voices. What's missing this time is the sense of newness, and — more important — the sense of purpose. Like so much of today's music it is technically faultless, but only marginally inventive.

This review would be a long one if there was anything much to write about. As it is, nice melodies, high urgent-sounding vocals and tastefully-arranged strings are two a penny these days, and not even the carefully calculated pose of "mystery" can disguise the barrenness of Supertramp's output. Anyway they all live in Los Angeles now, so what do they care?

**KLAATU  
KLAATU  
CAPITOL E-ST 11543**

Cashing in on the lunatic ravings of some obscure Canadian fossil journalist may be in a good way of filling the coffers, but Capitol are doing the entire world an injustice by not denying officially the rumours stating that Klaatu are the Beatles. They're no more the Beatles than I am.

Straight. See? Official. On the other hand I *am* the walrus, so why not the Grubs themselves? Won't comment on the music though, because the record co doesn't either. John, Paul, George and Ringo.

**THE CLASH  
THE CLASH  
CBS 82000**

Sorry boys, this is a music magazine. Teach Yourself Infantile Brain Damage is ten floors down — out the window.

**CAT STEVENS  
IZITSO  
ISLAND ILPS 9451**

Funnily enough I spent a week's holiday at Easter with a cassette machine and only one cassette 'cos some idiot had left the rest behind. The cassette was Tea for the Tillerman and I really got into hearing it again. Now the moral is, that if I ever get left with only Izitso to listen to, I hope I forget to bring the cassette machine. Really Cat, being an old fading rock star is one thing, but do you have to tell everybody about it?

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**SULLIVAN Play's O'SULLIVAN**

A great guitarist expresses himself through his music. When Big Jim Sullivan plays you know that he has a lot to say. Big Jim Sullivan has had a varied musical career, gaining respect first as an extremely competent session guitarist, and later with his own rock outfit, Tiger. His position as one of the most proficient guitarists

in the country is well known. "Sullivan Plays O'Sullivan" (MAM 162) contains a magnificent instrumental rendition of Gilbert O'Sullivan's international hits £2.20. Includes the single "Out Of The Question" b/w "Alone Again (Naturally)" MAM 162.

**MAM**



# INSTRUMENTAL NEWS

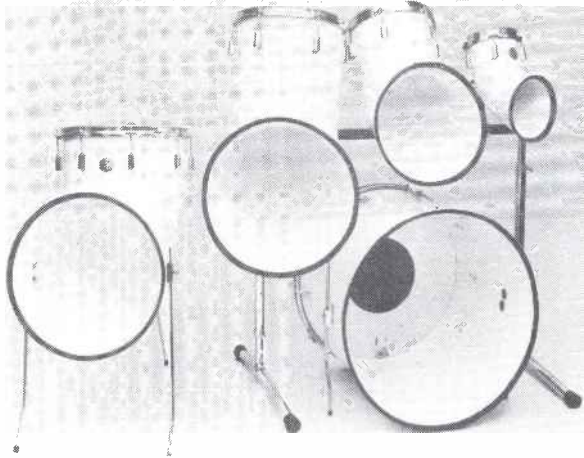
## NORTH GO AHEAD WITH CLEARSTONE

The long-awaited North drums have at last been given the go-ahead for full-scale British distribution — by CMI of Birmingham. The revolutionary design of these drums has aroused much interest within the percussion fraternity, thanks to the fresh thinking of one Roger North — a professional drummer from Portland, Oregon. Roger's achievement has been to create "the loudest drums ever built", partly because, he claims, traditional drums have always been difficult to mike up due to their irregular acoustical output.

Stronger shells are required to meet the new shape, and these are made of fibreglass with a very hard, shiny surface to project the sound, which is described as "crisp and

vibrant". The increased shell chamber is particularly noted for its ability to capture these sounds, and the fibre moulding method obviates the need for plastic, wood or metal coverings which might dampen the natural vibrations. Billy Cobham and Joe English are amongst the drummers currently using North.

Another recent acquisition of CMI's is the agency for the complete range of Deagan products. Deagan manufacture vibraphones, marimbas, xylophones and tubular bells; in the same vein, CMI have arranged for the production of a new series of cymbals under their own name, and these will be directed at the medium priced market.



## REDMERE AMPS FROM PA:CE

The centrepiece of the Pa:ce exhibit at the NAMM International Expo in Atlanta, Georgia in June will be the new Redmere range of guitar and keyboard amps. These have the unique feature of touch-sensitive switches for giving a selection of amplifier voices and effects.

The range is the brainchild of Dick Parmee at Pa:ce in Cambridge and Tony Reeves, bass

player with Curved Air. There are four basic units — the Soloist, Bassmaster, Dual Soloist and Session Master, all of which have 4-way equalization and various "sound characteristics" such as phasing and fuzz. Each may be purchased in the form either of a top of combo, and may be supplied in flightcases if desired. The range is described as "slightly up-market".

## BRON AIR FLEET GROWS

Gerry Bron, MD of both the Bron organisation and air taxi company Executive Express, has just expanded his air fleet with the first Cessna Titan to be purchased in this country. "It is a new technology aircraft", said Bron on delivery. "Its flying performance is far superior to that of any other aircraft in its class. It incorporates a unique quick-change facility, and requires only a few minutes

to convert for use as a commuter or cargo carrier with a freight capacity of over one ton. Executive Express hope to have this aircraft available for charter some time in June." Executive Express, as featured some time ago in Beat, operates as a competitive and efficient transport alternative to bands and companies within the entertainments business.



## ANOTHER FROM MXR

MXR continue their current run of new floor effects boxes with the Analog Delay. This unit is designed to perform electronically those functions normally associated with tape of disc echoes. The variable delay times range from 33 to 500 milliseconds, with a dynamic range of 80 dB. A regeneration control provides multiple echoes with variable decay times from that of a single repeat up to the point of feedback. A mix control allows any combination of "dry" and delayed signals. As ever with the MXR products, low-noise circuitry is installed to ensure quiet operation.

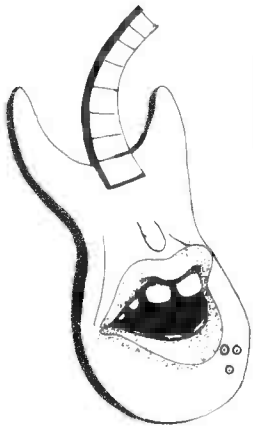


## PEDAL COP

Morley effects pedals will receive a helpful promotional boost when the firm give the entire product line to a dealer during the Atlanta, Georgia NAMM show. Dealers will deposit their entry ticket at the firm's booth in an idea designed to emphasise their recent impressive sales figures.

Arp changes hands: see Playback page.





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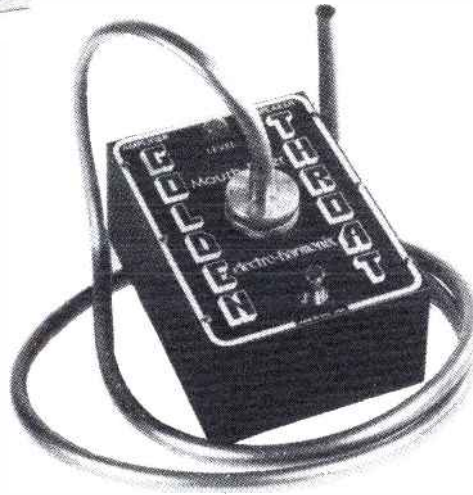
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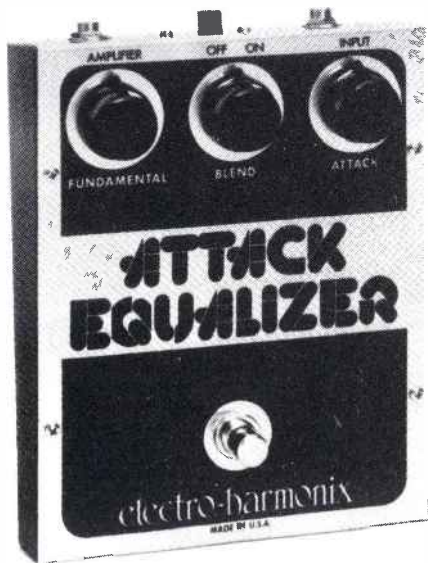


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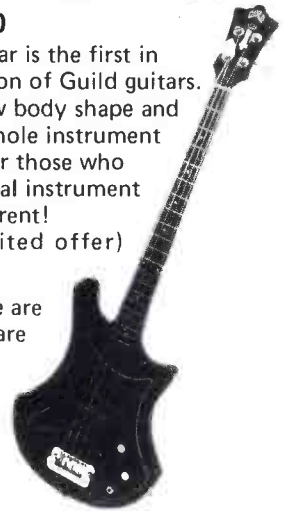
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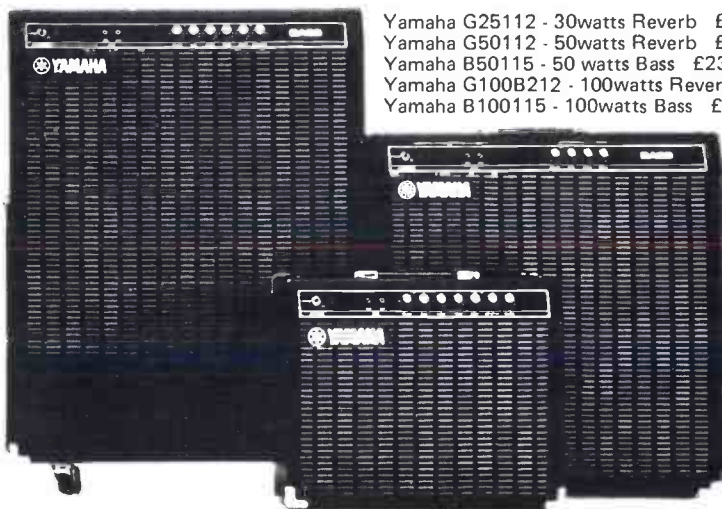
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Guild S-300 New Model - New Body Shape	310.57	on application		Marshall 50W Valve Artist Reverb	167.65	142.50 14.25
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Gibson SG Standard, from	402.00	339.00	33.90	Marshall 2098 100W Transis. Lead	157.00	148.75 14.87
Gibson SG Custom, from	589.00	499.00	49.90	Marshall 100W Valve Master Vol. Lead	214.95	182.95 18.29
Gibson Les Paul De Luxe, from	505.00	429.00	42.90	Marshall 1993 100W Valve Bass	214.95	182.95 18.29
Gibson Les Paul Custom, from	622.00	529.00	52.90	Hiwatt 100W All purpose (valve)	177.44	149.95 14.90
Yamaha SG500	330.00	on application		Hiwatt 200W All purpose (valve)	231.00	196.75 19.67
Yamaha SG1000	450.00	on application		Orange 80W Graphic Valve Amp	189.00	159.95 15.99
Yamaha SG1500	469.00	on application		Orange 120W Graphic Valve Amp	199.71	169.75 16.97
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JHS Rickenbacker Bass copy	170.00	149.95	15.00	Orange 4 x 12 Cab.	171.39	149.95 14.59
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Fender Jazz Bass - Rosewood neck	353.75	299.95	29.99	Marshall 1985 50W (4 input) Valve	175.00	148.75 14.87
Fender Jazz Bass - Maple neck	381.00	323.95	32.39	Marshall 2047 100W 1 x 12 & 1 x 10 Cols.	197.80	168.50 16.85
Guild B-301 Long scale - new body shape	277.60	on application		Marshall 2003 100W (6 input) Valve Master	235.95	199.75 19.97
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# CARAVAN

## A slice of Pye (groan)

A reader's letter recently flopped on to my desk, tossed by a sleepy editor over the top of his typewriter. "File it", was his laconic command. Before doing so I skimmed through, and arrived at a P.S. "How about" it said "a piece on Caravan, whom I saw on a recent tour and were utterly incredible?" Caravan? Are they still alive, I wondered?

A couple of 'phone calls and a short tube ride later I found myself striding purposefully through the back streets of Chalk Farm in search of a new recording studio by the name of Utopia.

In fact Caravan are very much alive. They were on the last day of laying down their tenth album "Better By Far", so the champagne was literally flowing. Utopia indeed! Guitarist Pye Hastings sipped delicately from his glass, having over-indulged a little the previous night, presumably in celebration of the day-before-the-last-day of recording.

"This studio," he remarked, "is absolutely superb, and in terms of studios it's without doubt the easiest one I've ever worked in. Everything's just flowed. Everything's just gone so easily we never had to worry about a bloody thing." Despite this some might think that Pye has had plenty to worry about in the past.

He's been thinking very carefully about the band, where it was going, whether it even has anything to offer any more. They very nearly split up not long ago — until their last tour convinced them that thousands of English hearts would fail should they even consider going their separate ways. But it did lead to a reassessment.

"I worked out to myself that I've got to do what I think I do best, which is writing simple songs. The scene has changed a lot. I mean, you can't go out now and do an hour and a half of soloing, because who the hell wants to see a band up there jamming? Those days were

great though, and we enjoyed it." Yes, times change, and even Caravan have to change with them. The new album (see review) has been produced by Tony Visconti rather than David Hitchcock, and comes out on a different label — Arista, and it's hoped that these factors — plus the addition of Dek Messecar on bass guitar — will give the band a shot in the arm.

We were sitting amongst the clutter of Pye's gear, much of which he has owned for ten years or more. I had often wondered about that unusual guitar, for instance . . . "It's a Fender 12-string. It's not the original one I used to play, cuz I had that nicked. I play this replacement one with six strings on it now. I was really pleased with the sound, because it's got unusual pick-ups on it — the standard bass pick-ups they put on a Mustang bass.

The sound is more round — superb for chords. It gives you a really crunchy sound as you go wrrrangggg (what is this word? — Ed.) across the strings. But there's no demand for the guitar so they discontinued it, which is very odd. Out of all the 12-strings I've played I reckon it's still the best. Everyone goes on about Rickenbacker 12-strings — I've never got on with them at all. I also tried a Telecaster, I tried a Les Paul, I tried everything."

Although Pye's instrumental

role in the band has largely been that of a backing musician, his chord style is extremely important to what he terms "the team sound".

"I've got such big hands," he explained. "I can play these odd chords that other people don't ordinarily play. I've always been a chord player — never wanted to be a lead player as such."

I asked about the various amps, cabs and effects what were lined up under the control room window. "I've got a wah, which is a customized Cry Baby. It's got a select switch on it, and IC's and God knows what. I don't actually understand the ins and outs of it — it's all done by a bloke called Pete Cornish. Then there's a Marshall 100 watt amp, which is one of the first ones ever made. It's amazing. You play it at volume 4, and on a 'scope it registers 195 watts."

There is also a pair of Fender Super Reverbs, and a brand new mini-bin — also constructed by Cornish (thinks: we must speak to this man). "It's a reduced version of the Voice of the Theatre design, I think, but he's keeping it very secret. This is the first one off the line and I'm having another one made. It's absolutely superb."

The effects units are: an old and battered Echoplex which Pye uses to get just a slight repeat, two fuzz boxes — one of them a Cornish Special and the other an old Marshall fuzz which used to belong to the Soft Machine, and a Leslie, which needless to say has been altered. "I've got the whole thing in a flight case, which is sealed in and has a fan so it doesn't overheat when it's running.

I've got a couple of mic's built into it, and I've got a selector box. A lead from the guitar goes into that, and then it goes into the Leslie, and a lead from the Leslie comes back into the box, and then it goes into the amp. I've tried using MXR's, which are very close — those Phase 90 things, but thieves like them."

Pye faces this kind of thing with a characteristic philosophy: "There's no way of controlling thieves. If you have a good gig, and everyone's up front, there's always the potential guitarists up, doing their bit in the aisles, as it were, and you can see them all going — 'Ooh, that looks good, I like the sound of that.' And you go 'Thank you very much, goodbye', and you go off the stage, come back to do an encore and half your gear's gone. That's why musicians are starving all the time." And to tell the truth, Pye does look a bit thin . . .



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OUTPUT IMPEDANCE: master and echo 1k $\Omega$ , Fb 20k $\Omega$ .

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for echo and foldback groups same specifications with extra overload indicators fixed at 2.8 volts.

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INPUT OVERLOAD: +18 dBm (continue var. gain).

EQUALISATION:  $\pm 15$  dB at 10kHz.  $\pm 15$  dB at 100 Hz.

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Number of diodes: 48.

FREQUENCY RESPONSE: 20-18000 Hz  $\pm 2$  dB

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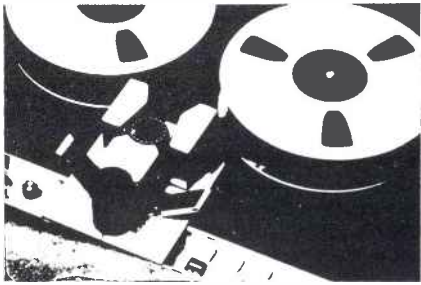


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# APRS '77 PREVIEW

The tenth annual Association of Professional Recording Studios Exhibition takes place in London's Connaught Rooms on June 15th, 16th and 17th.

Association Chairman Jacques Levy introduces this year's show:

*1977 is Jubilee Year: it also marks the centenary of the invention of recorded sound. It's a far cry from Mr. Edison and his 'Mary had a little lamb' on his tin foil. What a thrilling world of sound we live in! Who can remain calm when confronted by the new, exciting inventions which crowd in on us — automated mixdown, multitrack machines, real-time analysers, parametric equalisers, flangers and the like: words meaningless only a few years ago are commonplace now and bring keys to so many doors leading to new sounds.*

*Those of you connected with studios or manufacturers or professional users of this range of equipment would be foolish indeed if you did not give yourselves the pleasure of seeing the new eye-popping devices to be displayed at this year's APRS '77 exhibition in June.*

*Some professionals who think they know it all and have become a little blasé may like to take a look at some of the earliest machines which it is hoped will be shown in the special room set aside in conjunction with the science museum.*

*The history of recorded sound is fascinating, from cylinder to disc, 78 to LP, mono to quad, from up to 5Hz to 20Hz and over. I recommend all those connected with the industry to take the occasional look backwards to learn of the many changes which have resulted from the hard work of the pioneers who gave us the sounds we have today. Then perhaps more respect will be shown for the magnificent new equipment they now handle, and be grateful!*

## AKG

AKG have a well-stocked stand at this year's exhibition, where the main item of interest will surely be the introduction of a versatile series of multi-channel mixers, equalisers, expanders and stereo reverberation systems.

The microphone range has been complemented by the introduction of the C414EB which has a twin diaphragm transducer and switchable directional characteristics. A new concept in stereo cartridge design is behind the recently announced AKG TS system, comprising a range of 5 models incorporating a unique single pivot point 'transversal suspension stylus system.

Also to be seen on the AKG ranch will be the BX15 Reverberation unit, a new portable stereo mixer model — SM2000 — of modular design, the wide selection of headphones, and of course, the full AKG range of professional dynamic and condenser microphones together with specialised accessories for these products.

## ALLEN AND HEATH

The focal point of the Allen and Heath-Brennell stand will be SYNCON — a new concept in multi-channel recording. SYNCON stands for Synergetic Console, which means that the total capability of the desk is actually greater than the sum of the individual input/output modules.

This is achieved by using an ingenious routing and status switching system which allows every module to perform a variety of complex functions. Sounds interesting, and will undoubtedly be one of the most important innovations at this year's exhibition.

Also on display will be the latest one inch, full logic, 8 track Brennell tape deck which has been a full year in the development labs and features greatly improved electronics and control function. Of particular interest to broadcast and studio engineers will be a feed-forward delay limiter which is said to eliminate the problems of transient distortion and overshoot. Andy Munro will be in attendance on the Allen and Heath stand for the first time, with Andrew Stirling.

## AMITY SHROEDER

Amity Shroeder will be displaying their two main products this year — Wide Tape Transports and Cartridge Machines. The Tape transports are aimed at studios wishing to construct their own personalised multi-channel recording equipment. Rapidly convertible between 1 and 2 inch tapes and DC operated, they include comprehensive logical interlock control circuitry.

Amongst other features of the system is the capstan control circuit which is phase locked to a crystal reference.

Amity Shroeder's cartridge systems are available in four different options — mono, stereo, play only, record/play — and they have been the subject of some further development work since last year. While the external appearance remains the same, the transport mechanics are now assembled on a ½" thick machined aluminium plate which improves phase stability at high frequencies and suits the machine better for use in O.B. equipment.

## AMPEX

Ampex is showing a major new audio/video synchronising system, the latest development of EECO (for whose products Ampex holds world-wide distribution rights) coming to Europe direct from its first outing at the Los Angeles AES Show.

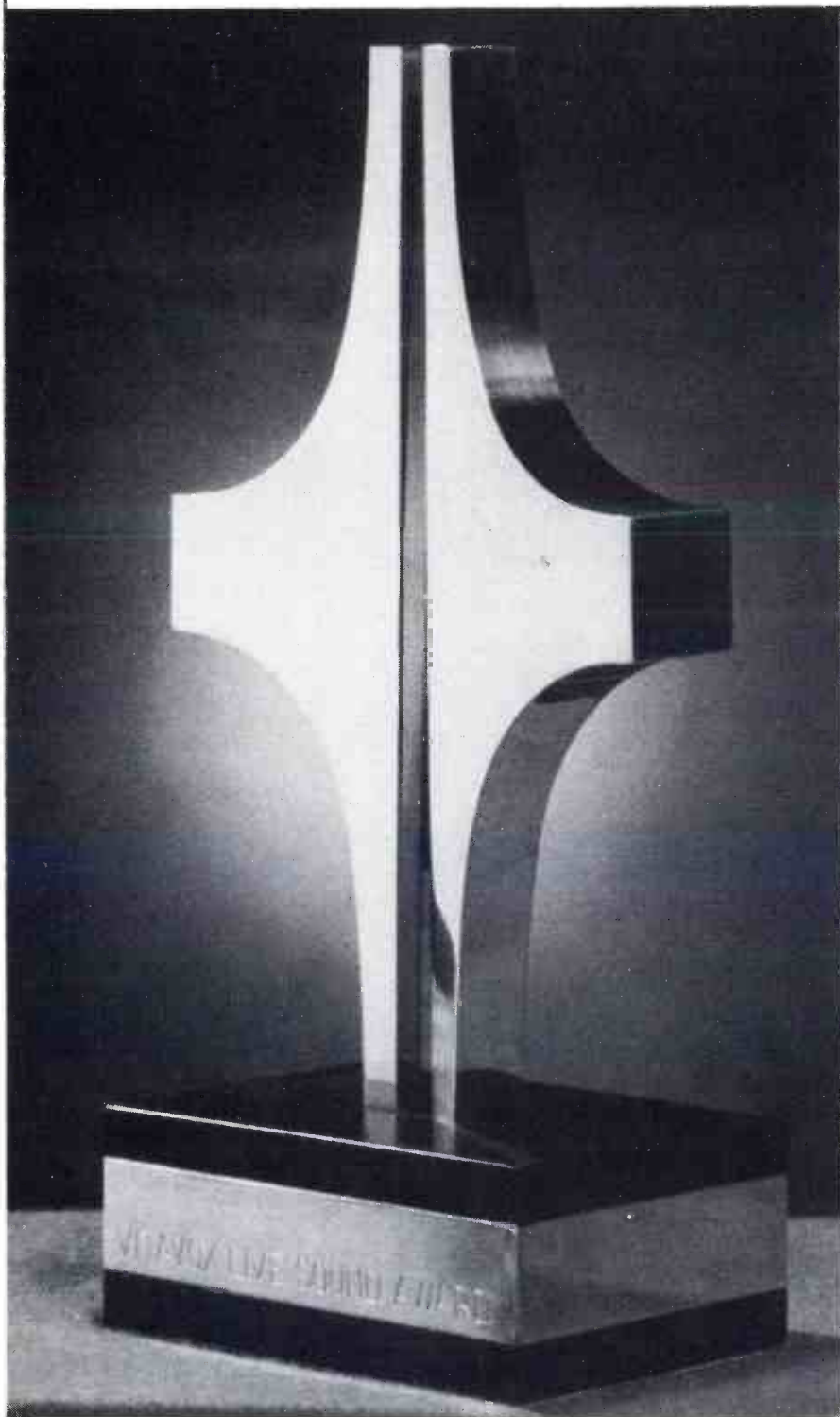
The EECO equipment will be demonstrated operating with an Ampex broadcast quality video recorder, and ATR100 and MM1200 audio recorders in a three machine system — should be quite a show. The ATR100 is a record/reproduce machine of

*Audix MXT 1000.*



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Initial entry is by taped recording at a live performance. Semi-finals and finals will be judged live at special events.

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1, 2 and 4 channels which is particularly suited for automated applications, while the MM1200 recorder/reproducer is designed for sophisticated audio/video dubbing and mixing operations in eight, sixteen or twenty-four channels.

Other equipment on show on the Ampex stand includes the 406-407 and 456 Grand Master recording tapes, the BIM-200 automated tape duplicating equipment, and the VS10 variable speed oscillator.

#### AUDIO & DESIGN RECORDING

Audio & Design specialise in the development and manufacture of electronic signal processing equipment — compressors, expanders, equalisers etc.

Among the wide range of products to be exhibited at the exhibition will be the brand new E-950-RS parametric/graphic equaliser which was first shown at the AES Convention during May in Los Angeles. It's a stereo device having six amplitude/frequency/Q controls per channel employing faders for amplitude control giving a graphic display centre frequency on each band, and is said to be ideal for PA feedback suppression and elaborate studio equalisation.

Also on display, amongst the various Band Selection Processors, Compex Limiters, Vocal Stressers and other complex gear, is the excellent 'Standardised Compatible Audio Modular Package' — better known as the SCAMP system. Audio & Design are to be found on Stand 17 where you're invited to 'meet the gang'.

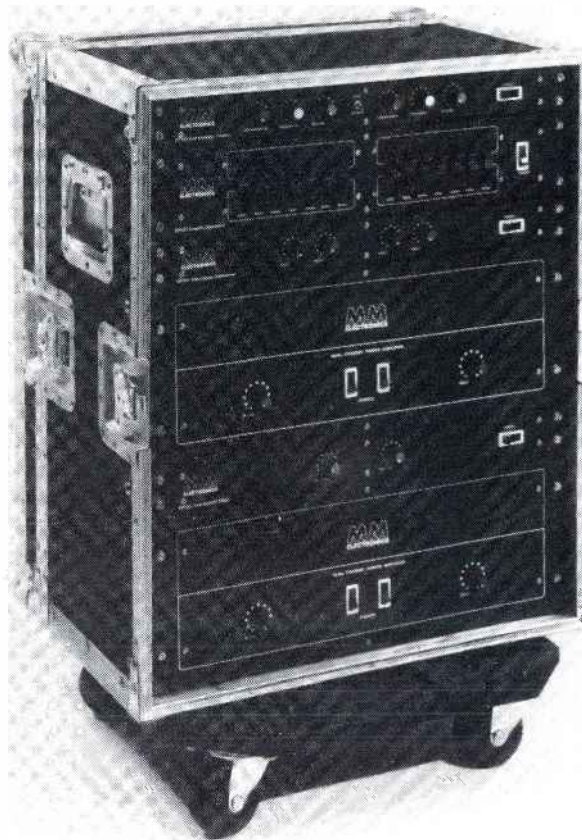
#### AUDIO DEVELOPMENTS

On the stand this year, Audio Developments will be showing their range of professional portable mixers including examples of the comprehensive range of options which are available. Until now, their emphasis has been on condensing normal studio requirements into a very small and economical package. This year sees a partial reversal of this trend as they are offering several units which incorporate techniques developed for the portable range, now elaborated for studio use.

In the first example the company have taken the simple, inobtrusive and extremely effective Compressor/Limiter module as fitted to the AD 007 and AD 031 and added transformers, illuminated switches and Attack Control. Two of these have been packaged in a 2U19" rack housing and appear as the AD 055 Stereo Compressor/Limiter.

For our second example they have gone even further, adding an Expander and Band Splitter/Combiner to give each channel the capability of selectivity compressing adjustable frequency ranges without affecting the rest of the spectrum. This has been designed to offer considerable advantages when processing final composite material, say after mixing down. The AD 060 Stereo/Expander/Compressor/Limiter is also fitted with a clear indication of compressor performance as seen on some units of this nature.

The usual team will be in attendance — Antony and Peter Levesley, Roger Tromans, Bob Cleverley, old uncle Tom Copley and all.



MM rack: two amps, graphic equaliser, crossover.

#### F.W.O. BAUCH

Bauch will be wheeling out their usual array of first class heavyweight studio equipment, among them the following well known units: the Studer A80/VU-24 track tape recorder with automatic tape position

locator system, A80/RC — ¼" master recorder, B26 and B67 — compact ¼" recorders — all are notable. In the same category Bauch will show their 169 portable mixing unit and stereo power amplifier A68.

Revox will be represented by

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# Why you should buy a synthesiser from an accountant.

Amrik Singh-Luther is an accountant. Until a short while ago, keyboards were just a hobby to him. But then he noticed something.

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Chase Musicians is at 22 Chalton Street, (off Euston Road) London NW1. It's 2 minutes from Euston or King's Cross. Telephone 01-387 7449. They take credit cards. Can arrange HP. And there's a 24 hour delivery service.

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stereo recorders A700 and A77, digital FM tuner/preamplifier A720, FM tuner A76, stereo amplifiers A722 and A78, new stereo high-power amplifier A740, light-weight headphones RH31 and a selection of Revox accessories.

From Neumann, condenser microphones and disc cutting equipment will be on show, while EMT will have a particularly comprehensive line-up of their various excellent gadgets. Bauch round off a stand that no studio buff can afford to miss, with items from Danner, Albrecht, Klein and Hummel, Allison Research and Lexicon.

## BEYER DYNAMIC

The full range of Beyer Dynamic Headphones, Microphones and accessories will be featured.

In addition to headphones and microphones the new Beyer Dynamic Infrared Sound System will be demonstrated. This new method of sound distribution using infrared light as a sound carrier has many applications, including a growing domestic requirement for lead-less headphone listening.

Sound output from television and radio receivers, tape recor-

ders and other sound systems can be distributed by this method and the listener can enjoy the privacy of headphone listening without the encumbrance of connecting leads.

The Beyer Dynamic Infrared Stereo System comprises a miniature transmitter (ISS76) and an open high velocity headphone/receiver (DT 444S). As an alternative a miniature receiver (IE76) is available for use with headphones with impedances within a range of 50 to 5000 ohms.

From the headphone range the new DT 440, open high velocity model, the DT 220 and the popular DT 100 series will be demonstrated. Many other models including the DT 204 quadrophonic headphone will also be shown.

The wide range of microphones will include such models as the M550, used by broadcast reporters for on the spot recordings and general tape recordings, and the M201 which is suitable for most PA applications and recording work, including broadcast and studio requirements.

Accessories on show will include microphone stands of all types, windshields and clamps.

## CADAC

Cadac are one of the best known companies in the studio field, and this year's APRS exhibition sees the introductions of a brand new series of consoles. The Cadac Compact Automatic (CCA) is an "automation ready" console fitted with Cadac's own V-Cat system for dc grouping and automation control.

Cadac Compact Automation Mixdown (CCAM) uses full automation via CARE. Information is stored, retrieved, and updated through CARE on floppy disc, as opposed to tape. Both consoles utilize Cosmos switching, while routing is performed from a central programming control module. Track designation is visual for each channel on four numerical displays, and one push button clears the routing.

Other items on display include studio bi-amp monitors with crossovers, the new A505 Limiter/Compressor with V-Cat and V-Cat kits for future test orders.

## CETEC

Cetec International will be displaying the revolutionary Gauss 64:1 High Speed Tape

Duplication System. The most sophisticated product of GAUSS research and development, the Series 1200 unit, with attendant slaves, is recognised by many to be one of the highest standard units for optimum duplication quality in the world. 64:1 duplicating capability effectively doubles the rate of cassette duplication.

Master tape is reproduced on slaves running at 120IPS, and Gauss can now offer conversion kits interfacing with the existing 32:1 system machines. Also on display on the CETEC stand will be the Gauss Instrumental and Studio Monitor Loudspeakers.

## DOLBY LABORATORIES

Dolby's list of users continues to grow at a pace envied by most of the competition! The well-established 360, 361 or M Series Dolby A noise reduction equipment units are being used increasingly in radio and TV broadcasting as well as in the music recording studio. Dolby equipment can be used with magnetic film, VTR sound tracks, stereo, quadrophonic and multi-track recording as well as on broadcast quality land lines and microwave links.

Dolby B type noise reduction

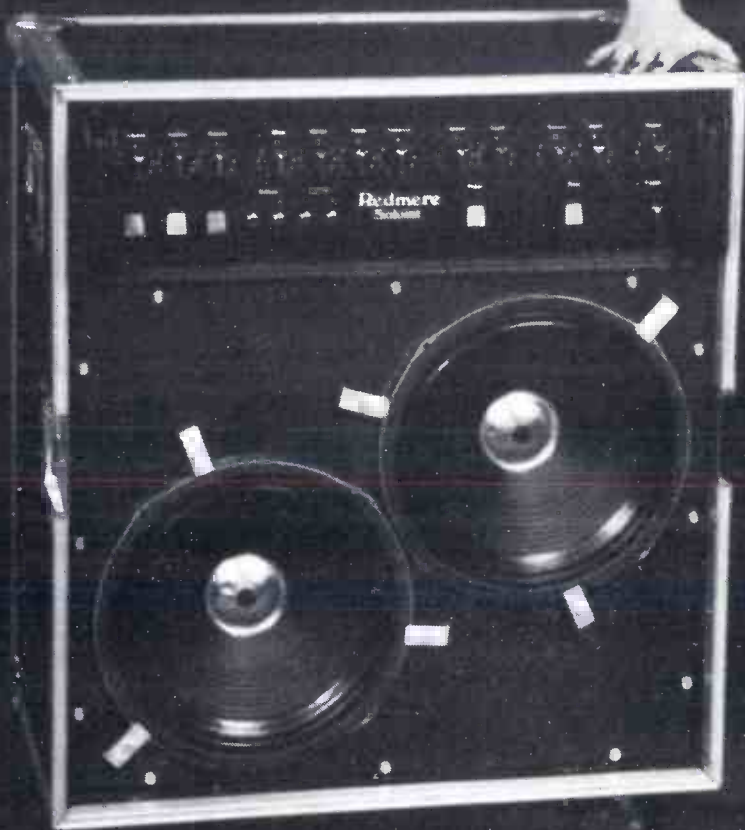
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is being introduced to FM stereo transmission and reception and over 180 stations in the USA, Canada, Mexico and Brazil are already using 334 Dolby B broadcast encoders, and the past 12 months have seen test transmissions brought to Europe.

Dolby have also introduced the new CP50 multi-channel sound processor which enables existing cinema sound installations to play Dolby encoded stereo optical sound tracks which are finding increasing application on major film releases.

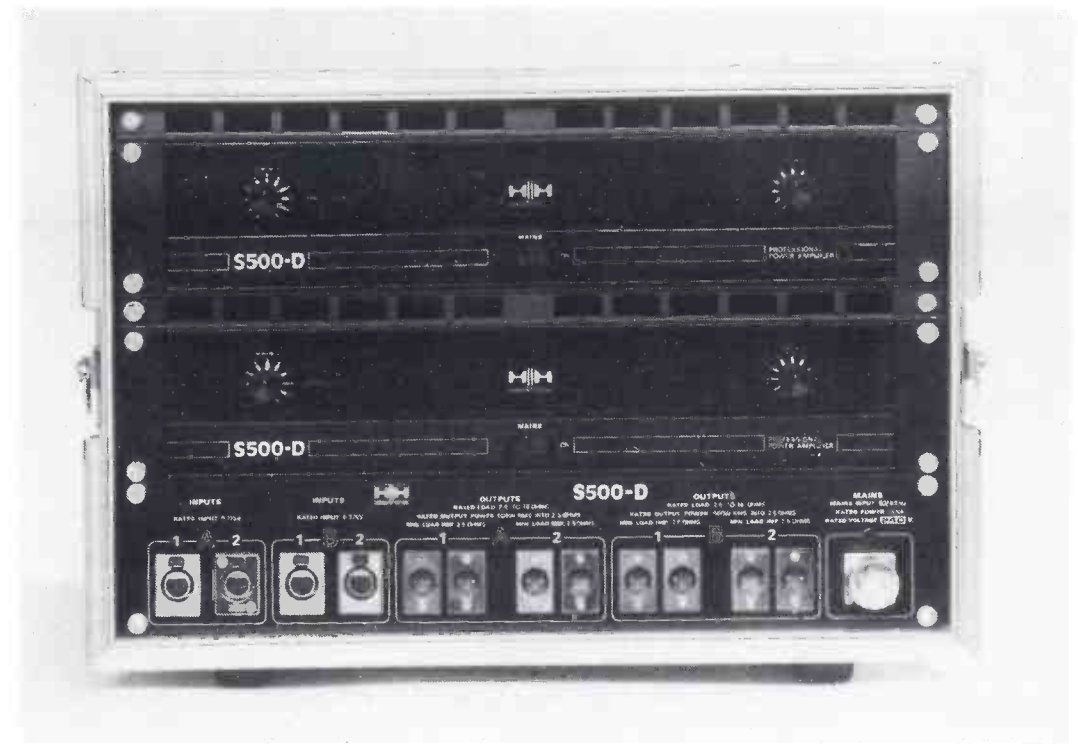
**GULTON**

On show on stand 66 will be the full range of Electro-Voice studio sound equipment. Electro-Voice have been connected with the industry for over 50 years now, so they have a pretty shrewd idea of what's going on in the business. Microphones will be especially well represented, and the RE20, CS 15, DL 42, RE 55, 667 A, RE 10, 11, 15, 16, and the 635 A!

The Sentry studio monitor speaker system will also be shown with the Interface A bookshelf speaker system. Bernard Bibby and John Cook, Electro-Voice Product Engineers for the UK will be on hand on the stand, and phone enquiries are being dealt with by Ray Standen on Brighton (0273) 66271.

**CE HAMMOND**

For the first time the Hammond Group will be showing the complete range of OTARI recorders and studio consoles, as well as the popular MX5050 range of compact professional recorders in 2 track 1/4", 4 track and 8



track 1/2" formats, suitable for audio visual, smaller studios and portable use. Various speed and head configurations are available, allowing the use of these recorders in a wide variety of applications. On show for the first time in the UK will be the MX5050 mk 2 2 track studio console for studio mastering.

JBL studio monitoring equipment will also be on display on the Hammond stand, including the now famous 4811 control room monitors and latest versions of the classic JBL two and three way monitor systems. Hammond are also the sole UK distributors for Sound Technology and Leader Test

Equipment and will be displaying innovations from those two companies as well.

**HAYDEN LABORATORIES**

A number of new products from Hayden Labs. will be on display at the APRS including the new and — according to Hayden — revolutionary Tachos fully automatic cassette loading equipment. A production rate of up to 4 cassettes a minute can be achieved with this equipment. Also on display for the first time will be the new AEG-Telefunken multi-track recorder M15A which has a capacity of up to 32 tracks and can accommodate a built-in Telcom

C4 compander unit.

Amongst the Nagra equipment will be the new DSM portable amplifier and new from Sennheiser is the Sennheiser Vocoder unit. Another Sennheiser development is the use of modulated Infra Red Light for connecting headphones to a source without the need for an interconnecting cable.

**HH ELECTRONICS**

This year's HH stand is bound to centre much attention around their two new products. The Stereo 12 Mixer is a transportable console designed for recording applications and quality PA systems. Providing

# BLACK ECHOES



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**BLACK MUSIC—THAT'S WHAT**  
**SOUL/REGGAE/NORTHERN/DISCO**  
**BLUES/JAZZ. CHECK IT WEEKLY**  
**IN THIS YAH MAG. 15p**





12 full mixing channels, two main outputs and comprehensive foldback, it features a plug-in digital effects unit which will enable echo and other effects to be created and mixed using no extra piece of equipment.

HH will also present their S500D power amp, capable of up to 500 watts output (or 900 watts in bridged mono) while being both comparatively small and light. Most competitive power amps still emanate from the States; HH hope that by supplying the home market direct they will be able to dispense with the transit and middleman markups. Visitors to the APRS might like to check out the price tag, then, presuming (as it seems quite safe to do) that the equipment itself will more than come up to scratch.

Also on show will be the highly successful TPA range of monitor amps, the multi echo and echo units. The latter two are of course capable of either single or multiple echo repeats, and remain popular in the studio because of their portability and low noise levels.

#### ITA

The ITA stand will cover three adjacent stands covering Revox, Teac, Itam and Otari products. On the Revox section, the new 3.77 recorder will be shown. This is based on the A77 series, but has 3 speeds, full logic, and variable tape speed. This model also features a flat front for easy editing. Many versions of the A77 will be on display, as well as the bigger A700 model.

New from TEAC is the 80-8 8 channel recorder on half-inch

tape — half inch eight channels is all the rage now for smaller studios and the musician wanting to record his own material. The 80-8 is available with DBX noise reduction.

ITAM have the well-established 805 8 channel on show, plus four and eight output mixers which combine studio performance requirements with highly competitive pricing. The 805 recorder has modular electronics and a wide-ranging variable speed system. The price is £1890. Otari are Japan's biggest manufacturer of duplicators, and a new system will be shown for cassette copying.

#### JACKSON RECORDING

Information received from The Jackson Recording Company of Rickmansworth showed a refreshing sense of humour, so we make no apology for reproducing it verbatim!

"At the APRS show this year, Malcolm Jackson hopes to exhibit a prototype of the world's first automated record producer. Although every precaution has been taken through exacting laboratory tests where the 'Rec Pro Bug' has been seated behind many types of console, for safety's sake the prototype will be lashed to a 24 track with masking tape.

"At this point in time it is quite safe to say that the creature is not dangerous — it is not even a good Record Producer. However, if it should escape from Stand 16 it would be advisable for other exhibitors to clear the hall immediately and remove all their equipment as soon as possible. You won't have any trouble in recognising him — one ear is bionic and the

other normal — and his third ear is cauliflower."

Well, we're not sure what it is, but we hope to be at the head of the queue — probably attired in a suit of mediaeval armour — to get the first look.

#### KLARK-TEKNIK

Klark-Teknik will be showing their successful range of professional graphic equalisers: the DN27 is a mono third octave 27-band unit; the DN22 is a two-channel 11-band unit with additional high pass and low pass filters; the DN15 is a stereo 11-band unit with an additional pre-amplifier for magnetic cartridge, tuner, auxiliary and tape inputs, with a separate tape monitor.

Two new products will also be shown. The first, the DN36 Analogue Time Processor, is a dual-channel Analogue Delay Line, with many features and high specifications. This unit, now in full production, was revealed at the A.E.S. show in Paris and can be used for flanging, phasing, and automatic double tracking, as well as many other reverberation and time modulated effects.

The DN44 Paragraphic Equaliser will also be displayed. This is a Graphite Controlled Equaliser with each band having adjustable centre frequency and "Q".

#### LEEVERS-RICH

Leever-Rich Equipment will be exhibiting their range of professional 6.35mm recorders which now comprises three models. The well proven E200 which, since the introduction 12 months ago of the servo back tension version with improved electronics, has been in even

greater demand, is one.

Second is the highly successful Proline 1000 series which made its debut at last year's APRS and is enjoying considerable success throughout the world as a high performance ruggedly built recorder with a modest price tag. On show for the first time in the UK will be the transportable version which adds even greater versatility to this popular model.

Also making its UK debut will be the Proline 2000TC, a highly sophisticated twin servo capstan recorder with all DC motor's, TTL logic, digital servo tape tension system and a minimum of mechanical components. On hand to demonstrate their equipment will be Tony Costello, Peter Lindsley, John Robinson, Sandra Baylis and Sue Greasty.

#### LOCKWOOD

The Lockwood stand will be well stacked with their wide range of high quality monitoring loudspeakers. Stand 22 will be the place to see the Lockwood Major Monitoring, Universal Major Monitoring, Miniature Monitoring, and Academy loudspeakers, in addition to the Lockwood Professional Disc Reproducing equipment. Also on display will be the Lockwood Speaker Protection Device (SPD!) and the range of power amps.

#### MACINNES

Despite the formidable reputation which the Amcron range of amplifiers has built for itself over the past ten years (it has a list of users stretching from Zeppelin to Pink Floyd and back again via the Stones! — to say nothing of recording studios) the main point of attention on the Macinnes stand this year will be the new 16/4 mixer.

Designed for use in really high-quality PA systems, it is, not surprisingly, best suited to those systems already using Amcron power. 18 inputs (16 mic or line plus 2 echo return unbalanced) and 9 outputs (4 master, 2 echo, 2 return and 1 headphone) make up the basic spec. and the mixer is ready built-in to a sturdy fibreglass flight case. Also new at Macinnes will be the EQ2 equaliser which Ian Marshall will be happy to demonstrate to all callers to the stand.

#### MCI

MCI will be showing how they can help all existing owners of the JH-400 and JH-500 Series MCI mixing consoles to automate their desks. The JH500

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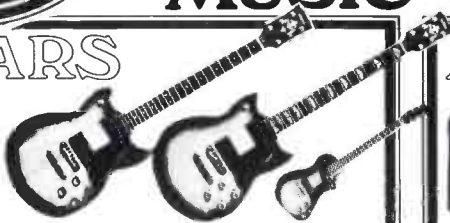
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Peavey Pacer 45 watt Combo	183	169
Maine Standard 100	134	119
Maine 100 Combo	259	229
Marshall 100 Head S/S	99	89
Marshall 100 Head Valve Master Volume	199	179
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Ludwig Overdrive 7 Drums, Wood or Vistalite	1160	999
Pearl Full Dimension 7 Drums, Basic Kit	650	459
Arbiter Autotune Black 5 Drums	465	325
Paiste 2002 20" Cymbals	—	62
Paiste 2002 18" Cymbals	—	49
Avedis Zildjian 20" Cymbals	—	69
Avedis Zildjian 18" Cymbals	—	55
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Roland SH2000 Synthesiser	623	534
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Korg 800 Dv Synth.	736	589

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Series requires no modification to accept the new automation which can, according to MCI, be fitted in only a few hours, while the JH400 Series consoles can be automated — including grouping — by the JH50 system.

Perhaps the longest title to any piece of equipment on exhibition belongs to the MCI JH-110A-14-4-VP Variable Profile Recorder, which is especially hot for editing, featuring a new gas-spring tilting mechanism. For precise electronic editing there are new bias and erase timing generators eliminating clicks, gaps and overlaps for all three speeds. It can handle mono and stereo configurations on quarter-inch tape as well as four channels on half inch tape.

Also on view will be the JH-16 Series master tape recorders which can be obtained as a convertible 8 or 16 track as well as the full 24 track version.

#### MIDAS

The portable range system on display includes 24 modules to cater for a wide variety of ap-

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plications including high quality sound reinforcement, multi-track recording and broadcast consoles. All modules are designed to offer a performance specification to the standards required by professional users. Long term reliability and performance consistency is assured by the exclusive use of professional grade components and high quality workmanship.

The main frame is comprised of rigid metal sections, holding 6 modules each, which are bolted together to give the required module capacity, while the meters and jackfield are mounted on the inclined top level. Hand polished hardwood cabinets and foam lined transit cases are available to order.

#### NEVE

With the centenary of recorded sound in mind, the main feature of the Neve stand will be an exhibit illustrating the contribution of Neve design and craftsmanship to the art of sound recording. Two contrasting equipments will be featured: the very first Neve Console, and a working NECAM system. The original console is a 10 channel, 2 group design employing thermionic valves and rotary faders.

NECAM, the Neve Computer Assisted Mixdown system is the company's latest contribution to the recording industry. The NECAM system — described in the February issue of Beat — is now in use in a number of London studios, and the APRS Exhibition will be an excellent opportunity for many people to see the wondrous beast in operation.

#### SCENIC SOUNDS

The largest single item on show

will be a Harrison 40/32 console, to which will be coupled an Allison Research 65K Automation Research Programmer. Available options for the standard Harrison console now include stepped frequency equalisers and high resolution (636 segment) channel meters and these will be incorporated within the board on display.

Smaller, though no less useful products from the ranges of Amber, APSI, DBX, Marshall, MICMIX (master-room), Mayer, Orban, Schoeps and White Instruments will include the new Amber 4400 multi-purpose Audio Test Set, DBX 162 stereo compressor/limiter, and Marshall and MICMIX analogue delay/effects units.

Tom Hidley will be on hand there to discuss the European recording studio design and construction services of his Montreux based company which is represented by SS in the UK and Scandinavia.

#### SHURE

Shure will be showing their wide and impressive range of Standard Series and Studio microphones, available alongside an equally comprehensive range of associated circuitry including mixers, preamplifiers, equalisers, compressor limiters and labour-saving transformers.

New to the Shure range are the M615AS Equalisation Analyser System and the SR107 Audio Equalizer which make it significantly less complicated and costly to 1) find room response trouble spots in sound reinforcement, playback and hi-fi systems and 2) equalize such systems to desired response curves.

The M615AS system contains the M615 analyser with built-in 'pink noise' generator and the ES615 Analyser microphone. There are ten octave filters covering a frequency range from 31-16,000Hz, and the manipulation of these will ensure tonal balance and an all-round improvement in sound quality.

The main course of this sumptuous Shure spread will, however, be the SR Professional sound reinforcement equipment. This is basically high-quality PA, consisting of an 8-channel mixer, extended range speaker systems, a 200 watt rms power amp, an electronic crossover, and a monitor mixer.

#### SOUNDCRAFT

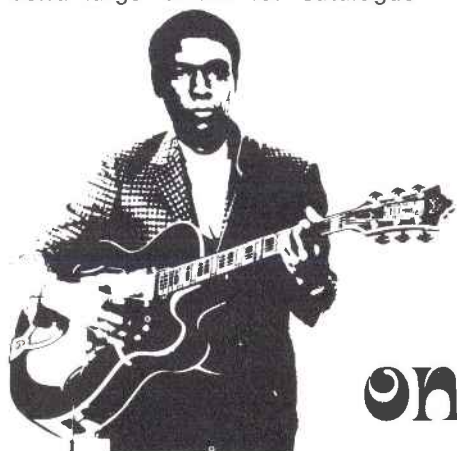
Soundcraft Electronics Ltd will be displaying examples of the extremely successful Series Two range of 4- and 8-track studio consoles, from the smallest in the range, the 12/4, to the 24/8, featuring the sweepable frequency equalization and patch bay options.

Soundcraft also anticipate being able to demonstrate the new Series Three modular console, featuring as standard sweepable frequency equalization, 8 auxiliary sends on each channel, auto solo pre/post, patch bay, LED VU/PPM metering, and Penny & Giles faders. The Series Three is designed for 16- and 24-track applications, with a standard format of 24/16 costing about £10,000.

#### TANNOY

Tannoy will be exhibiting three product ranges at APRS: their

Send large S.A.E. for catalogue



# GUILD GUITARS



## one of the worlds best

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GUILD GUITARS (UK) Ltd., 151 Portland Road, Hove, E. Sussex BN3 5QJ.  
Telephone: BRIGHTON (0273) 722687/8



*The widely used MCI JH 24 track recorder.*

own, Harman/Kardon and Microseiki. Tannoy themselves will have their well-known range of fine monitor speakers and driver units, and also it is hoped a new studio monitor speaker. This is known as the Monitor Super-Red, and is rated at 100 watts rms.

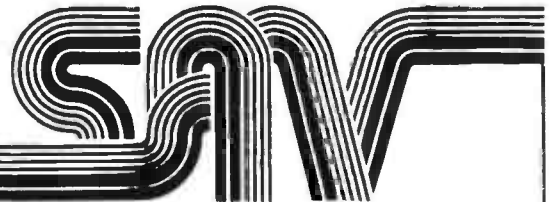
Harman/Kardon products are led by Citation amplifiers, the newest of which is the "17" Pre-Amp, for studio use. Lastly, the Micro Seiki brand name is well-known in the field of turntables, and in this case they certainly seem to have turned the tables on their rivals by introducing the first model with three tone arms. All of the arms are different to allow the discerning audiophile to pick one to suit the particular platter he wishes to hear. This little item goes by the name of the DDX 1000.

### **3M**

3M UK Ltd will be exhibiting a brand new professional audio tape on stands 28 and 29. Details are a little thin on the ground at the time of writing but 3M are saying that the new product is more than just an improved recording tape, and is a 'whole new generation in Studio Mastering tape'.

Still on tapes, 3M will have

## **WELL GIVE YOU A RECORD DEAL**



Do you have problems in getting a record deal or finding a good agent? The one thing that both these things require is a good tape of what you sound like.

Here we can put things right. We have experts who can give you advice on how to achieve the best out of your music and to let you record in our very well equipped 8 track studio.

Sounds all too good to be true doesn't it? Well we know from our own experience that in one day's recording we should be able to produce enough of your music on tape for you to feel fairly confident that you've got every chance of signing that record or management deal you've been after. We can't guarantee a hit song, but we can guarantee a good sounding clear song.

Phone or pop in and talk to me, Tony Frossard and let's see if together we can put you on the right road to success.

### **Costs:**

1 day's recording on 8 track £100

8 track per hour £14

4 track per hour £6

Reductions for substantial bookings. Mobile recording also available.

**SAV STUDIOS LTD., 34 Cricklewood Broadway, London NW2 3ET.**

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## **Just look at what you get!**

- 16 track with Lyrec TR53
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- Neve & Pye stereo limiter compressors
- Astronic equaliser
- Eventide flanger
- EMT 240 stereo echo plate
- H/H loop echo machine
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- Lockwood studio and control room monitors
- 25' x 40' studio
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All equipment mobile — Instruments available for hire by prior arrangement —  
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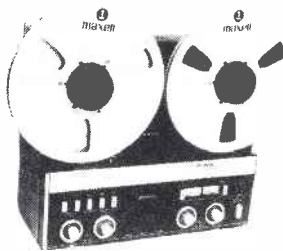
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## TAPE RECORDERS

### STEREO

REVOX A77 1102/4  
REVOX A77 HIGH SPEED  
REVOX A77 DOLBY  
REVOX A700  
TEAC 2300 SX  
TEAC 2300 SD  
TEAC 3300 SX  
TEAC 3300 SX 2T  
TEAC 6300  
TEAC 6100  
TEAC 7300  
TEAC 7300 2T  
TEAC 7300 RX  
FERROGRAPH (ALL MODELS)  
TANDBERG 3500 X  
TANDBERG 9100 X  
TANDBERG 10 XD  
OTARI MX 5050/2/4

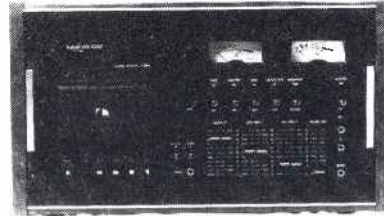


TEAC 3340 S  
OTARI MX 5050 QXHD

8 CHANNEL  
BRENNELL STANDARD 8  
BRENNELL MINI 8  
OTARI MX 5050 8SD  
TASCAM 80-8

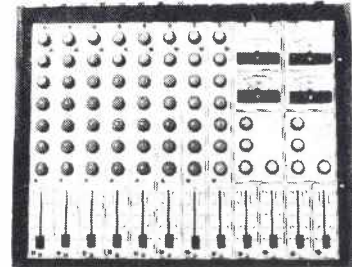
4 CHANNEL  
TEAC 2340 SX

## CASSETTE RECORDERS



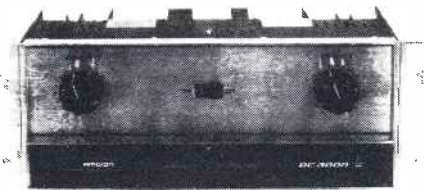
HARMAN KARDON HK 2000  
YAMAHA TC 511S  
YAMAHA TC 800 GL  
NAKAMICHI 550  
NAKAMICHI 600  
NAKAMICHI 700  
NAKAMICHI 1000

## MIXERS



ALLEN & HEATH NON MIX  
ALLEN & HEATH MINIMIXER  
ALLEN & HEATH QUASI MIXER  
ALLEN & HEATH PRODUCTION MIXER  
ALLEN & HEATH POP MIXER  
ALLEN & HEATH MODULAR  
TASCAM MODEL 2 TASCAM MODEL 3  
TASCAM MODEL 5 LAMB 422 ALICE AD 62  
M.M. (FULL RANGE)

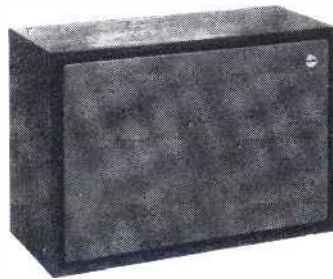
## POWER AMPS



H/H 5.500D  
T.P.A. 25  
T.P.A. 50  
T.P.A. 100  
AMCRON IC 150  
AMCRON D 60  
AMCRON D 150A  
HARMAN/KARDON CITATION 12  
HARMAN/KARDON CITATION 16  
**STEREO AMPS**  
REVOX A78 YAMAHA CA 410 YAMAHA CA 610  
YAMAHA CA 800 YAMAHA CA 1000

AMCRON DC 300A  
AMCRON M 600  
YAMAHA B1  
YAMAHA B2  
PHASE LINEAR 400  
PHASE LINEAR 700B  
REVOX A740

## STUDIO MONITORS



TANNOY EATON  
TANNOY DEVON  
TANNOY CHEVIOT  
TANNOY BERKELEY  
TANNOY ARDEN  
YAMAHA NS 1000 JBL 136  
JBL L100 JBL L65 JBL L200B  
ACOUSTIC RESEARCH (FULL RANGE)

## CHASSIS SPEAKERS



TANNOY HPD 295  
TANNOY HPD 315  
TANNOY HPD 385  
GAUSS (ALL MODELS)  
ATC (ALL MODELS)  
JBL (ALL MODELS)

## HEADPHONES

YAMAHA HP 1 YAMAHA HP 2 REVOX RH 15  
AKG K140 AKG K160 AKG K240



## MICROPHONES

AKG D160, D200, D707, D12, D190  
D1200, D202, D224  
SHURE (FULL RANGE)  
BEYER (FULL RANGE)

## NOISE REDUCTION UNITS

DBX 117, DBX 119, DBX 122, DBX 124,  
DBX 154, DBX 157, DBX DX8  
TEAC AN 80, TEAC AN 180, TEAC AN 300

## ACCESSORIES

REMOTE CONTROL UNITS, BULK ERASERS  
DEMAGNETIZERS, ADT UNITS, TEAC  
MIX DOWN PANELS, GAFFA TAPE,  
POWER SUPPLY UNITS, DIRECT INJECTION  
BOXES, XLR, CANNON, JACK PLUGS

## TAPE

SCOTCH 207  
MAXELL UD 35B

## REPAIR AND MAINTENANCE DEPT

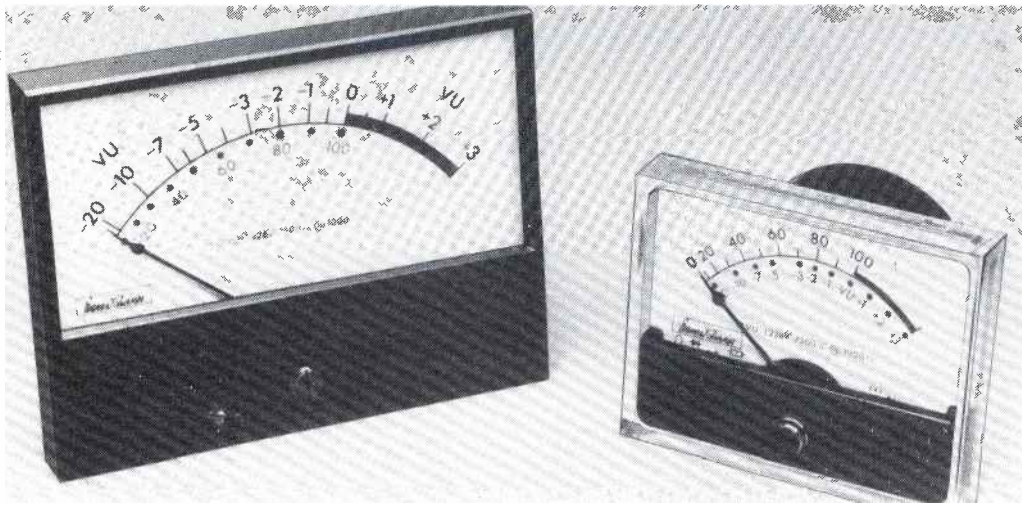
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ADT  
SEL SYNC  
BALANCED LINE CONNECTIONS  
HEAD CONVERSIONS  
RE BIASING

## CASSETTE COPYING

Immediate mail order or H.P. service

Phone or write for information. Demonstrations by appointment





Ernest Turner Instruments; Scale A, 900 series and Scale B, 640 series VU meters.

the Scotch 250, 206 and 262 ranges on show. Also on the stands will be products from Tweed Audio, whose range is now being distributed in London, the Midlands, the South and Ulster. Tweed equipment from compressor limiters, noise gates, power amps and telephone hook-ups to the P104 10 Channel 4 Group Portable Mixer and the 24/24 multi-track recording consoles will all be in evidence.

3M's own recorders will also

have space on the stands alongside a new addition to the Woolensak A/C range — the 2772 A/V High Speed Stereo duplicator.

#### TRAD

Trad specialize in buying and selling new and used studio equipment, and can supply almost anything including multi-track machines, mixing consoles, microphones, monitors, amplifiers or any studio equipment that you require.

Specialists in exports worldwide, they will be displaying a representative range of their stock. Exactly what stock this will be, they were unable to say at the time of going to press, since their turnover is so rapid that nothing seems to occupy the warehouse for longer than a few minutes!

#### VITAVOX

On the Vitavox stand will be the 4 Cell Dispersive Horn — the first of its kind in the world on in-

roduction — which is a genuine multicellular dispersive horn made as one single casting. The four individual horn cells are combined to give a performance above the 330 Hertz cut-off frequency, accurately bound within the 90 x 30 degree distribution angle. Another key exhibit will be the 4 Kilo Hertz Horn on which the very narrow mouth gives an accurately bound 150 degrees horizontal and 30 degrees vertical distribution.

The now well-known and respected Thunderbolt, all Horn loaded speaker system which was introduced at the APRS only last year. Guidance on the stand comes from David Young, the Technical Director of Vitavox, and Haydon Warren, the company's Electro-Acoustic consultant.

#### TRIDENT AUDIO

The Trident Fleximix has already established itself in the year or so that it has been in existence. Its concept is totally modular, and because of this any module can be placed anywhere within the framework. This means that it is expandable at any time from mono to 24-track with no necessity of rewiring. A maximum of ten mixed output

# APRS

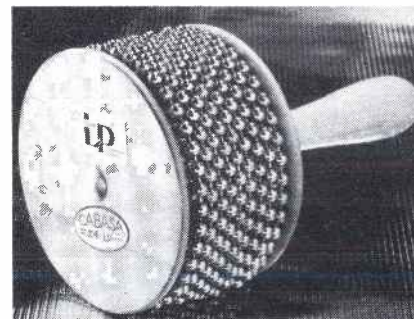
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## Adaptability without Compromise

*The Midas PR System provides Sweet with a 20 input 10 group, effects mixing console, including matrix programming for 20 effects devices. An example of Midas custom engineering designed to achieve studio quality concert sound.*



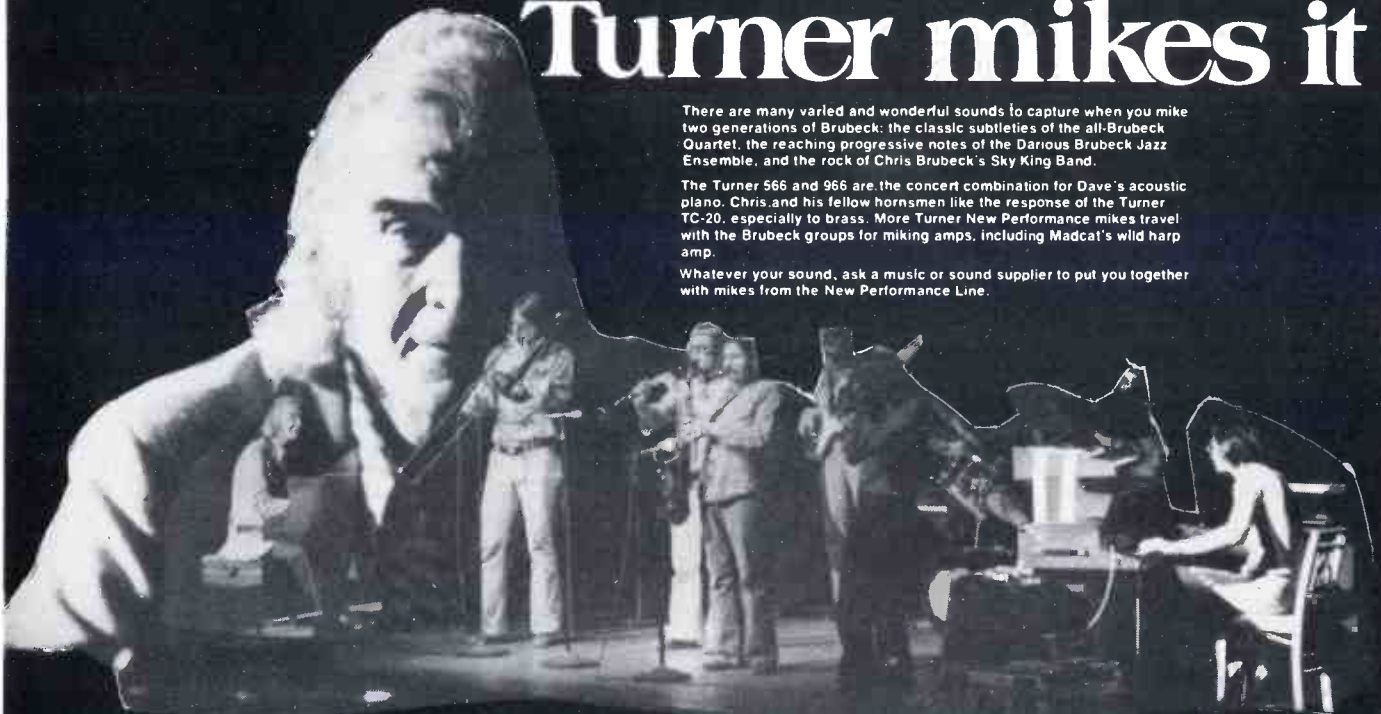
**MIDAS** 54-56 Stanhope Street, London NW1 3EX. Tel: 01-388-7060  
**MIDAS EUROPE** Louis De Potesta, 23 Avenue d'Auril, 1200 Brussels, Belgium. Tel: 7-71-30-63

# Turner mikes it

There are many varied and wonderful sounds to capture when you mike two generations of Brubeck: the classic subtleties of the all-Brubeck Quartet, the reaching progressive notes of the Darius Brubeck Jazz Ensemble, and the rock of Chris Brubeck's Sky King Band.

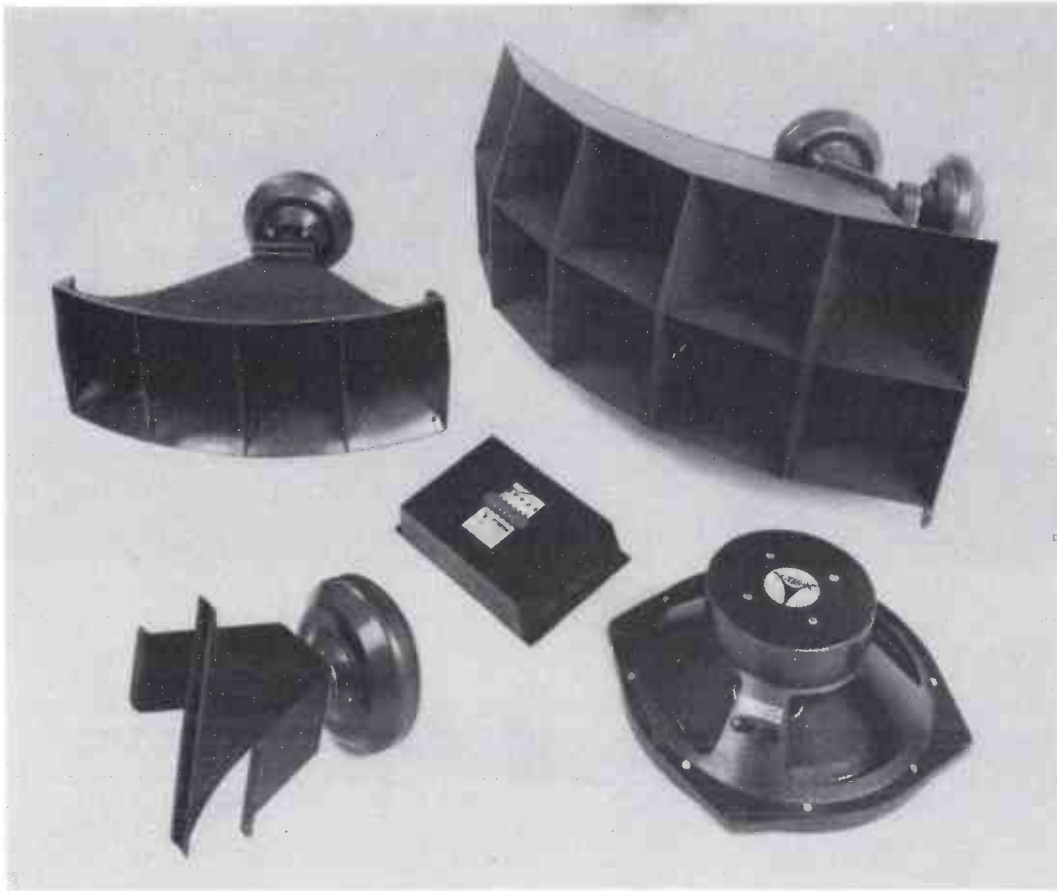
The Turner 566 and 966 are the concert combination for Dave's acoustic piano. Chris and his fellow hornsmen like the response of the Turner TC-20, especially to brass. More Turner New Performance mikes travel with the Brubeck groups for miking amps, including Madcat's wild harp amp.

Whatever your sound, ask a music or sound supplier to put you together with mikes from the New Performance Line.



**TURNER**  
MICROPHONES  
CANADIAN INSTRUMENTS & ELECTRONICS LTD.,

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Telephone: Nottingham (0602) 302331 Telex 377755



Various Vitavox components.

groups and monitoring facilities up to 24 tracks are possible. Trident will also be exhibiting their popular parametric equalizer.

A new product will be the Audio oscillator/frequency counter, and in addition, a new low-cost stereo compressor-limiter. Finally there will be the brand series of mixer modules — the "C" range — for their forthcoming studio mixer.

#### TURNER

Turner Electronics will be back at the APRS again this year with a new power amplifier — the B 302 — which augments their already well established and equally well respected 'A' range of amps. The new amps give 100 watts per single channel into 8 ohms, and brings the quality of Turner equipment to a wider audience, being priced at a competitive £280.

Also on the Turner stand will be a revised version of their high quality road mixer, the TPM 24/8/2/5, top of the mixer range which includes 16 and 12 channel items as well. Mike Turner himself, accompanied by staff engineers, will be on hand to hold the fort and answer the questions.

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*Trucker*



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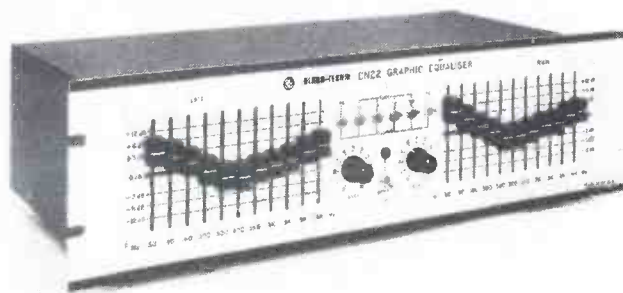
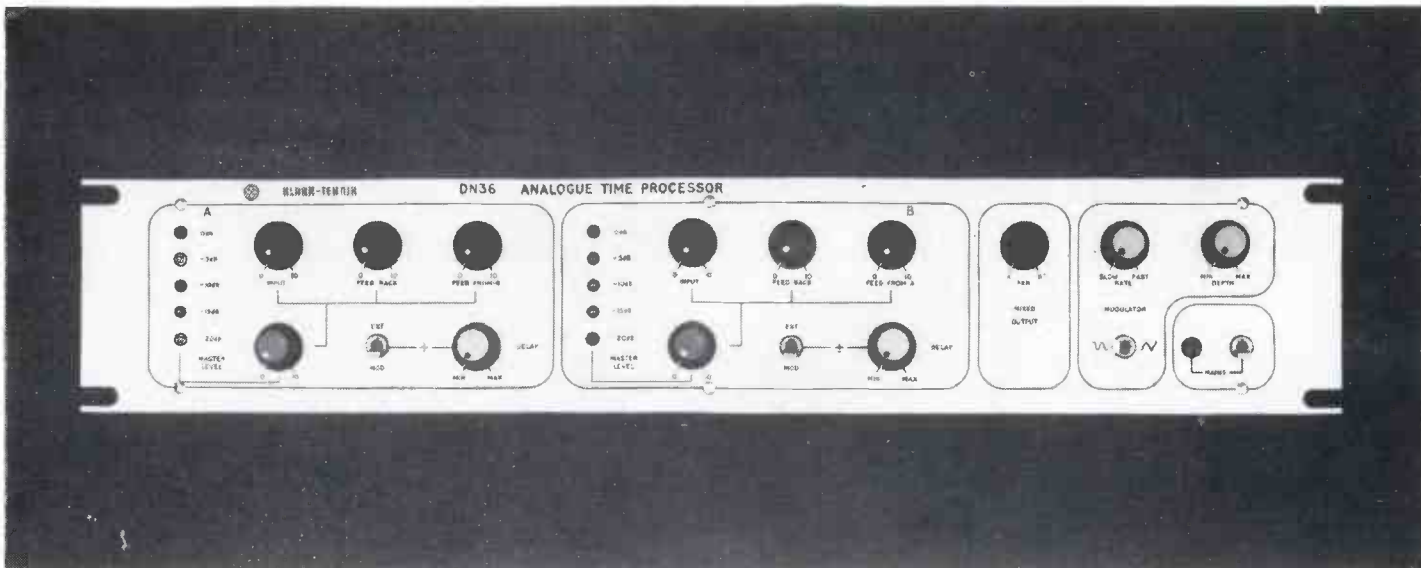
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(Solid State Technology) Ltd.**

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MODULE EXCHANGE SCHEME EXTENDING LIFE OF AMPLIFIER • MODERN LOGICAL STYLING • MIXERS



▲ HH stereo 12 mixer (bottom left), Klark-Teknik's Analogue Time Processor (top) and well known DN22 Graphic Equaliser

#### WEBLAND

New to the catalogue of BGW is a rack-mounted 30-watts-per-channel monitor power amp. Just 1 3/4" high, each unit has gain control and LED indicators per channel. Octal connectors and cannon inputs are provided for plug-in input transformers. Mounted inside the sturdy steel

welded assembly are hermetically sealed metal can transistors, flame retarding epoxy glass circuit board, 5% tolerance for all resistors and Teflon insulated wiring harness.

Our old favourites will also be on show this year: model 250B, for example, which provides 90 watts rms per channel or 200

watts mono into 8 ohms. Or there's model 202 — a pre-amplifier with comprehensive eq and filter circuits. The output line amplifiers are, of course, designed to be capable of driving 50 ohm lines.

Models 500D and 750A will be gracing the Webland stall, both these units providing a relentless

200 watts per channel into 8 ohms, or 400 into 4 ohms. The 500D is specifically intended for monitors or PA, whilst the 750A extends its mighty power right down to 5 Hz and is thus a clincher for the bass driving end of sound systems. □



STAND  
22  
APRS

# LOCKWOOD

ACOUSTIC AND ELECTRONIC EQUIPMENT

LOWLANDS ROAD,  
HARROW, MIDDLESEX  
HA1 3AW, ENGLAND.



# 50

OVER FIFTY YEARS IN AUDIO

# Dolby noise reduction serving the industry

## 1976 TOP SELLING SINGLES

TITLE	Artist		LABEL/NO	PUBLISHER	PRODUCER	
1	SAVE YOUR KISSES FOR ME	Brotherhood of Man	✓	Pye 7N 45669	Hiller/ATV	Tony Hiller
2	DON'T GO BREAKING MY HEART	Elton John & Kiki Dee	✓	Rocket ROKN 512	Big Pig Music	Gus Dudgeon
3	MISSISSIPPI	Pussycat	✓	Sonet SON 2077	Noon/Britico	Eddie Hiberts
4	DANCING QUEEN	Abba	✓	Epic EPC 4499	Bocu Music	B. Andersson/B. Ulvaeus
5	A LITTLE BIT MORE	Dr. Hook	✓	Capitol CL 15871	Sunbury	Ron Haffkine
6	IF YOU LEAVE ME NOW	Chicago	✓	CBS 4603	Island	James William Guerico
7	FERNANDO	Abba	✓	Epic EPC 4036	Bocu Music	B. Anderson/B. Ulvaeus
8	I LOVE TO LOVE	Tina Charles	✓	CBS 3937	Mautoglade	Biddu
9	THE ROUSSOS PHENOMENON	Demis Roussos	✓	Philips DEMIS 001	Mam/Britico	Demis Roussos
10	DECEMBER '63	Four Seasons	✓	Warner Brothers K 16688	Jobete London	Bob Gaudio
11	UNDER THE MOON OF LOVE	Showaddywaddy	✓	Bell 1495	Carlin	Mike Hurst
12	YOU TO ME ARE EVERYTHING	Real Thing	✓	Pye 7N 25709	Screen Gems	Ken Gold
13	FOREVER AND EVER	Slik	✓	Bell 1464	Martin Coulter	Bill Martin/Phil Coulter
14	No noise reduction used					
15	YOUNG HEARTS RUN FREE	Candi Staton	✓	Warner Brothers K 16730	Warner Bros.	Dave Crawford
16	COMBINE HARVESTER	Wurzels	✓	EMI 2450	KPM	Bob Barrett
17	WHENEVER FOREVER HAS GONE	Demis Roussos	✓	Philips 6042 186	Barry Mason Music	Peter Sullivan
18	Pre-Dolby					
19	CAN'T GET BY WITHOUT YOU	Real Thing	✓	Pye 7N 45618	Screen Gems/Columbia	Ken Gold
20	No noise reduction used					

Compiled by the BRMB. Based on UK sales between January 5 and December 10 1976.  
Reproduced from Music Week industry Year-book

✓ = Dolby system used

Artists, producers and engineers have their own formulas for producing successful records.

Almost invariably, though, a common ingredient is Dolby noise reduction – serving the world recording industry since 1966.



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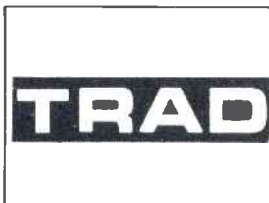
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Neve 24-8 Desk, 4 Compressors, 8 Echo Sends	£9,500
Heilos 20-16-16	£9,750
Audio Developments 20-20 with 16-track monitor desk	£4,500
Sound Techniques 24-8, nice condition	£3,750
Sound Techniques System 12, 18-4-16	£5,000
3M M56 16 track	£7,500
2 Ampex 1100 16 track, from	£9,000
Leavers-Rich 8 track	£3,800
Teac 3340 'S', as new	£550

All A.K.G. mics in stock, new and secondhand.  
Selection of Beyer mics in stock.

1 Pair Lockwood Majors with Tannoy Golds	£320
1 Pair Spendor BC3s	£325
Brand new Microphone Boom Stands with Mic. Clip, each	£15
Urie Graphic Equaliser 27 frequency	£320
Klark Teknik Graphic Dual II	£340
E.M.T. Digital Delay 440	£1,000
EMT 240 Gold Foil Echo Plate	£2,600
Struder A80 24 track	£19,000
2 Struder C37 Stereo Machine (each)	£900
1 MCI JH10 16 track	£7,000
Revox A700 Stereo	£680
Audio & Design P400 Autophase	£300
Crown D150	£310
3 Garrard 301 turntable complete (each)	£30
Neve 16-48 console	£8,000
Scully 8 track with 4 track headblock	£3,250

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#### EXPORT

If you are outside Britain and want acoustic (or any other top class gear) Kingfisher Music Co. specialise in freighting direct to you—you won't get a better deal anywhere.

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Callers are really welcome at our Fleet showrooms—just off the M3 at Farnborough—come on in and be amazed at our stock—don't worry, you won't be pestered. If you just want to browse.

**FLASH** Just in stock—the new 407 2x15+Horn Cab—Ideal for keyboards and P.A.—£282 inc. VAT.  
See you soon Colin Fisher (I.D.I.O.T.)

*Dave Simms*



★ SOUND SYSTEM

★ DISCOS

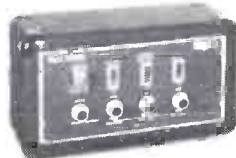
★ EFFECTS LIGHTING



The incredible SD5 Stereo Disco ... £315.60



New Super Mini-Bin  
with twin Piezos  
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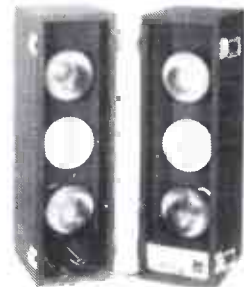
SAC4 - Sequencer  
1000 watts per chan. £56.70



SAM3 - Sound to Light  
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The New LIQUIDATORS  
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## STUDIO PLAYBACK

### UREI LA-4 THROUGH BAUCH

New products continue to appear under the banner of F. W. O. Bauch. This month sees the arrival of a new rms-sensitive limiter/compressor manufactured by UREI. This unit, the LA-4, provides rms action covering the range between a soft 2:1 compression a very tight 20:1 limiting. The gain reduction circuitry of the LA-4 responds to rms values in the same way as our ears, so there are no sudden surprises as there are with purely peak limiters. Compression ratios are easily adjustable using a re-settable multi-position switch, whilst freedom from grounding problems and trouble-free patching are ensured by a new differential input, and a transformer isolated output.

The LA-4 is intended for studio use, having an LED optical attenuator, as well as input overload indication, simple stereo coupling and a standard volume indicator. The unit fits easily into a half size standard rack.

### MARQUEE FRENCH CONNECTION

Marquee's engineer Steve Holroyd is now practically fluent in French following two long series of session with French artist Michel Jonase produced by Claude Righi and another French artist Barry St. John produced by Frederic Liebovitz.

Steve's French lessons were only halted by gangs of workmen who, in the five days the studio was shut, installed a new air conditioning system for the control room and completely refitted the acoustic finish there. It is now very similar to the work of the Eastlake crew who fitted the acoustics in the remix suite during three weeks last December.

The remix suite, however,

### BERWICK FLOOD MARKET

Recent work in Berwick Street Studios has found the honours fairly shared between various singles and albums projects and their regular assignments in the jingles field. Among the former to have emerged from there: the new Peter Skellern album, Neil Innes' Lady Mine single, a debut DJM album by Joan Carlin and Childs Play single Open Sesame. Mike D'Abo did the lion's share of the jingles, primarily for Sue Manning Music.

### PEAVEY WIN ARP DISTRIBUTORSHIP

News that Peavey Electronics have just acquired exclusive distributorship of ARP instruments in the UK and Southern Ireland reached us after the Instrumental News page had gone to press, and we therefore decided to include it with Playback.

The deal was announced by Managing Director Ken Achard

continued work throughout, with Pip Williams producing Graham Bonnet's, Bardot's and Misty's albums with engineer John Eden. John was particularly busy, because apart from working with Pip he joined forces with producer Phil Sampson on a new album by Kind Hearts and English.

Biddu soldiered on with Tina Charles' new album — he is said to be very pleased with results so far. Meanwhile Geoff Calver was busy with Montana Red's album — producer Kaplan Kaye. Philip Goodhand-Tait was also at the studio laying down a single with Love Affair entitled Private Lives. Gus Dudgeon was one of the visitors who came by to wish Philip good luck with the single.

### DIGITAL DELAYED NO MORE

The MXR digital delay unit, anticipated for some time now, has finally emerged in the UK. Designed for a wide variety of applications including recording, PA and 'amplified instruments', the unit is rack mountable for studio installation, while an optional road case is available for onstage use by the travelling musician.

It offers a comprehensive range of facilities at what distributors Rose-Morris describe as 'a price which, until recently, would have been regarded as impossible to achieve'.

The primary effects available from the unit are pure controllable echo, automatic double tracking, overdubbing effects, true vibrato and pitch variations, frequency modulation and tape

effect flanging.

The Digital Delay incorporates a by-pass switch for silent in/out switching and front-mounted input and output jacks as well as boasting the option of one, two, three or four memory boards which can be added at will to produce a maximum delay of 1.28 seconds. Despite the various extra possibilities, the basic function of the unit remains quite straightforward. The input signal is processed through circuitry which delays the signal by a specific amount of time.

A chosen proportion of the delayed signal is then mixed back into the 'dry' or undelayed signal at the output of the delay. The effect produced will depend upon this proportion and amount of delay time chosen.



on his return from a flying visit to the new ARP factory in Lexington, Massachusetts, with plans in hand to set up a subsidiary company to promote the line. The decision to change agency arrangements has been brought about following lengthy discussions between the ARP company and Boosey and Hawkes, who, because of in-

creasing worldwide demand for traditional instruments, are consolidating the catalogue accordingly. ARP products will continue to be heavily promoted, with equal emphasis on high standard after sales servicing through the medium of the new distributors who from June 1st will assume full responsibility for servicing and guarantee claims.

Meanwhile, the new Omni polyphonic keyboard is breaking all sales records in the synthesizer market (we'll try and get one for review), providing symphonic performance at a price most players can presumably live with.

The Omni incorporates electric piano, harpsichord, vibes, violins, cellos, string ensemble, wind sections etc., plus a remarkably realistic horn section. The Omni is likely to become an important instrument in the UK market in a short space of time, joining the established list of favourites which include the Odyssey, Axte and recently Pro-DGX digital version of the Pro Soloist. Under wraps until Trade Show time, ARP are prepared to launch several new models.

### LYONS QUITS SARM

Gary Lyons has left the Sarm group of companies to concentrate on freelance engineering and production. John Sinclair takes over as Managing Director of Sarm Studios as well as Sarm Productions. At present, Sarm Productions have an American top thirty hit on their hands with Atlantic band Foreigner. Currently at work in the studio is Peter Straker, produced by Roy Baker and Freddie Mercury. Gary Lyons can still be obtained through the studio or Sarm offices.





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# LIGHTING SURVEY

*A Beat survey on lighting equipment is comparatively rare; with the greater proportion of the market operating in disco applications, it is only the larger stage rigs which play a relevant role as far as the working musician is concerned. Whatever the scale on which lighting is used, however, it must be recognised as an increasingly important part of stage presentation. This survey looks at the many single units comprising the more accessible end of the market, stopping short at the laser strata, and we hope it will suggest some possibilities for those bands who had always considered lighting an unnecessary luxury.*

## AARVAK

Aarvak specialise in a wide range of low priced "monobulb" units, running through the usual selection of strobes, sound to light convertors, basic projectors and bubble machines. In the strobe category are their Rainbow strobes, wired to fire in sequence. Each strobe is a different colour, and the unit may be speeded up, slowed down or switched to the time of the music.

Their lighting banks are epitomised by the Triswivel, holding three lamps, each of which has its own swivel so that light may be directed in any direction. Besides this 'off the peg' range, Aarvak undertake inexpensive custom building, and remain receptive to any workable ideas from the customers.

## CEREBRUM

Perhaps one of the fastest growing of all lighting hire and sales firms, Cerebrum are based at 168 Chiltern Drive, Berrylands, Surbiton, Surrey. They have recently become a limited company, and have taken on two extra staff. This expansion also has necessitated taking over two more stories of their premises. About 80% of their work now goes outside the U.K., and this has recently included the sale of a comprehensive rear projection and

slide presentation system to Klaus Schulze.

A new feature of their range is the Electrosonic Rockboard -- an ultra-sophisticated light control desk which offers many fascinating possibilities, including a programmed pattern chaser, and pre-set buttons which have LED's and are touch-sensitive. A pin matrix system allows for grouping of channels to ten independent master faders.

Recent clients have included the Pink Floyd and Medicine Head, and also the Hollies on their entire 27-date European tour. For the latter, Cerebrum supplies all manner of flash boxes and pyrotechnic devices. A full catalogue is available from the firm, price 50p, including postage.

## ELECTROSONIC

The Electrosonic Rockboard is a portable stage lighting control desk, specifically designed to meet the rigorous needs of the entertainments lighting industry throughout the world. Rockboard was developed as a result of several years' experience in designing and building custom made systems for various major bands.

Each board is provided with two presets of linear faders, for individual dimmer control. The faders on each of the two presets each have a three position switch, to route group control of channels to any one of three group master faders for each preset. A flash button per channel, when pressed, makes the dimmer channel flash up to full. These flash buttons work independently of the presets.

There are numerous other features; they all add up to a board which is obviously the lighting equivalent of a heavy duty road mixer and therefore of importance to the group for whom a professional light show is imperative.

## LANCELYN

The chief product of this Oxford-based company is its Microspot range, designed to be used in as wide a variety of applications as possible. The Microspot 208 covers a range from 10° to 85°, and because of the makers' desire for a minimum of complication, slide focus was preferred to screw focus, the focus knob being

placed behind the reflector.

Thoughtful design has always been the hallmark of Lancelyn, and this is reflected in their catalogue, where reasons are given for every point in the structure of the units. The bodies are of welded steel, and the reflectors are also of steel, plated with nickel and chromium. Fresnel spotlights are the 208 and 308, focus spots the 218 and 318, and then there is the 228 narrow floodlight and 238 floodlight. Needless to say, all mountings and fittings for these lights are available, and special designs can be made to order.

## MULTIFORM ELECTRONICS

Multiphase 404, the first of two new units from Multiform, provides four 1KW sound to light channels in a rare combination of effects. The unit can simultaneously programme an effective 'sound sync.' with autosequencing and sound modulation. The emphasis in design on versatility and reliability has ensured a fair amount of attention on the 404. The Multiphase 410 is designed for sound to light and sequencing/flashing effects only and retails at £75.00.

## OPTIKINETICS

Optikinetics offer various standard lighting and strobe effects. At the more advanced end of their range are the Solar 100B and 250 effects projectors. The





latter employs a powerful 250 watt quartz halogen lamp with a 300 hour life, and uses a system of dual runners and twin power sockets which accept all Optikinetics effects and attachments to produce hundreds of visual possibilities.

Meanwhile, a novelty item for use in situations where a short but dramatic effect is required is the Bubble Gun bubble blowing machine. The 'gun' will rapidly fill a small space with thousands of bubbles, and if situated near the ceiling will shower the assembled with bubbles. Cassette projectors, strobes and various attachments round off the range.

**PANDORA'S BOX**

Paul Goody is the proprietor of this medium-sized business at

48/49 Cowick St., St Thomas, Exeter. The shop endeavours to supply a wide variety of lighting for permanent disco's, disc jockeys, and local bands.

Firms who supply Pandora's Box include Optikinetics, Pluto, Pulsar and Telecoms. Projectors, effects, strobes, strobe controllers, sound-to-light controllers, sequencers, dimmers and all kinds of spare parts are available, and just about anything can be either hired or bought. Repairs are carried out if required.

**PULSAR**

One of the leaders in Europe, Pulsar's stage lighting controls are designed on a modular basis so that all systems from the smallest to the largest use the same easily available standard

units. Desks can be linked up to provide more comprehensive units and the number of dimmer channels may be increased as the need dictates. A system,

equally, may be adapted by the user for portable use with the addition of a few standard accessories.

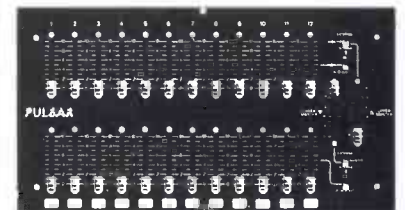
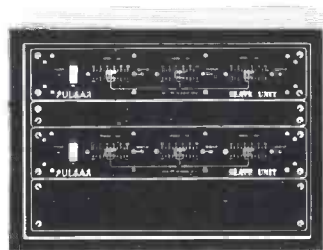
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side of the business to the disco lighting end, an already extensive range has been further expanded with several new light

units. Among the current range are various strobes and spot banks plus several 'soundlite' units which seem particularly at-

tractive from the fiscal point of view.

Among the strobes, their Rainbow programmes sets of strobes so that they may be fired in any sequence or speed, all together, in pairs or in any other combination. Four channels are provided.

parblazers may be connected in series — not inconvenient for this style of lighting. To speed and simplify such series interconnection an accessory pack of non-European plugs and series sockets is offered.

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simultaneously.

On to more recent pieces, Dave tore the wraps off his new Soundlite 6 unit at the recent Frankfurt Fair. The unit is self contained and built into well designed clip together boxes. The sound to light controller is microphone operated, and there are three coloured spot lamps in each box which work over the three channels as soon as any sound appears.

In addition to this the company offers mirror balls in both 12" and 18" diameter, snakelights and controllers, strobelights, bubble machines, fuzzlights, fog machines large and small, lighting stands etc. etc. Dave's entire operation has always been particularly well suited to the ambitious semi-pro market.

#### SUPER MICK

One of the newer companies in the lighting field, Super Mick have already made quite an impression in the year-and-a-bit that they have been in operation. Customers so far have included Cliff Richard, the Stranglers, Emmylou Harris and Dr Feelgood.

Basically Super Mick will supply, design or hire any form of lighting to bands and other shows on the road — genies, follow spots, pyrotechnic effects, complete rigs, etc. All of the control systems are by Electrosonic and all boards contain three pre-sets, a ten-way matrix and a matrix chase system. Super Mick are based at 11A Sharpleshall Street, Primrose Hill, London NW1.

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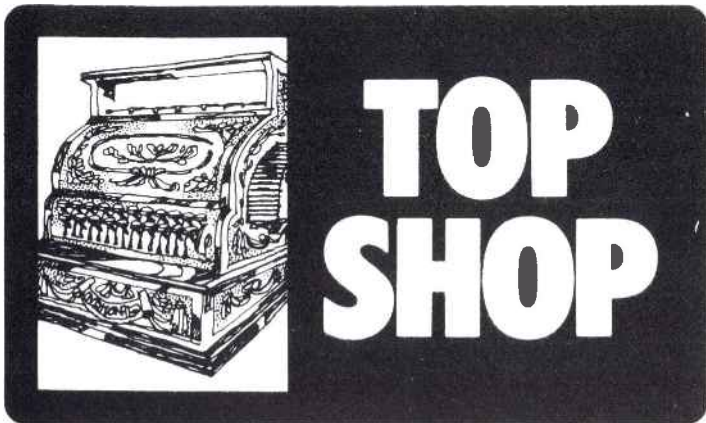


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# CHRIS STEVENS MUSIC CENTRE

There are eleven music shops in Southend-on-Sea but probably only one where you can drop in ostensibly for a friendly chat and find yourself irrevocably involved in a heated discussion on the relevance of the Eagles to modern rock music, sparked by an innocent remark about their Wembley performance a couple of days earlier! Chris Stevens Music Centre in Queens Road is the place. Admittedly Beat's emissary provided the bait, but it wasn't long before casual shoppers found themselves

drawn irresistibly into the argument as it evolved into a general examination of guitar and drum playing.

Chris Stevens, himself a professional drummer when he's fortunate enough to find the time, shrugged his shoulders and smiled. "Music, music, music — that's all we ever talk about in here!" Hopefully this should serve as a fair introduction to Chris Stevens and the sort of shop he runs. It's a musicians' shop, a focal point for the many musicians in the town to head for, whether

they're in search of advice, a new guitar, amplifier, chat, cup of coffee, or just a gentle browse around out of the rain.

The operation has its roots in Chris' own almost encyclopaedic knowledge of the music business. "I worked for Southern Music for about three years, travelling the whole of the country visiting different music shops from Kent to Scotland — so I got a pretty good idea of what makes one shop better than another, as well as picking up on the financial side of things as well. I knew I wanted a business of my own, so those three years were really priceless training for me."

## Regular

One of the most important lessons he learned from the beginning was the necessity to keep regular customers. "In many ways, it's like running a pub. Regulars not only provide a basic income, but more importantly, they create an atmosphere which other people can relate to. Anybody can sell equipment but not everyone can get the atmosphere right. In some ways we had to work at being friendly at the beginning, but it soon comes naturally anyway." The 'beginning' for Chris was a small shop just around the corner from the present premises. "I remember it well. When we opened for business our entire stock consisted of just 24 guitars."

The guitars obviously sold

well, because less than three years later Chris, and his partner Roger Stanley, found themselves searching for new premises because they had seriously outgrown their old ones. Roger took up the story: "We were fortunate in more ways than one to find this place. Apart from making the move easier, it meant that we could retain most of our old friends as well, which meant this shop started off with the right atmosphere from the word go."

The present shop, then, is situated on a corner which provides a good area for window display. The interior is divided into three areas. One for electric guitars, brass and accessories — effects pedals, strings, plectrums, straps, capoes (a case of you name it and they'll find it for you); a secondhand area takes care of acoustic guitars and drum kits, and the third space is reserved for amplifiers and speaker cabs — but few keyboards. Why?

## Manoeuvre

"Commercial sense really," Chris replied with refreshing honesty. "With the number of music shops that there are in the town we each have to carve our niche. Several of the shops deal heavily in pianos, organs and synthesizers as well as looking after the educational requirements of the town — you know, violins and recorders for the local schools — and this obviously gives us more room for manoeuvre in the band equipment field. It's not that we are afraid of competition any more than the other shops are — it's more a case of living in competitive peace!"

We left the comparative peace then of Chris' office and returned downstairs to where the argument was continuing healthily. All the staff at Chris Stevens play, and play actively in their own bands which means the shop is also a centre for information about the local music scene.

## Promotion

"We sell tickets for local gigs, and do as much to help local bands in the way of promotion as well. We've nearly completed rehearsal rooms nearby which will be used not only by the staff's bands but by other Southend groups — all part of the service" Roger smiled. Another customer had bought a set of strings and stayed on to



Twinkle, twinkle little shop front.

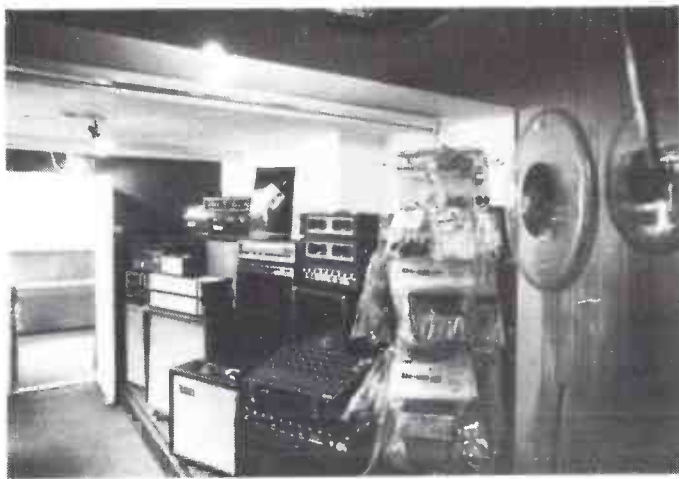




*"Don't be bashful, hug me back,"*



*Axes and useful band dates sheets.*



*Compact amp section — with transparent drum skins on the wall.*



*'Shall I shan't I?'*

add his weight to the pro-Eagles camp! "It's this sort of atmosphere and attitude that makes the shop such a success. It's maybe a little easy to accuse us of being unprofessional, but we do business and enjoy working, and that's got to be important, both for us, and the customer."

Guitars in evidence are, amongst the usual copies, Fender and the excellent Yamaha range, and Hagstrom are due to arrive pretty soon, probably by the time Beat goes to press this month. "We also have a guitar repairer who works for us," Roger informed us. "So we're able to offer the essential back-up service as well. We can handle just about everything, from simple setting up, to more serious repairs."

## Drums

Although there were several drum kits on display Chris told us that a visit to his other shop — only 25 miles away at 33 Nor-

th Street, Romford — would probably be of more benefit to potential drum buyers, although there is a soundproof room available anyway — "a problem of space". The manager of the Romford shop was at this moment heavily engaged in the discussion but broke off to assure us that the same informal atmosphere is evident there as well.

On the amplifier side HH seemed to be in strong evidence. "Well, we get asked for HH all the time. They seem to be high on the list for both reliability and innovation, and those are probably the two most significant factors most customers would consider when making the final choice."

## Merits

Southend is sadly more famous for its now decaying pier than it is for music — it has, for example, produced Robin Trower, Eddie and the Hot



*One of these is in the wrong rack — but which?*

Rods, Dr. Feelgood and the Kursaal Flyers — but obviously with that number of music shops there must be a large number of musicians in the area somewhere, most of whom must have paid a visit to Chris

Stevens at some time. As Beat left, and the discussion turned to the relative merits of Buddy Rich's drumming style, we had a feeling that, like the many before us, we'd be coming back for more.

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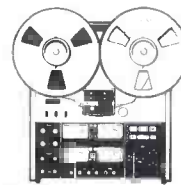
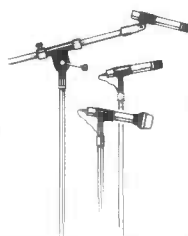


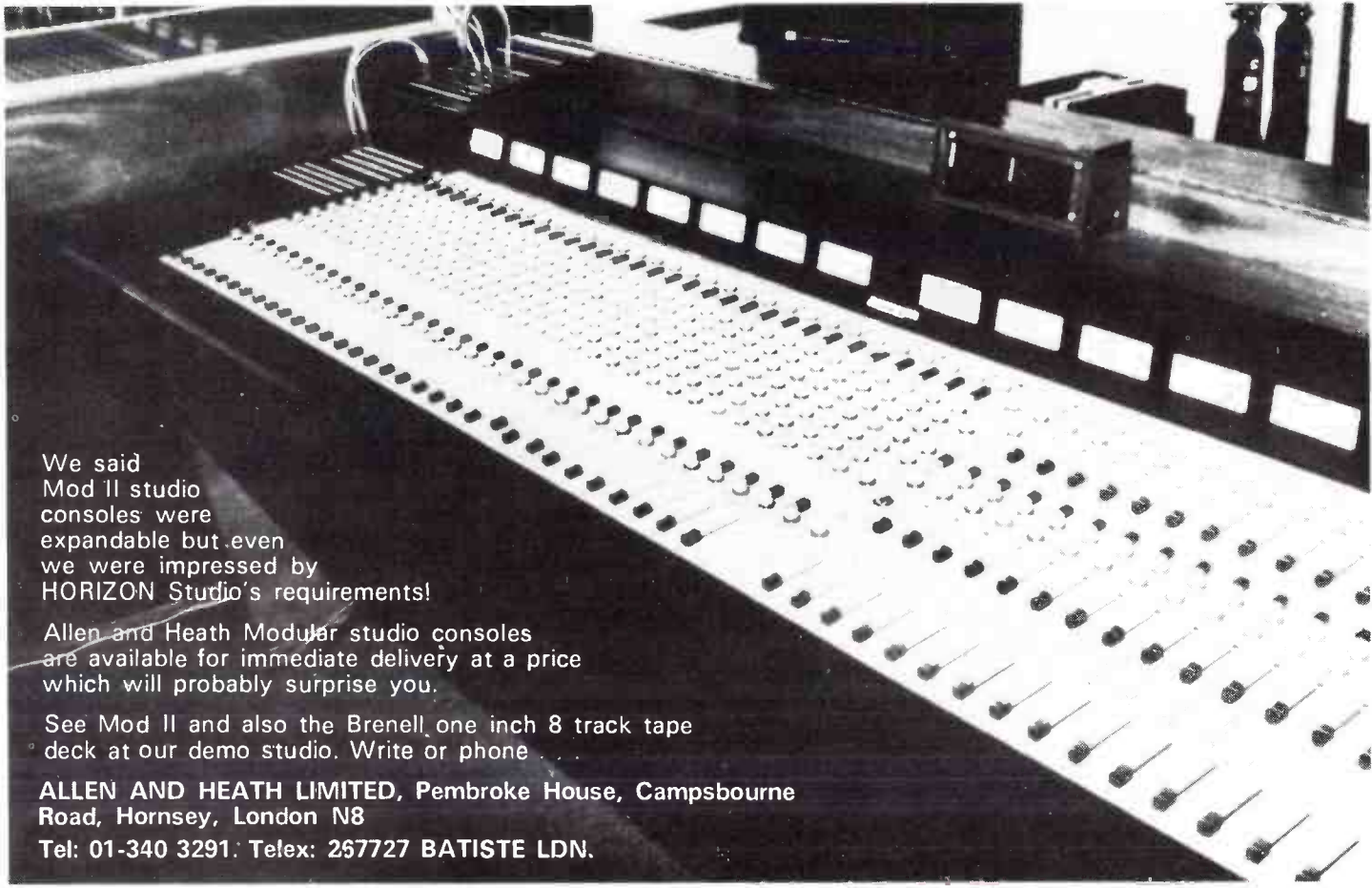
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# CONTINENTAL STUDIO SPOTLIGHT

## MUSICLAND

Over the last couple of months we have been covering studios that lent themselves to glowing descriptions of Scandinavian sunsets, or of bucolic French minstrels scampering joyfully through the long grass — recording studios, in short, for those who like nothing better than to don shorts and knapsack for a quick jog around the lake between takes. But Musicland is a whole 'nother bunch of bananas. Set amidst the mushroom-like growths of a city that was a smouldering ruin in 1946 is a huge complex called Arabellahauss. From the outside it resembles the headquarters of some giant multinational company, or perhaps a 2000-bed

hotel. And in fact neither of these impressions would be entirely illusory, since Arabellahauss contains just about everything — including, in its basement, Musicland itself.

The studio is only ten minutes from the centre of Munich, and ten minutes from the airport in the other direction. Helga Dickmann, manager of the studio, explained the attractions of what sounds, on the face of it, a rather bleak proposition for the working musician's environment. "Everything is here for them, it's all laid on — there's the hotel, where the groups live while they're recording here, and there are shops, a swimming pool, sauna baths,

massage (massage???), hairdressers, doctors, a hospital . . ." Helga went on to name several more facilities, each more astonishing than the last. In short, it seems that Arabellahauss is a sort of Olympic Village for rock'n'rollers, with every possibility of keeping overweight axemen and puny pianists in equally good shape.

Musicland's opening was an auspicious one, with T. Rex performing the inaugural boogie in April 1973 ("They were very great at that time", Helga explained) and a little later the Rolling Stones. At that time they were using a Helios 28-in desk and JBL monitoring — very similar, in fact, to the Stones' mobile. Since that time there seems hardly anyone who hasn't trooped out to Munich at one time or another. Here we go: Deep Purple (and all subsequent permutations thereof), David Bowie, Leonard Cohen, Nicky Hopkins, Led Zeppelin, Uriah Heep, Rod Stewart, Sweet, Rory Gallagher and Honest Ron Wood. Have we left anyone out? Well yes, we have, but more of that later.

### Personal

The most common way of booking time at the studio is in chunks of 24 hours. "No-one disturbs them", said Helga, "and that's what I think they really appreciate." And that is also why people return

regularly, as the chief engineer, known only as "Mack", pointed out: "We try to keep it all on a personal level, so we all know one another next time round."

### Brilliance

On the other hand, the hardware has a lot to do with it. The gear is certainly amongst the most modern in the world. To begin with, the desk is a staggering 32 in 32 out Harrison automated job. Not particularly well-known in the U.K., we must admit, but eminently satisfactory to the denizens of Musicland. The man who creates these monsters is a mad scientist from Nashville, Tennessee, who goes by the name of Dave Harrison. "To me," said Mack, "this board is the most advanced and compact in the world at the moment. All the switching takes place via an Allison programmer, so there's no relays — it's all FET switching. And the people who come in really seem to like it."

Apart from the change of desk, the studio has not really been open long enough for there to have been any major changes. The acoustics were all done by London's own Sandy Brown. How would Helga describe the overall sound? "I would say — we have an expression here — it is a high brilliance. And actually I can tell if a record was made here just by listening." This is what we





journalists call the "nub" of the matter — a studio with such individual sound characteristics has reason for pride. Let us then investigate more fully the components that, in combination, produce the high brilliance that goes down so well with Musicland's predominantly British clientele.

Tape machines are, as we might expect, Studer A80 24- and 16-track, plus a pair of stereo machines with auto-locate, and two Revoxes. Monitors are by Eastlake, using Gauss speaker components, and are powered by Crown DC300's and DC150's. Limiters and compressors, and other



Bottom left: Wide angle shot of the Harrison console. Left: The mighty Arabella Hotel. Top: Floorspace for the taking. Below: Mikes unlikely to be lost.

meat-an'-potater items include UREI, Audio and Design, a pair of Gain Brains, Quad Eight, EMT and Kepex noise gates; in addition we have UREI graphic equalizers, Audio and Design phasing and Quad Eight digital delay.

### Ideas

Not surprisingly, there doesn't seem to be a great deal of elbow room in the bookings ledger for future months: the Electric Light Orchestra are due in for about nine weeks to record their next string of hits, Elton John will be pounding the ivories during July, whilst heavily-breathing Donna Summer will be wrapping herself around a Neumann, Sennheiser, AKG, Electro-Voice, Shure or Beyer microphone at some time in September.

Mack (and by the way, everybody calls him Mack, even his wife and children) has some fairly interesting ideas about the various different sound characteristics obtainable in odd parts of the studio. E.L.O., for example, have a penchant for standing out in the corridor. "It's very flexible here — you can record anywhere. Some people like the kitchen, some even go into the toilet. And nobody objects to you just turning the whole place into a recording studio. Everybody who comes back soon finds their own little corner somewhere." The subtleties of echo have a lot to do with this, and as well as making full use of the studio's natural sound properties, Mack has EMT plates, AKG and Master

Room reverb, and a small acoustic chamber just off the main recording area.

Although Mack is content to let people do whatever they like while they're actually in the process of recording, he is also concerned to keep everything in good shape between bookings. "I think that's another reason why we get the same people coming back to us all the time. They know that they'll be getting a certain minimum quality." Like all good engineers, in other words, he is quite inordinately houseproud, and since all the mixing is done in the Eastlake-designed control room, this is especially important. And just to make sure, the entire place was rewired on the arrival of the present console in April of last year.

### Laissez-faire

So there you have it — a relaxed laissez-faire atmosphere, high technology, and a comfortable hotel room just two floors up from the studio. The fully-equipped automatic kitchen is available round the clock, and for those who can tear themselves away from the food there are even musical instruments for use at no extra cost — a Moog, Fender Rhodes, Hammond and Yamaha Grand, as well as some chunky Ampeg and Fender amps.

But don't take our word for it — just listen carefully to any of the albums which were laid down at Musicland. You may find, as we did, a certain "high brilliance" . . .

# STUDIO SPOTLIGHT

## HORIZON STUDIOS

It's rare for Beat to be invited to inspect a studio before it officially opens for business, so we set off for Horizon Studios in Coventry with no preconceived ideas of what we might find. Fortunately, one of the first things we did find was the Horizon building itself, situated on the main road into the city from the M45, right opposite the central station.

The second thing we found was simply the most stunning entrance hall and reception suite we have ever come across (see picture of the staircase) which

left us quite shattered. Painted by a young Coventry lad, Keith Robinson, who tragically died of a heart attack on the day he finished the job, the work is a fitting tribute to his enormous talents, and a good indication of the feeling and atmosphere of the studio itself.

Work started two years ago when Barry Thomas, the present Studio Manager and all-round 'boss' of the operation and a partner took a lease on the top floor of a huge Victorian warehouse building. "You should have seen it then," Barry

told us over lunch. "Dead pigeons in the loft, collapsed ceilings, rickety floors, piles of plaster everywhere — it was incredible. But we knew we could do it."

'We' meant himself, friends, a young lad called Pete who has stayed with him ever since, engineer Doug who has recently graduated from Warwick University where, amongst other things, he learned the basic techniques on the University's own 4-track studio, and a host of useful acquaintances whom Barry cajoled, bribed (albeit with sandwiches and coffee), persuaded, and begged to help. It sounds unlikely, we know, but the end result is nothing short of phenomenal.

"We had a lot of pressures on us then — not that they've all gone now — but we were aware that because we were doing the work ourselves it would have to be better than a professional job — if only to satisfy ourselves." Barry went on. "There was

satisfaction in everything we did, being able to see the whole area grow out of our own work. It's this personal involvement which we are now determined to carry over into the next stage — that is, into the work we will be doing. In the same way that we've got the studio right, so we must be certain that any product that is recorded here is absolutely right as well. It somehow wouldn't seem fair if we allowed sub-standard product to escape."

So, what about the physical side of the work then? The area has been divided lengthways along the building. At the far end is the control room, then studio... , then studio 2, reception, a viewing room where the band's mates can watch without getting in the way, entrance, rehearsal room/studio 3, and a small area at the end of the building which is to be converted to a small control room for the third studio.

### Additional

The control room is dominated by the Allen & Heath 32 in, 16 out mixing console which at present is mated to an Otari 8 track. "I'm afraid we've had a lot of problems with the Otari", Barry informed us, "so we've got an MCI 16 track on order. In many ways I'd like to wait for the 16 track to arrive before we open, but it's getting on everybody's nerves, just sitting around not working, so we're officially 8 track, going 16,"

Additional equipment in the control room takes in two more Otaris — 4 and 2 track (although there's the mandatory Revox on order) plus the usual outboard gear — Klark-Teknik graphic equalisers, Scamp noise reduction, and 3 pairs of JBL monitors! Yes, three pairs! One pair is mobile and can be wheeled to wherever required, while the other two pairs are slung on a moving rail from the ceiling and can be positioned virtually anywhere in three dimensions!

Both studio 1 and 2 are large, and can be visually controlled from the control room, although



Staircase to the reception suite, and staggering wall painting.

there are facilities already installed for closed circuit television monitoring, which also extends through to the rehearsal room — at present let to a local band which Barry hopes will put Coventry on the music map.

"We have a good arrangement with them. While we can offer the use of the studio at reasonable rates they leave all their equipment here which, by arrangement, can be used by any band wanting to record here. So, apart from the baby-grand piano, we have a fair selection of additional instruments at no extra cost — from 2 drum kits, through guitars to a Hammond."

### Sophisticated

Choosing a studio to work in is perhaps one of the biggest decisions many artists have to make. An atmosphere that is conducive to work, while remaining easy, and free-wheeling is just as important as stacks and racks of highly sophisticated, multi-track trickery, and while 16 tracks isn't going to put Horizon into the big league as far as the London studios are concerned, their combination of honesty and dedication has to be seen to be believed. Barry told us many things which, in journalistic terms, were 'off the record' but which have made our job of actively recommending a studio much easier. During the period that Horizon have been nearly ready to roll, Barry has used the facilities to record a bunch of Coventry school children singing a 'Jubilee Song' which he has had pressed for their entertainment, as well as helping out the local hospital broadcast service with local recordings. These are both tangible aspects of the care he spent a long time talking about.

"Coventry is not the most important city in the country" he admitted, perhaps unnecessarily, "but there's no reason to suppose that we can't push out a decent product at a decent price. We're talking in terms of £19 an hour for 16 track recordings with the added benefits of working outside the pressures of London, and all that that entails." He finished his coffee. "We'll make it," he adds.

Beat most sincerely hopes so.



▲ *Between sessions in Studio One.*



▲ *Drums and the lone grand piano in Studio Two.*



▲ *Control Room with custom Allen & Heath dominating.*

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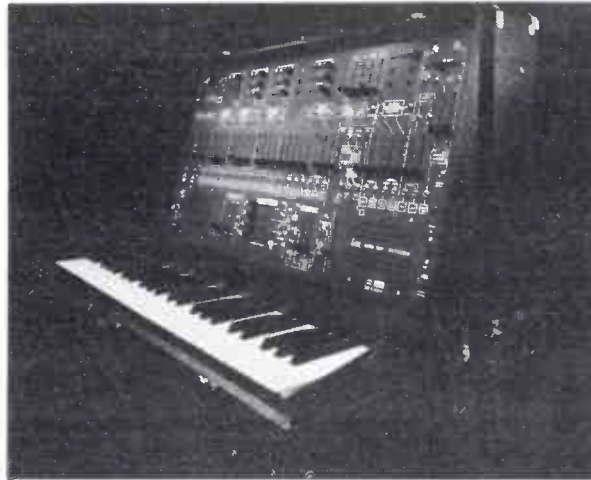


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CHALK FARM STUDIOS LTD., 1a Belmont Street, London NW1 8HJ. Tel: 01-267 1542 & 01-267 4873

DECIBEL STUDIOS, 19 Stamford Hill, London N16. 01-802 7868, 01-807 2146

FREERANGE STUDIOS, 22 Tavistock Street, London WC2. 01-836 7608

GROSVENOR RECORDING STUDIOS 16 Grosvenor Road, Handsworth Wood, Birmingham B20 3NP. 021-356 9636/7

INDIGO SOUND STUDIOS LTD., Gartside Street, Manchester, M3 3EL (061) 834 7001

ORANGE STUDIOS, 3-4 New Compton Street, London WC2. 01-836 7811/3.

R.G. JONES (OF MORDEN) LTD., Beulah Road, Wimbledon, London SW19. 01-540 4441 & 01-542 4368

MAGRITTE STUDIOS, 15 Holloway Lane, Harmondsworth, West Drayton, Middx. 01-897 9670.

PLUTO STUDIOS, 3 Waterloo Road, Stockport, Cheshire SK1 3BD. (061) 477 0434

PYE RECORDING STUDIOS, ATV House, Great Cumberland Place, London W1. 01-402 8114/7.

RIVERSIDE RECORDING STUDIOS, 78 Church Path, (Fletcher Road), Chiswick, London W4. 01-994 3142

SPACEWARD SOUND SYSTEMS, 19 Victoria Street, Cambridge, CB1 1JP. 0223-64263 (Between 10 am and 2 pm)

T.M.C. RECORDING STUDIO, 118 Mitcham Road, London SW17. 01-672 4108

T.W. MUSIC, 211 Fulham Palace Road, London W6. 01-385 4630.

GOOSEBERRY STUDIOS, 19 Gerrard Street, London W1. 01-437 6255 01-734 2257

### 8 TRACK

BIRD SOUND STUDIOS, Kings Lane, Nr. Stratford-Upon-Avon, Warwicks. (0789) 85705 & (0789) 3081

COUNTDOWN SOUND STUDIO, 10 High Street, Manchester M4 1HQ. (061) 832 3339

DE WOLFE STUDIO, 84 Wardour Street, London W1V 3LF. 01-439 8481

FREE RANGE SOUND STUDIOS, 22 Tavistock Street, London WC2. 01-836 7608

IMPULSE ORGANISATION. 71 High Street East, Wallsend NE28 7RJ, Northumberland. Newcastle (0632) 624999

K.P.M. STUDIOS LTD., 21 Denmark Street, London WC2H 8NE. 01-836 6699

LEADER SOUND, 209 Rochdale Road, Greetland, Halifax, West Yorks. (04227) 6161

MILNER SOUND LIMITED, Studio 117c Fulham Road, London SW3. 01-589 6477

SUN RECORDING SERVICES LTD., 34-36 Crown Street, Reading, Berks. 0734 595647

### 4 TRACK

D.T.S. RECORDING, 16 The Broadway, Maidstone, Kent. (Maidstone) 670 326 & (Medway) 401 467

GATEWAY STUDIOS, 162a Balham High Road, London SW12. 01-673 7316

P.S.L. STUDIOS, 1a Salcott Road, London SW11. 01-223 2544 & 01-998 6088

SAMMA STUDIOS, 90 Lots Road, London SW10. 01-352 4136

SEPTEMBER SOUND STUDIOS, 38 Knowl Road, Golcar, Huddersfield. Tel: 0484 58895/6

### MOBILE

JET MOBILE, 8 Bell Meadow, Sutton Road, Maidstone, Kent. Maidstone 57967

ISLAND MOBILE, 8-10 Basing Street, London W11. 01-229 1229 Telex: 12421

## RECORD PRODUCTIONS

IMPULSE ORGANISATION. 71 High Street East, Wallsend NE28 7RJ, Northumberland. Newcastle (0632) 624999

LOOK RECORDS LTD., 209 Denyvale Road, Wakefield, Yorks. 0924 79589

SUN RECORDING SERVICES LTD., 34-36 Crown Street, Reading, Berkshire. 0734 595647

STORM RECORDS, Pressings, sleeves. (Studio facilities available). Music publishing and songwriting services. S.A.E. 133 Park Road, Blackpool. Tel: 27357

## DEMOS FOR SONGWRITERS (8 TRACK)

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## REHEARSAL STUDIOS

FARMYARD REHEARSAL STUDIOS, White Line Road, Little Chalfont, Bucks. 02404 2912

MAURICE PLACQUET LTD., London Studio : 01-749 3232. Pinewood Studio : 0753 654571

RIDGE FARM STUDIOS, Capel, Nr. Dorking, Surrey. (0306) 711571/711202

SOUTH LONDON STUDIOS, Basement 5, Bridge Parade, Waddon Road, Croydon, Surrey. 01-668 3337 01-688 1056

TRACKS REHEARSAL STUDIO, 110 Churchfield Road, Acton, London W3. 01-993 0751 & 01-992 9061

## SOUND HOUSES

### FENDER

FENDER SOUND HOUSE, 57/87 Hampstead Road, London NW1. 01-388 7971/2.

SOUND PAD MUSIC CENTRE, 64 London Road, Leicester. (0533) 20760

### H/H

JOHNSON'S MUSIC (SOUNDAROUND) LTD., 227 London Road, Sheffield. S24 NF (0742) 53127

## TOUR SERVICES

### LIGHTING & SOUND HIRE

ENTEC LTD, 90 Wardour Street, London W1. 01-903 5790

FLASHLIGHT & SOUND GmbH, Bussestrasse 11, 2000 Hamburg 60, West Germany. 010 494 05115527/68 Telex : 12421

RAINBOW PRODUCTIONS, 7/9 Wood Close, London E2. 01-739 7543

### CONCERT SECURITY

STURICO, 17 London Mews, Paddington, London W2. Tel: 01-262 5478/9/0

## WHOLESALE

CLEARTONE MUSICAL INSTRUMENTS LTD., 27 Legge Lane, Birmingham 1. (021) 236 6100

CBS/ARBITER, 57/87 Hampstead Road, London NW1. 01-388 7971/2

WOODS (PIANOS & ORGANS) LTD., 15/17 Manchester Road, Bolton BL2 1EH. (0204) 27171

TEBERON WANTED in good condition. Tel: 01-730 2162.

How would you like to take three or four amps to your next gig, preset each one for the tone, sensitivity, and effects you want, and then have a way to switch from one to the other instantly without having to take your hands from the guitar strings?

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A totally different concept in guitar amplification, the Mace features two entirely independent channels with pre and post gain

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What all this does is turn the Mace into a "multi-amp" by allowing the guitarist to play through either channel, both channels at once, or drive the two channels in series with variable degrees of overload creating almost infinite tonal variations, distortion possibilities, and sustain. All at the flick of a footswitch!

Add to that tremolo, reverb (also foot switch selectable), and 160 watts RMS of raw, tube power and you have an amplifier with a versatility that is limited only by your willingness to experiment and create.

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Mace "power pak"

212 Mace Single Unit

# Personal Ads

Would you like to buy or sell any musical instruments? Join, or find a member for, a group? Find a songwriting partner? If so, send your request to Personal Ads, Beat Instrumental Songwriting & Recording, 23 Ridgmount Street, London, WC1 and we'll do our best to include it as soon as possible. Remember, Personal Ads are completely FREE OF CHARGE!

WANTED — bass player and drummer (15-17 yrs) for newly forming heavy group in Orpington area. Preferably with 1-2 yrs playing experience. Ring Rob — Orpington 20431 between 5-7 p.m. weekdays.

STRAT COPY s/burst, tremolo arm, case, etc. Completely unused, immaculate. £55 ono. Phone Paul 01-672 0483.

CAN YOU write lyrics and sing? We are not bothered if you have no equipment. We are more interested in your ability and enthusiasm. Bury area. Phone Mark 807 4995.

KEYBOARD PLAYER needed for band with amazing potential. Into Yes, Giant, Floyd, etc. Must have own gear. Tim, 231 Whalley Rd, Accrington, Lancs. Phone Accrington 34414.

PIANIST wanted — jazz, blues, ragtime, etc. Also songwriting partner for pop songs of the Elton John type. Any work in a band going? Geoffrey Robson, 15 Down Place, Scotswood, Newcastle-upon-Tyne.

ROCK VOCALIST wishes to join band. I also write lyrics. Please write to Chris Smeroon, 35 Beatrice Ave, Keyham, Plymouth.

CHRISTIAN MUSICIAN wanted, preferably guitar and/or piano to back original and contemporary songs. Contact A. Mortimer, 10 Chesnut Court, Widnes, Cheshire.

C & W/BLUES lyricist seeks good composer or group in the Bournemouth area. I have 33 com-

pleted lyrics ready. I also seek good female guitarist/singer; if she can write music, it would be a help. All letters answered. Andrew Burns, 2 Wilverley Close, Pennington, Lymington, Hants. FOR SALE — FAL Super 50 amplifier, few months old, perfect condition. £47. Also 1 x 15" cabinet, built by professional with Plessey 15" driver. £49. Mark, tel: Ashford (Middlesex) 52087.

BASS, DRUMS and keyboards wanted for newly formed band. Aged 16/20, must have own equipment and willing to work hard. Into rock, blues and jazz, must be insane, only amateurs wanted. Enthusiasm wanted before experience. Chris, 290 Aldridge Rd, Perry Barr, Birmingham. Tel: 021-356 4988.

GUITAR TUTOR wanted — Glasgow area. Interested in heavy rock style, with basic classics if possible. Any offers? Allan Aitkin, Bishopbriggs, Nr. Glasgow. (Contact Beat).

RHYTHM GUITARIST — young, inexperienced (17) but with will to succeed. Fender, HH gear. Looking for band in South London area. Personal tastes Lizzy, Charlie, Quo and Travers but anything considered. Contact M. Wentzell, 109 Fulwell Rd, Teddington, Middx.

BASS, DRUMS, KEYBOARDS — where are you? Interested in hearing from musicians with gear, competence and (preferably) transport. Wimbledon area. Call Pete 947 0517.

FOR SALE Fender Precision bass, natural wood, maple neck + case £250. Sound City 120 amp £60. Marshall 120W 4 x 12" cab under guarantee, hardly used £110. Selmer 1 x 18" 100W cab £45. All immaculate, with leads. Phone Harlow (0297) 34998.

YOUNG ROCK BAND require new and original songs. Write to Pete, 42 Upper Grove Rd, Bevelde, Kent.

SONGWRITER (24) seeks partner to collaborate on words and/or music. Personal likes and influences range from Beatles, Bacharach, 10cc, ELO to Gershwin, Rogers and Hammerstein. Contact J. Harvie, 12 Moor Grange Rise, West Park, Leeds 16. Tel: Leeds 782997.

MALE LYRICIST who has one song being set to music in America and 9 songs waiting is looking for a female lyricist to form a songwriting partnership; two heads are better than one. T. Ward, 38 Clarence Road, Fleet, Hants.

DETERMINED bassist and drummer wanted to join high-energy (not punk) band. Experience not essential but must have equipment. Aged 16-20 preferably left school or be about to. Gigging starts July '77 with rapid road to success. Write to Fraser — 6 Newbury Gardens, Stoneleigh, Epsom, Surrey.

RHYTHM/LEAD guitarist seeks band in South Yorks area, to join or form. Own equipment and

transport. Contact Steve: Royston 3137 after 5 p.m.

BASS GUITAR jazz copy — new condition, and Marshall 30 watt combo also new condition £115 ono. Will sell separately, or part exchange for drum kit. Charles Sharpe, 6 Lewis Rd, Port Glasgow, Scotland.

MEDIOCRE but hard working and ambitious musician with synthesizers, string machine and best semi-pro light and pyrotechnic show around, seeks tight rock unit. Into Purple, Rainbow, Genesis, Tull. Own stack and transport. Also backing vocals, showmanship and qualified electrician. Other offers considered. Mike Lighting — Tel: Crewe 56290.

GROUP MIXER wanted for use on the road. 8-16 channel, must be in good condition. Whole setups would also be considered. Cash waiting. Please write with details to M. Gorst, D159116A, SE Mess, HMS Hermes, BFPO Ships, London.

BOY GUITARIST wishes to join or form thinking rock band along lines of Thin Lizzy or Deep Purple. Also for sale, Jedeon 6-string 2 p/u black £25, Tatra Classic £15, Coloursound Tonebender £10 and Jen Double-sound £10. Phone Anthony 01 692 6317 (Deptford).

HOFNER VIOLIN BASS wanted, any condition, any offers considered. All letters answered. Photo appreciated. Christopher Duffy, 24 Moira Place, Adamsdown, Cardiff



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# BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

Please note that all recommended selling prices include the appropriate rate of VAT unless marked EX VAT alongside the manufacturer's name.

Whilst every effort is made to ensure that all prices listed are correct at the time of going to press, they may vary according to the sales policy of each individual retailer. We do advise you therefore to check with your local dealers before making any final decisions.

## GUITARS

### BALDWIN

<b>GRETSCH</b>	
Fk, s/burst.....	119-75
Fk, natural.....	124-96
Sunvalley, s/burst.....	163-66
Sunvalley, natural.....	174-30
Rancher.....	206-24
Deluxe.....	250-17
Supreme.....	283-41
Electro classic.....	158-35
Clipper, s/burst.....	158-35
Double Anniversary, s/burst.....	343-44
Streamliner, s/burst.....	250-71
Streamliner, cherry.....	331-56
Country Club, s/burst.....	315-34
Country Club, nat.....	331-32
Viking, s/burst.....	441-74
Viking, natural.....	457-71
White Falcon.....	613-39
White Falcon, stereo.....	693-22
Roc Jet, porsche pumpkin.....	250-17
Roc Jet, black.....	325-08
Roc Jet, red.....	250-17
Roc Jet, walnut.....	325-08
Bass, mahogany.....	250-17
Bass, Nashville, cherry.....	347-76
Nashville, red.....	365-04
Country Gentleman, walnut.....	405-00
Deluxe Chet, red.....	471-02
Deluxe Chet, walnut.....	471-02
Super Chet, walnut.....	534-88
Super Chet, red.....	534-88

<b>SHO BRO</b>	
Hawaiian, 6-str.....	250-17
Hawaiian, 7-str.....	267-44
Spanish.....	250-17

<b>SHO-BUD</b>	
Steel guitars:	
6138.....	264-60
6139.....	434-16
6140.....	544-32
6152.....	231-12
6153.....	783-00

### BOOSEY & HAWKES

<b>DI GIORGIO (BRAZIL)</b>	
No 16 Signorina.....	69-72
No 18 Sagnorico.....	83-20
No 36 Bel Som.....	123-88
No 30 Amazon.....	96-76

<b>TAKEHARU</b>	
GT30A small.....	100-44
GT30B small.....	100-44
GT85 full size.....	58-59
GT120 full size.....	69-49
GT180 full size.....	85-37
WT100 jumbo.....	63-61
WT200 jumbo.....	89-56
WT100-12 jumbo.....	70-31

### CBS/ARBITER (EX VAT)

<b>FENDER</b>	
Electric:	
Jazzmaster.....	348-75
Stratocaster w trem.....	300-78
Stratocaster L/H w trem.....	339-45
Stratocaster m/neck w trem.....	325-50
Stratocaster L/H m/neck w trem.....	364-25
Stratocaster.....	271-75
Stratocaster L/H.....	308-45
Stratocaster m/neck.....	294-50
Stratocaster m/neck L/H.....	333-25
Telecaster d/l.....	322-40
Telecaster d/l L/H.....	353-40

Telecaster Custom.....	263-50
Telecaster Custom L/H.....	294-50
Telecaster Custom m/neck.....	288-30
Telecaster Custom L/H m/neck.....	317-75
Telecaster Std.....	240-25
Telecaster Std L/H.....	260-40
Telecaster Std m/neck.....	263-50
Telecaster Std L/H m/neck.....	285-20
Bronco.....	167-90
Musicmaster.....	130-20
Mustang.....	178-25
Mustang L/H.....	192-20
Mustang m/neck.....	201-50
Mustang L/H m/neck.....	215-45
Semi-acoustics:	
Telecaster Thinline.....	314-65
Telecaster Thinline L/H.....	341-00
Starcaster + case.....	461-90

<b>Basses:</b>	
Jazz.....	302-25
Telecaster.....	257-30
Precision.....	251-10
Precision narrow neck.....	260-40
Precision fretless.....	251-10
Mustang.....	192-20
Musicmaster.....	116-25

<b>Acoustics</b>	
F.C. 10 1/2.....	36-43
F.C. 10.....	40-30
F.C. 20.....	50-38
F.C. 30.....	60-45
F.C. 40.....	66-65
F.15.....	46-50
F.25.....	51-15
F.35.....	57-35
F.45.....	58-90
F.55 12-string.....	71-30
F.65.....	72-85
F.75.....	89-90
F.85.....	117-80
F.95.....	150-30
F.80.....	91-95
F.110.....	220-10

### CHAPPELL

<b>Classical:</b>	
C.100.....	33-00
C.101.....	39-00
C.102.....	45-00
Steel string:	
C.200.....	45-00
C.201.....	57-00

### CLEARTONE

<b>MELODY</b>	
1200 12/15 Folk.....	34-86
1250 12/15 Folk Elec.....	43-72
500 Folk.....	30-81
525 Folk Elec.....	38-10
325 Folk.....	13-00
460 Classic.....	29-95
450.....	21-82
350.....	15-34
600.....	34-48
1300.....	39-38

<b>MIAMI</b>	
FTI Elec.....	25-36
FT2 Elec.....	29-93
FTI Bass.....	32-64

### TANTARRA

<b>GUYATONE</b>	
HG91 Steel.....	20-66
HG306 Steel.....	55-52
HG188C Steel.....	85-72

<b>KLIRA</b>	
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
<b>C.M.I.</b>	
CMI Custom VI.....	109-96
CMI Custom IV.....	122-76
CMI Salisbury.....	109-96
SG25.....	45-66
SG10B.....	44-52
ST300.....	67-49

<b>HASHIMOTO</b>	
G100.....	38-73
G130.....	44-18
G160.....	51-42
G200.....	57-79
G250.....	68-68

### J. T. COPPOCK

<b>ANTORIA</b>	
2355 Big Jack S.Ac. Sunburst.....	173-00
2355M Big John S.Ac. Maple.....	190-00
2357 Mt. Strad Violin Bs.....	88-00
2350 Memphis Custom.....	136-00
2350 Memphis std.....	132-00
2350L Memphis std l/h.....	144-00
2351 Memphis d/l.....	136-00
2351DX Memphis d/l.....	148-00
2351 Memphis Original.....	141-00
2342IV Memphis.....	170-00
2341 Memphis ctm d/l.....	154-00
2343 Memphis jun.....	159-00
2337DX Memphis jun d/l.....	173-00
2350 Memphis white.....	144-00
2405 Custom 74.....	208-00
2451 Memphis Oldie.....	190-00
2350B Memphis bs.....	143-00
2660 Memphis Vine.....	150-00
2458 Memphis Spl.....	157-00
2351CH Memphis Cherry.....	136-00
2675 Custom 76.....	430-00
2354 Woodstock.....	133-00
2354S Woodstock std.....	127-00
2345SL Left-Hand.....	135-00
2377 Woodstock pro.....	141-00
2383 Woodstock ctm.....	151-00
2338 Woodstock std.....	106-00
2347 Woodstock jun.....	128-00
2394 Woodstock nat.....	142-00
2345 Woodstock white.....	240-00
2354B Woodstock bs.....	130-00
2354LB Woodstock long bs.....	140-00
2352 Clipper.....	92-00
2352M Clipper d/l.....	108-00
2352 Custom.....	121-00
2353LDX Clipper long bs black.....	106-00
2368 Clipper Fireball.....	122-00
2365B Dixie bs.....	138-00
2365BL Dixie bs l/h.....	145-00
2366B Marksman.....	132-00
2366FLB Fretless bs.....	132-00
2375 Rocketman Maple fb.....	144-00
2375V Rocketman White.....	152-00
2375L Sunburst l/h.....	140-00
2375N Rocketman Natural.....	155-00
2375 Ash.....	182-00
2375B Rocketman black.....	143-00
2655ZB Rocketman Zebra.....	186-00
2656ZB Zebra bs.....	188-00
2375W Twin Gemini 6/12.....	250-00

2407 Twin Gemini 6/4.....	260-00
2376 Dixie Fireball bs.....	156-00
2386 Memphis ctm d/l.....	154-00
2386L Left-Hand.....	175-00
2384 Clipper Ash.....	150-00
2385 Clipper Ash bs.....	171-00
2370 Semi-Ac Id.....	139-00
2371 Semi-Ac bs.....	141-00
2374 Semi-Ac Id.....	154-00
2395 Semi-Ac nat.....	132-00
2409B bs.....	160-00
2409BW bs.....	167-00
2387 Custom Vulcan.....	198-00
2387CU Vulcan bs.....	210-00
2348 Phoenix.....	207-00
2617S Artist nat.....	231-00
2459 Ventura.....	222-00
2469 Vulcan II.....	223-00
2683 Solid special.....	232-00

### ANTORIA WESTERN FOLK

698E Gt. Western elec.....	104-50
684E Super Electric.....	121-00
698 Gt. Western jbo.....	120-00
698M Gt. Western maple.....	137-00
698BK Gt. Western Black.....	120-00
693 Gentleman Jim d/l.....	107-00
684/12 Super Jumbo.....	104-00
684BLK Black.....	97-00
683 Super Jumbo.....	85-00
684/6L Left-Hand.....	97-00
628/12 Californian jumbo.....	86-00
628 Californian jbo.....	78-00
62 Bronco fk.....	44-00
627/12 Bronco jbo.....	71-00
627L Left-Hand.....	72-00
642 Folk.....	144-00
670 12 str.....	133-00
699 Blonde.....	116-00
697 Tenesse 6.....	125-00
695 Nashville 6.....	92-00
758 Gt. Western Artist jumbo.....	100-00
670.....	124-00
952 Antoria Vintage jbo.....	82-00
684/6 Super Nashville.....	94-00

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1904 Black 2pu.....	83-00
1904S Sunburst 2pu.....	82-00
1908 Bass 2pu.....	85-00
1940 Sunburst 3pu.....	91-00
1940W White 3pu.....	91-00
1940 Ash 3pu.....	96-00
1941 Cherry Jun 1pu.....	75-00
1942 Walnut 2pu.....	75-00
1944 Walnut 2pu.....	82-00
1949 Stereo bs 2pu.....	159-00
1950 White.....	113-00
1951 Cherry.....	112-00
1952 Bass.....	109-00

### ANTORIA CLASSICAL

2855.....	58-00
2841.....	51-00
2840.....	49-00
2839.....	42-50

### TAMA GUITARS

3563 Western.....	299-00
3568.....	239-00
3560S.....	225-00
3558S.....	218-00
3561S.....	212-00
3566.....	198-00
3565.....	185-00
3555.....	157-00
3557/12.....	214-00
3560/12.....	236-00
3550S Classical.....	163-00
3551 Classical.....	230-00
3570.....	202-00

### DOBRO GUITARS

1000.....	800-00
36.....	285-00
33D.....	250-00
33HS.....	250-00

60SS.....	205-00
N133 Classic.....	205-00
Dobro Mandolin.....	200-00

### HAWAIIAN

2390 Guitar only.....	38-50
2391 Outfit.....	117-00

### DAVOLI

<b>Folk:</b>	
M1600.....	35-00
<b>Jazz:</b>	
M260.....	34-00

<b>Western and Jumbo:</b>	
M500.....	43-00
M600.....	51-00
M700.....	60-00
M800NSF.....	47-00

### 12-String:

M1200.....	49-00
M1250 (ac/elec).....	58-00
M1300.....	57-00
M1400NSF.....	58-00

### Electric:

M6000.....	82-00
M6200.....	92-00
M6600 Bass.....	105-00

### FLETCHER, COPPOCK & NEWMAN

<b>KIMBARA ACOUSTIC</b>	
N105 Classical.....	36-07
N106 Classical.....	39-78
N169 Classical.....	43-99
N175 Classical.....	50-23
N29 Classical.....	57-18
N108 Classical.....	78-24
N76 Classical w/cs.....	127-32
N30 Folk.....	44-22
N71 Jumbo.....	54-08
N72 12str.....	57-19
N73 Jumbo.....	71-77
N107 12str.....	74-04

### KIMBARA ELECTRICS

N116 solid sun.....	135-11
N117 solid nat.....	139-11
N120 solid white.....	139-11
N121 solid nat.....	148-40
N124 Bass nat.....	150-67

### KIMBARA MAESTRO

N141 Classical.....	94-45
N143 Folk.....	81-03
N144 Jumbo.....	94-41
N145 Jumbo.....	117-14
N146 Jumbo.....	156-96
N147 12-string.....	115-75

### RESONATA

N87 Classical.....	24-95
N89 Classical.....	30-10

### VICTOR GARCIA

N188 Spanish.....	32-78
N189 Spanish.....	36-99
N127 Spanish.....	42-83

### LORENZO

N98 Student.....	16-21
N111 Classic.....	18-98
N99 Classic.....	23-10
N110 Folk.....	19-63
N102 Folk.....	29-17
N102 Folk.....	29-17
N100 Classical.....	28-47
N150 Classical.....	37-92
N151 Jumbo.....	40-37
N152 12 Str.....	44-40
N153 Jumbo.....	46-25

### COLUMBUS

N197 Jumbo sun.....	53-94
N36 Semi Ac 6 str.....	63-56
N85 solid blk.....	68-00
N85/S solid sun.....	68-00
N54 solid mahog.....	63-07
N66 solid bass.....	65-56
N77 solid bass.....	71-07
N82 solid 3 pu.....	72-84
N122 12 str.....	55-51

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D50-NT Bluegrass Special Rose Dreadnought.....	449-47
D44MBL Bluegrass Jubilee Maple Dreadnought.....	417-09
G-4INT Jumbo 17" Body D/nought.....	413-51
G875NT 3/4 Size 15" Body D/nought.....	377-56
G-37BL Arched Back Maple D/nought.....	348-78
D-40NT Bluegrass Jubilee Mahog. D/nought.....	348-78
D-35NT Bluegrass D/nought Nat.....	302-05
D55SB Spruce.....	546-58
D44MNT Nat.....	417-09
D40SB Spruce.....	348-78
D40CNT Cutaway.....	399-16
D-40C Nt Florentine Cutaway.....	399-16
D-25M Bluegrass Mahogany D/nought.....	258-90
<b>Jumbo &amp; Folk Acoustic:</b>	
F-50RNT Navarre Rosewood 17".....	683-16
F-50SB Navarre Maple 17" Jbo, S/burst.....	546-58
F-40BL Bluegrass 16" Folk.....	395-50
F-30NT Aragon 15 1/2 Folk Nat.....	266-09
F-30SB Aragon 15 1/2 Folk, S/burst.....	266-09
F30 RNT Smaller.....	485-43
F-20NT Troubadour 1 3/4 Folk. Nat.....	212-16
F50BL Blonde.....	546-58
F40NT Spruce Mahog.....	395-50
F30RNT Small.....	485-43
B50NT Acoustic bs.....	539-35
<b>Twelve-String:</b>	
F-512NT Custom Rosewood 17" Jbo.....	715-56
F-41BL Custom Flamed Maple 17" Jbc.....	643-64
F-212XLNT Extra Large Mah g 17" Jbo.....	471-06
F212CNT Cutaway.....	456-68
F-212NT Mahogany 16" Folk.....	402-71
F-112NT Standard 15 1/2 Folk.....	312-82
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FB 1W Bass.....	68-35
FT 2T Solid.....	33-85
JB 2 Bass.....	61-45
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LE 200 Solid.....	90-60
LP 200 G Solid.....	81-40
LS 200 C Solid.....	61-60
LS 200 US Solid.....	61-45
ME 20 TS Solid.....	44-55
SA 200 Semi-ac.....	61-30
SE 2B Bass.....	46-00
SE 2T Solid.....	35-55
SG 25 Solid.....	53-60
SG 22 Solid.....	42-10
SG 10B Bass.....	64-85
SG 220V Solid.....	60-75
SG 2000 Custom Solid.....	67-50
SP 1 Solid.....	28-95
ST 30 Solid.....	58-25
ST 300 Solid.....	73-35
TF 200N Solid.....	58-85
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842 Classic.....	57-95
845 Classic.....	70-45
843 Classic.....	59-85
846 Classic.....	83-05
847 Jumbo.....	77-25
848 Jumbo.....	98-70
850 Western.....	121-10
855/F301 Folk.....	72-65
856/F303 Folk.....	82-10
851/W613 Western.....	000-00
852/W61030 Jumbo with pick-up.....	104-58

B704 12 str.....	127-40
B702 12 str.....	95-50
BW650 9 str.....	192-00
W621S.....	245-95
W611.....	312-30
W610.....	199-75
W620.....	179-05
G212.....	103-60
G214.....	131-15
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1612N Acoustic.....	19-95
1612S Acoustic.....	19-95
730 Classic.....	25-95
731 Classic.....	27-75
732 Classic.....	32-50
736 Classic.....	63-55
737 Classic.....	78-50
738 Classic.....	96-50
500.....	12-95
<b>MORIDAIRA BANJOS</b>	
FB 1R 4-String.....	60-95
FB 2R 5-String.....	60-95
GB 1 6-String.....	62-85
C-7D Banjo case.....	28-35
<b>MORIDAIRA MANDOLINS</b>	
MD 20.....	41-50
MD 30.....	41-50
MD 100.....	49-05
<b>CONCETER</b>	
SK612N.....	17-90
CK100N.....	25-85
SK 614N Concert.....	23-70
GK 200 Concert.....	32-80
WK5995H Jbo.....	47-80
WK 599 Jbo.....	44-45
WK 588.....	31-65
FK288.....	31-05
WK0030.....	50-80
FK 299 Folk.....	42-45
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500.....	12-95
300N.....	14-77
400F.....	16-20
580.....	19-44
C103N.....	24-75
FG105.....	25-46
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TG310.....	60-65
FW656.....	91-67
TW80.....	147-22
<b>KASUGA ELECTRICS</b>	
SG360.....	141-33
LG380B.....	146-67
SE480S.....	159-11
LG770V.....	212-44
SG1800V.....	226-67
EB750S.....	208-89
LG2000V.....	265-78
SE480S.....	159-11
SE600N.....	176-89
SA600.....	174-22
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EG502.....	43-00
EB511.....	43-00
HEG5006.....	45-56
HDBG5004.....	47-11
HET5001.....	43-65
HESS000.....	58-00
HEP5002.....	65-00
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ME85.....	82-41
<b>IVOR MAIRANTS</b>	
<b>MARTIN</b>	
D.18.....	300-00
D.28.....	395-00
D.35.....	420-00
D.12-28.....	410-00
O16NY inc case.....	300-00
D.41 inc case.....	660-00
0021 inc case.....	420-00
D.45.....	1150-00
<b>AROSTEGUI</b>	
No. 2.....	24-00
No. 4.....	26-00
No. 6.....	28-00
<b>CALABERT</b>	
OS.....	20-00
A.....	22-50
B.....	26-00

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

C.....	33-00
Palosanto inc case.....	100-00
<b>MITSUMA</b>	
JG.101.....	21-00
JW304/12.....	40-00
JW.305/12.....	45-00
JG.102.....	28-00
JG.103.....	32-00
JC.42.....	35-00
JC.43.....	48-00
JC.45 inc case.....	100-00
JC.46 inc case.....	120-00
O3.....	80-75
JF.201.....	19-00
JF.202.....	22-50
JF.203.....	27-50
JW.303.....	30-00
<b>SAKURA</b>	
C114B.....	20-00
C113A.....	18-00
LS26D.....	60-00
LS26S.....	60-00
LS26.....	55-00
LS260S.....	65-00
F.339R.....	42-50
MD.25.....	39-50
C132S.....	45-00
C136S.....	74-00
TG.10.....	27-00
TG.20.....	30-00
JB.24.....	60-00
JB.24DN.....	85-00
175DC in case.....	90-00
175DG in case.....	110-00
<b>ORFEO</b>	
DC.101.....	25-00
DC.103.....	30-00
DC.107.....	35-00
DC.110.....	37-50
DC.112.....	42-50
<b>TAKAMINE</b>	
DC.125.....	88-50
C128.....	50-00
C132S.....	60-00
C136S.....	90-00
<b>NORMAN</b>	
B.55.....	275-00
B.50.....	205-00
B.30.....	150-00
Spec Edition.....	120-00
B.20.....	100-00
B.55-12.....	310-00
B.50-12.....	255-00
B.20-12.....	120-00
<b>JOHN BIRCH</b>	
SCSL Elec.....	259-20
SCDL Elec.....	239-50
Twin-neck.....	379-00
Strat copy.....	248-40
'Rickenbircher' bs f/m.....	259-20
SVL (Flying V).....	259-20
Custom gtrs to order.....	259-20
All standard custom models: 6 str. from \$280.00-VAT Twin necks fr. \$450.00-VAT	
<b>KEMBLE</b>	
<b>YAMAHA</b>	
Classics:	
G55.....	46-50
G65.....	49-50
G90.....	55-00
G120.....	62-50
G150.....	66-00
G220.....	86-00
G280.....	108-00
Gc3 Handmade.....	175-00
Gc6 Handmade.....	230-00
Gc10 Handmade.....	295-00
Folks:	
FG110N.....	60-00
FG75N.....	55-00
FG160 Jumbo.....	72-50
FG170.....	75-00
FG180/1 Jumbo.....	92-00
FG260 Jumbo 12 Str.....	92-00
FG280 Jumbo.....	105-00
FG300N Jumbo.....	135-00
FG360 Jumbo.....	137-50
FG580 Jumbo.....	179-00
FG295.....	108-00
FG700S Handmade.....	219-00
FG1000 Handmade.....	329-00
FG1200 Handmade.....	369-00
FG1500 Handmade.....	439-00
FG2000 Handmade.....	519-00
Folk w/pu:	
FG110E.....	76-00
FG160E Jumbo.....	97-50
Semi-Acoustic:	
SA60.....	260-00
SA90.....	327-00
Solids:	
SG30.....	109-00
SG35.....	119-00
SG40.....	121-00
SG45.....	159-00
SG85.....	239-00
SG90.....	290-00
SG175.....	465-00
SB35 Bass.....	126-50
SBL55 Bass Long Scale.....	196-00
SBL75 Bass Long Scale.....	217-00
Acoustic-Electric ('Jazz'):	
AE12.....	248-00
AE18.....	323-00
<b>TED KNELLER</b>	
<b>Vinci Strings (sets)</b>	
Bronze wound ac. all gauges.....	1-90
Steel ac.....	1-90
12-string bronze.....	3-35
Folk silv. wound.....	2-13
Folk bronze wound.....	1-92
Elec. round wound all gauges.....	2-25
Elec. flat wound all gauges.....	2-86
Classic wound 3rd.....	2-43
Classic wound basses.....	2-30
Eb-3, Walnut.....	2-04
Eb-3, White.....	1-29
Banjo strings.....	1-29
<b>NORLIN</b>	
<b>GIBSON</b>	
Howard Roberts.....	845-00
Byrdland.....	1263-00
LSCES.....	1386-00
Johnny Smith DN 2 p/u, Nat.....	1453-00
Johnny Smith D, S/b.....	1453-00
Johnny Smith N, 1 p/u.....	1407-00
Johnny Smith, S/b.....	1407-00
Super 400 CES, Nat.....	1514-00
Super 44 CES, S/b.....	1316-00
Byrdland, Natural.....	1098-00
L-5C, Single Cutaway Acoustic Nat.....	1078-00
Super 400 C Outfit, Single Cutaway Acoustic, Nat.....	1215-00
ES-175D.....	613-00
ES-345 TD, Cherry.....	673-00
ES-345 TD, S/b.....	698-00
ES-345 TD, Walnut.....	673-00
ES-355 TD-SV.....	875-00
ES-335 TD, Cherry.....	529-00
ES-335 TD, S/b.....	555-00
ES-325 TD.....	446-00
Les Paul Recording White.....	612-00

Les Paul Recording Nat.....	590-00
Les Paul Triumph Bs White.....	598-00
Les Paul Triumph Bs Nat.....	572-00
Les Paul Custom, Ebony.....	622-00
Les Paul Custom, White.....	679-00
Les Paul Custom, Cherry.....	644-00
Les Paul Custom, Wine.....	622-00
Les Paul De Luxe, Gold.....	505-00
Les Paul De Luxe, Cherry.....	529-00
Les Paul Signature, Gold.....	546-00
Les Paul Signature, Bs, Gold.....	529-00
Citation outfit.....	3789-00
Les Paul Signature, tobacco brown s/b.....	573-00
Les Paul Signature bs, tobacco brown s/b.....	555-00
Les Paul d/l tobacco brown s/b.....	529-00
Les Paul d/l wine red, Les Paul ctm tobacco brown s/b.....	505-00
SG Custom, White.....	644-00
SG Custom, Walnut.....	613-00
SG Std., Cherry.....	589-00
SG Custom, wine red, SG Custom w Bigsby, walnut.....	402-00
SG Custom w Bigsby, white.....	589-00
SG Custom w Bigsby, wine red.....	625-00
SG Standard, s/b.....	597-00
SG Standard, white.....	429-00
S-1 Nat. satin.....	429-00
SG Std., Walnut.....	337-00
SG Std., Bigsby, Cherry.....	402-00
SG Std., Bigsby, Walnut.....	412-00
SG Std., Bigsby, Sunburst.....	412-00
L6-S Custom, Black.....	439-00
L6-S Custom, Nat.....	425-00
L6-S De Luxe, Wine.....	334-00
L6-S De Luxe, Nat. Satin.....	302-00
Marauder, Nat. Satin.....	293-00
Marauder, Wine.....	335-00
<b>Left-hand:</b>	
SG Std., Bigsby, Cherry.....	399-00
Les Paul De Luxe, Gold.....	505-00
SG Std., Cherry.....	389-00
SG Spec., Cherry.....	339-00
Les Paul Custom, Cherry.....	529-00
Les Paul De Luxe, Cherry.....	529-00
<b>Bass Range</b>	
Ripper (L9-S), Nat.....	394-00
Ripper (L9-S), Ebony.....	394-00
Ripper Fretless, s/b.....	394-00
Grabber 3 (G-3), Nat Satin.....	421-00
Grabber 3 (G-3), Ebony.....	328-00
Grabber 3 (G-3), s/b.....	369-00
Grabber, Nat Satin.....	394-00
Grabber, Ebony.....	277-00
Grabber, Wine Red.....	319-00
EB-3, Cherry.....	394-00
EB-3, Walnut.....	394-00
EB-3, White.....	422-00
<b>Jumbo Range</b>	
J-200 Artist, S/b.....	668-00
J-200 Artist, Nat.....	683-00
Dove Custom.....	600-00
Dove Custom, Nat.....	623-00
Gospel, Nat Top.....	509-00
Heritage Custom, Nat Top/Rose Back.....	529-00
H u m m i n g b i r d Custom, Cherry.....	471-00
H u m m i n g b i r d Custom, Nat.....	485-00
J-50, Nat Top.....	371-00
J-45, S/b.....	349-00
J-55, Nat Top.....	425-00
J160E Custom s/b.....	477-00
B45-12N d/l 12 str.....	445-00
J-40 Nat Top.....	334-00
<b>SAXON</b>	
<b>Class Range</b>	
813.....	39-00
814.....	46-00
815.....	59-00
816.....	65-00
<b>Folk Range</b>	
817.....	46-00
818.....	55-50
<b>Jumbo Range</b>	
819.....	55-50
820.....	60-00
<b>BANJOS &amp; MANDOLINS</b>	
AA Tenor.....	3816-00
AA 5 String.....	3816-00
Tenor.....	3816-00
5 Str.....	3816-00
TB-800 Tenor D.L.....	1428-00
TB-250 Tenor.....	817-00
TB-100 Tenor.....	57-00
RB-800 D.....	1489-00
RB-250 5-String.....	813-00
RB-100 5-String.....	569-00
PB-800 D L Banjo.....	1435-00
PB-250.....	Plectrum
Banjo.....	813-00
F-5 Artist Mandolin.....	1464-00
F-12 Artist Mandolin.....	1221-00
A-5 Mandolin.....	976-00
A-12 Mandolin.....	781-00
821.....	62-00
822 12 str.....	57-00
823.....	57-00
824.....	77-00
825.....	94-00
<b>Solid Range</b>	
Saxon 830 Sld.....	117-00
Saxon 831 Sld.....	98-00
<b>ORANGE</b>	
<b>Orange custom guitar.....To order</b>	
Case.....	To order
<b>B. L. PAGE</b>	
<b>MICRO-FRETS</b>	
Calibra.....	165-00
Calibra.....	184-08
Signature.....	211-20
Signature Customs.....	211-20
Swinger.....	211-20
Stage II.....	224-40
Swinger Customised.....	244-20

**SIGMA ACOUSTICS**

3170 Jumbo 6.....	72-15
3171 GC Folk.....	59-95
3172 GC Folk.....	85-75
3173 Dreadnought 6.....	95-75
3174 Dreadnought 12.....	95-75
3175 Jumbo 12.....	79-65
3041 Classic.....	69-50
3042 Classic.....	79-65

**EKO ACOUSTICS**

3131 Rio Bravo 6.....	78-80
3132 Rio Bravo 12.....	83-99
1780 Ranger 6.....	53-99
1793 Ranger 12.....	64-95
3140 Navajo 6.....	47-30
3141 Navajo 12.....	54-90
3151 Sombrero 6.....	72-95
3152 Sombrero 12.....	78-65
3153 Eldorado 6.....	105-90
3154 Eldorado 12.....	115-95
3143 El Paso.....	92-20
3142 El Guacho.....	128-50
3137 Studio L.....	25-95
Left Hand to order 15% Extra. All Models.	
1519 Bouzouki.....	71-99
1480 Mandoline.....	27-20
1404 Tenor Banjo.....	58-70
1405 G Banjo.....	67-25
1406 Banjoline.....	57-85

**CLASSICAL**

3076.....	44-35
3077.....	46-85
3078.....	58-95
3079.....	94-35
3080.....	128-60

**SUZUKI CLASSICAL GUITARS**

3065.....	33-70
3066.....	35-95
3067 Matt Finish.....	50-50
3068.....	49-95
3069.....	57-50
3070 Handmade.....	102-00
3071 Handmade.....	175-00

**STUDENT GUITARS**

3057 Dulcet.....	17-25
3058 Constanta.....	12-50
1512 Kansas.....	11-80
1513 Kansas Variant.....	11-80
3166 Texan Jumbo.....	28-50
3169 Laredo Jumbo.....	22-50

**ROSETTI**

**EPIPHONE**

FT145 Jumbo.....	79-95
FT165 12/s.....	129-95
EC20 Classic.....	59-95
EC15.....	49-95
FT570SB.....	139-95
FT130 Folk.....	69-95
FT135 Folk.....	82-50
FT200.....	94-95
FT140.....	74-95
FT150.....	115-00
FT550 Folk.....	159-95
FT565 12/s.....	169-95
FT160.....	94-95
FT120 Folk.....	59-95

**EROS**

9578 Elec.....	109-95
9585 Bass.....	109-95
9586 Bass.....	109-95
9353 Folk.....	37-50
9356 12/s Folk.....	47-50
9350 Folk.....	35-95
9351 Folk.....	44-95
9587 6/s Electric.....	99-00
9709 bass.....	79-95
9710.....	79-95

**EROS MKII SOLIDS**

9711 6/s.....	69-95
9712 6/s.....	79-95
9713 Jumbo.....	79-95

**LARAMIE GUITARS**

9717 Jumbo.....	31-95
9714 Jumbo.....	34-95
9715 12 String.....	37-95

**KISO-SUZUKI**

9502 Classic.....	26-85
9503 Classic.....	29-85
9504 Classic.....	32-25
9505 Classic.....	32-85
9583 H/made Classic.....	79-95
9651 Folk.....	49-95
9582 Folk.....	44-95
9653 12/s Folk.....	59-95
9507 Folk.....	52-95

**TATRA**

9198 Classic.....	21-00
9225 Classic.....	24-95
Hi-Spot Nylon.....	14-95
Hi-Spot Steel.....	13-95

**STRINGS & THINGS**

**RIENCKBACKER**

430 2 p/u, nat mahog.....	247-61
450 Original 4 p/u.....	282-49
450/12 12-str model	
of '450.....	319-11
456/12 Convertible	
6/12 Str like 450/	
12.....	380-14

480 2 p/u in '4000'	
Bass series.....	301-67
620 Deluxe Stereo	
2 p/u.....	395-83
320 Thin Semi-	
Acoustics 320 3 pu	
short scale.....	383-63
330 2 p/u double	
cutaway.....	371-42
330/12 12-Str model	
of '330.....	488-25
371.....	
360 Deluxe Stereo	
2 p/u dbl cutaway	
360/12 12-Str model	
of '360.....	523-16
370 3 p/u Stereo dble	
cutaway.....	488-25

**Bass Guitars**

4000 1 p/u solid.....	392-34
4001 2 p/u Deluxe	
Stereo sol d.....	448-14
4001/LH Lefthand	
version of model	
'4001.....	528-36
4005 Deluxe hollow	
body 2 p/u.....	507-43
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Neck	
Guitars	
362/12 Thin body	
semi-ac models	
360 & 360/12	
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4080 Solid inc.	
models 480 & 4001.....	976-50

**HONDO**

H-150 Grand	
Concert Folk.....	26-36
H-155 D/nought.....	28-52
H-310 Concert	
Classic.....	22-59
FG-5500 Student	
Guitar.....	18-84
FG-8500 Student	
D/nought.....	19-79

**LITTLE BUDDY**

4141 Junior Pedal	
Steel.....	252-50

**SUMMERFIELD**

**STUDENT CLASSIC**

739.....	23-50
S106.....	18-25

**IBANEZ & CIMAR CLASSIC**

395.....	54-50
396.....	59-85
397.....	65-96
398.....	73-30
387.....	60-00
388.....	67-85
2856.....	82-00
2857.....	101-50
4142 Pedal Steel.....	329-92
4140 Professional	
Twin Neck Pedal	
Steel.....	768-38
2858.....	121-50
2859.....	162-00
2860.....	200-00

**MITSURU TAMURA**

**HAND MADE CONCERT\***

P800.....	325-00
P700.....	285-00
10P1500.....	585-00
P1200.....	485-00
10P2000.....	795-00

**MASURU KOHNO**

M.K.15.....	720-00
M.K.20.....	950-00
M.K.30.....	1200-00

**IBANEZ & CIMAR**

**WESTERN & FOLK**

615/12.....	97-50
620.....	98-00
647.....	94-50
647/12.....	99-50
684BK.....	100-00
369.....	67-50
LH1388B/S.....	201-50
2453.....	214-25
2455.....	242-50
2457ST.....	247-00
2352C.....	134-50
2352DX.....	152-50
2369B/W.....	180-00
LH2352DX.....	187-50
LH2351DX.....	197-50
2348.....	239-50
2348B.....	248-50
2670.....	900-00
7680.....	225-00
2681.....	358-50
2671.....	358-50
2676.....	358-50
2617.....	275-50
2618.....	273-00
2619.....	303-50
2613.....	192-75
2616.....	263-50
2625B.....	283-50

**R. MATSUOKA**

**WESTERN DREADNOUGHT\***

D30.....	130-00
D40.....	200-00
D50.....	218-00
D60.....	250-00
D80.....	325-00

**LEVIN**

3155.....	850-00
W36.....	220-00
W32.....	325-00

**MACCAFERRI REPLICA\***

MAC.2.....	140-00
MAC.2 Special.....	150-00
MAC.3.....	165-00

**T. HARUO WESTERN**

**GUITARS**

*T50.....	235-00
*T60.....	250-00

**CSL & IBANEZ**

**ELECTRICS**

2350.....	148-75
2350DX.....	180-00
FG360S.....	145-00
2351DX.....	181-50
2351DXCS.....	185-50
2341.....	165-00
2341DX.....	210-00
2350W.....	157-75
2350.....	206-00
2452B.....	106-00
2451.....	159-25
2342.....	171-20
2337DX.....	181-50
2344.....	187-50
2400.....	262-50
2402DX.....	287-25
2404.....	258-20
2651CW.....	247-00
2351AV.....	163-50
2420CW.....	192-00
2469.....	230-00
2335.....	153-25
2464S.....	296-85
2459.....	229-15
2347 IV.....	189-00
2389B.....	233-50
2459B.....	234-50
2460.....	323-65
2461.....	349-50
2463.....	212-50
2470.....	366-75
2471AC.....	330-00
2626B.....	277-50
2630.....	256-75
LH2350.....	160-00
2663.....	280-00
2387C.....	230-00
2387B.....	235-00
2388B/S.....	183-80
2388.....	195-50
LH1388B/S.....	201-50
2453.....	214-25
2455.....	242-50
2457ST.....	247-00
2352C.....	134-50
2352DX.....	152-50
2369B/W.....	180-00
LH2352DX.....	187-50
LH2351DX.....	197-50
2348.....	239-50
2348B.....	248-50
2670.....	900-00
7680.....	225-00
2681.....	358-50
2671.....	358-50
2676.....	358-50
2617.....	275-50
2618.....	273-00
2619.....	303-50
2613.....	192-75
2616.....	263-50
2625B.....	283-50

**W.M.I.**

**GUITARS**

G101 Std. Flk.....	10-95
K200 Folk.....	16-95
K320 Concert Folk.....	20-95
KD28 Jbo Western.....	33-50
KD28-12 12st Jbo.....	39-50
K.410 Concert D/	
Lux.....	26-50
K.442 Auditorium	
Folk.....	23-95
K.550 Jbo pce back.....	33-95
KDG.70D/J Jbo.....	39-50
K.475 J.L. Seagull.....	23-95

**Classic**

K.C.265 Student.....	18-75
K.C.333 Concert.....	19-75
K.C.225 Classic.....	15-50
KDG50 D/I Classic.....	26-95

**Electric:**

K1B, 130 Bs long scale.....	29-95
E.120 Single p/u.....	23-95
K2T, S.G. 2 p/u.....	27-95

**Banjo:**

KB.52 Deluxe.....	39-50
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**WOODS**

G 400 Standard.....	10-04
G 150A Classic.....	18-23
G 152 Folk.....	25-68
G 180 Classic.....	21-55
G 190 Classic.....	30-78
G 140 Jumbo.....	31-19

**WELSON:**

**CLASSIC GUITARS**

Cordoba.....	53-29
Valencia.....	56-05
Navarra.....	59-13
Granada.....	67-87
Castilla.....	75-97
Sevilla.....	97-36
Sevilla.....	97-36
Andorra.....	114-85

**FOLK GUITARS**

FT/25.....	54-10
FT/Super Luxe.....	76-95

**WESTERN GUITARS**

Fantom 20.....	51-67
Fantom 30.....	62-69
Fantom 33.....	67-71
Fantom 36.....	74-03
Fantom 39.....	80-93

**HU3.....**

**BANJOS**

589FB.....	290-00
593DX/FB.....	325-00
591/FB.....	295-00
591/TB.....	288-00
712.....	42-50
584C.....	22-50

**MANDOLINS**

524.....	285-00
523.....	275-00
526.....	300-00
521.....	235-00
522.....	240-00
513.....	98-50
516.....	61-00
511.....	50-75
512.....	58-50
514.....	58-50
1521.....	22-75
80.....	45-00
100.....	59-75
E.M.I.....	42-50

\*Prices include Hard Shell case

**JOSE RAMITEZ**

**CONCERT GUITARS**

Model Studio I.....	165-24
Model Studio II.....	294-84
Model Flamenco.....	437-40
Model Concerto.....	

<b>ACCESSORIES</b>	
Mantis.....	150-00
Reverb Unit.....	80-00

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

<b>FENDER</b>	
Dual Showman, 2 x D	
130F JBL.....	719-00
Dual Showman, 2 x D	
140F JBL.....	747-10
Dual Showman, top.....	424-70
Dual Showman, Reverb Enclosure	
2 x D130F speakers	348-75
Quad Reverb, 4 x 12-inch speakers.....	539-00
Quad Reverb, 4 x D 120F speakers.....	768-50
Super Six, 6 x 10-inch speakers.....	517-70
Vibrononic Reverb 1 x D130F JBL.....	488-25
Twin Reverb, 2 x 12-inch speakers.....	457-25
Twin Reverb, 2 x D 120F JBL.....	586-80

Bandmaster, 2 x 12 inch.....	449-50
Bandmaster, 2 x D 120F JBL.....	564-20
Bandmaster, top.....	291-40
Bandmaster enclosure.....	198-40
Super Reverb, 4 x 10-inch.....	395-25
Super Reverb, 4 x D 110F JBL.....	610-70
Pro. Reverb, 2 x 12-inch.....	367-35

**CELESTION SOUND (EX. VAT)**

<b>Amplifiers:</b>	
CS 700 BM.....	137-95
CS 700 CV.....	116-25
CS 700 DB.....	220-10
CS Truckster.....	77-50
CS 700A.....	176-70
CS 700B.....	147-25
CS 700C.....	100-75
CS 700D.....	201-50
CS 700DX.....	238-70
<b>Mixer:</b>	
CS 700MXR 12 ch.....	396-80
<b>Monitoring:</b>	
CS 7WM.....	49-60
CS 7WMS.....	58-90
<b>Enclosures:</b>	
CS 7212.....	74-40
CS 7212H.....	96-10
CS 7215.....	139-50
CS 7215S.....	186-00
CS 7215.....	96-10
CS 7215S.....	120-90
CS 7215H.....	TBA
CS 7212S.....	93-00
CS 7212.....	151-96
CS 7215B.....	124-00
CS 7212DH.....	TBA
CS 7215B.....	192-20
CS 7015FH.....	114-70
CS 7015FHS.....	145-70

**CERWIN VEGA**

<b>Vocal Reinforcement systems</b>	
V.30A 150W.....	253-00
V.32B 300W.....	345-00
V.34 300W.....	365-00
VH.36 400W.....	540-00
<b>Musical Inst. systems</b>	
G.32 200W.....	265-00
B.36 300W.....	315-00
B.48 300W.....	415-00
B.36MF 300W.....	395-00
B.48MF 400W.....	475-00
<b>Sound Reinforcement systems</b>	
L.48CF 500W.....	425-00
L.48CFD (L.48CF w. hrn ext op).....	545-00
L.48DD 2000W.....	1255-00
HRM.1 100W.....	325-00
HF.6 100W.....	149-00

**CLEARSTONE**

<b>EMI</b>	
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-change mixer.....	257-41
<b>Solid State amps:</b>	
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, minireverb mixer, 6 chan.....	66-50
1041F, footswitch.....	2-88
<b>Celestion spkrs:</b>	
1051, G12M, 25W.....	15-33
1052, G12B, 30W.....	18-28
1053, G15M, 50W.....	22-98
1055, G18C, 100W.....	41-23
1056, S10, 15W.....	5-49

**J. T. COPPOCK**

**ELGEN**

**CUSTOM SOUND (EX. VAT)**

<b>Amplifiers:</b>	
CS 700 BM.....	137-95
CS 700 CV.....	116-25
CS 700 DB.....	220-10
CS Truckster.....	77-50
CS 700A.....	176-70
CS 700B.....	147-25
CS 700C.....	100-75
CS 700D.....	201-50
CS 700DX.....	238-70
<b>Mixer:</b>	
CS 700MXR 12 ch.....	396-80
<b>Monitoring:</b>	
CS 7WM.....	49-60
CS 7WMS.....	58-90
<b>Enclosures:</b>	
CS 7212.....	74-40
CS 7212H.....	96-10
CS 7215.....	139-50
CS 7215S.....	186-00
CS 7215.....	96-10
CS 7215S.....	120-90
CS 7215H.....	TBA
CS 7212S.....	93-00
CS 7212.....	151-96
CS 7215B.....	124-00
CS 7212DH.....	TBA
CS 7215B.....	192-20
CS 7015FH.....	114-70
CS 7015FHS.....	145-70

**DARBURN**

Prices excl. VAT	
Reverb.....	71-80
Darburn 30.....	93-68
Twin 12/60.....	135-47
Session 50.....	170-50
Session 80.....	215-76
Session 100.....	241-80
SRV 50.....	180-57
SRV 100.....	245-36

**DAVOLI**

<b>Mixers:</b>	
Compact 8/100.....	295-00
Echo 6/100.....	392-00
Reverb 12/100.....	696-00
Multimodular Stereo 18.....	999-00
Studiograph Stereo.....	770-00
<b>Monitor:</b>	
Spia 100W.....	218-00
Spia extension.....	160-00
<b>Speaker cabs:</b>	
DK90 1 x 15 + twtr.....	214-00
DK1 0 1 x 15 + tweeters.....	250-00
PAB/100.....	160-00
<b>Rotary cabs:</b>	
LP65.....	339-00
LP200.....	800-00
<b>Microphones:</b>	
K695 Dynamic card-ioid.....	48-00
K976 Dynamic card-ioid.....	62-00

**D. B. WHOLESALE**

<b>KUSTOM Lead Amplifiers</b>	
V L Self-Contained.....	175-00

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

I L Self-Contained.....	268-66
II L Self-Contained.....	429-83
III L Piggyback.....	620-87
IV L System.....	1149-02
IV L Stack System.....	1385-04
IV L Amplifier only.....	342-67
III L Speaker Cabinet only.....	293-74
IV L Amplifier only.....	734-32
IV L Speaker Cabinet only.....	489-53
IV L Two Speaker Cabinets.....	685-35

**DISCOSOUND**

<b>AMPLIFIERS</b>	
Discosound 70.....	91-80
Discosound 100.....	85-32
<b>PROFESSIONAL SERIES AMPLIFIERS</b>	
T.K. Pro 200 Slave.....	150-12
T.K. Pro 200 P.A.....	182-52
T.K. Pro 250 Stereo.....	150-12
T.K. Combo 150.....	194-40

**DISCOTHEQUES MONO**

Disco Midas.....	145-80
Disco Magnum.....	210-60
Disco Magister.....	253-80
Disco Roadstar.....	426-60

**DISCOTHEQUES STEREO**

Disco Delta.....	264-60
Disco Dart.....	372-60
Disco Roadstar Ster.....	594-00

**SPEAKER SYSTEMS**

Venus single 12" 50W.....	52-92
Saturn 2 x 12" 100W.....	85-32
Jupiter bin 2 horn.....	194-40
Jupiter Super bin horn.....	237-60

**LIGHT UNITS**

Autopulse Mk I.....	32-40
Autopulse Mk II.....	74-52

**ACCESSORIES**

Disco Stand.....	21-06
Spot Bank.....	15-66
Fuzz Light.....	21-60
Record Case.....	19-44
6 way Lite Box.....	39-96
Colour Bulbs (E.S. fitting).....	1-62
Colour Changer.....	23-76

**D. J. ELECTRONICS (EX. VAT)**

D.J. 100 Mk. II.....	63-00
D.J. Disco Amp.....	93-00
D.J. Disco Mixer Mk. V.....	60-00
D.J. Disco-Vox Mk. II.....	90-00
D.J. Stereo Mixer Mk. II.....	120-00
D.J. Powermaster 100.....	79-00
D.J. Powermaster 150.....	92-00
D.J. Stereo Powermaster 200.....	120-00
D.J. Stereo Powermaster 300.....	150-00
D.J. 30L Mk. III.....	54-00
D.J. Discrite Mk. II.....	60-00
D.J. 150 Amplifier.....	94-00
D.J. 150 Slave.....	89-00

**EASTWOOD**

<b>ELECTRO-HARMONIX</b>	
LPB-2 Power Booster.....	11-15
Hog's Foot Bass Booster.....	11-15
Screaming Tree Trbl Booster.....	11-15
Little Big Muff PI ac/dc.....	12-95
LPB-1 Power Booster into amp.....	8-15
LP-B1 Power Booster into inst.....	8-15
Mole Bass Booster.....	8-50

Screaming Bird Trbl Booster.....	8-15
Muff Fuzz Distortion amp/inst.....	8-85
5X Junction Mixer.....	3-75
Low Frequency Compressor.....	22-50
Big Muff PI.....	18-99
Attack Equalizer.....	25-95
Black Finger Sustain Crying Tone Wah Pedal.....	33-99
Crying Muff Fuzz/Wah Pedal.....	43-95
Doctor Q Envelope Follower.....	18-99
Zipper Envelope Follower.....	29-99
Silencer Line Noise Eliminator.....	18-99
Small Stone Phase Shifter ac/dc.....	29-99
Y-Triggered Filter ac/dc.....	29-99
Frequency Analyzer.....	43-45
Frequency Analyzer ac 220v.....	43-45
Electric Mistress Flanger ac/dc.....	74-40
Queen Trigger Wah Pedal ac/dc.....	65-85
Pedal ac/dc.....	65-85
Bad Stone Phase Shifter.....	46-95
Bad Stone Phase Shifter Pedal.....	68-85
Octave Multiplexer Box.....	33-45
Octave Multiplexer Pedal.....	65-85
Hot Foot Universal Pedal.....	34-95
Hot Foot Universal Pan Pedal.....	45-90
Freedom Bros Amp.....	92-85
Golden Throat Mouth Tube.....	59-85
Memory Man Solid state echo/analog delay line 220v.....	102-30

**FAL**

Minstrel 2.....	19-60
Super Minstrel.....	24-30
Maestro.....	43-74
Phase 50.....	43-96
Super 50.....	63-72
Phase 100, 2 amp.....	73-98
Super 100 amp.....	82-94
P100 slave.....	41-90
120, 6 amp.....	96-98
50, 1 x 12 cab.....	31-86
100, 2 x 12 cab.....	56-92
Duo 100, 2 x 12 cab.....	97-74
Major, 4 x 12 cab.....	87-97
Disco.....	87-97
Disco pre-amp.....	18-50
Power Disco.....	129-60
PA 200 cols (pr).....	146-88

**FARFISA**

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

**G.M.S.**

<b>P&amp;N microphone stands:</b>	
CT 102S, floor.....	15-64
GM167, floor.....	8-10
GM119F, boom stand.....	20-70
GM139F, boom stand.....	16-18
GM115, boom.....	7-83
GM120, boom.....	9-41
GM121, boom.....	10-42
GM137, boom.....	6-86
GM109, table top.....	8-06
GM111, table top.....	9-27
GM148, low level.....	9-43
GM149, low level.....	10-61

**G.P. ELECTRONICS**

I.C. 130.....	95-32
S.L. 130.....	77-45
PAR 130.....	143-47
Combo 100.....	194-40
50 + 80 Combo.....	145-83

**FM ACOUSTICS**

SSH E-1 df pedal.....	72-00
SSH Vdf super pedal.....	89-00
SSH Phaser-filter.....	57-00
SSH Distort, booster.....	41-00
FM C5EST horn.....	23-00
FM C7EST horn.....	48-00
FM C8 H.F. horn.....	31-00
FM C35 15 cell horn.....	304-00
D4 Multicell driver.....	57-00
D2 Driver.....	57-00
D5 Driver.....	62-00
E2-E4 Network 3-way.....	42-00
E2-E4 Network in housing.....	60-00
Dest double entry.....	11-00

**HAMMOND**

<b>LESLIE TONE CABINETS</b>	
110.....	268-00
140.....	457-00
135.....	644-00
147.....	684-00
147RV.....	814-00
122.....	682-00
122RV.....	822-00
251.....	665-00



720.....	921-00
9420 Combo pre-amp.....	121-00
9370 Combo pre-amp.....	116-00
9340 Combo pre-amp.....	83-00
9875 Combo pre-amp.....	93-00
7880 Combo pre-amp.....	187-00

### HH ELECTRONIC (EX. VAT)

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

### INSTRUMENT LOUDSPEAKERS

412 BL 4 x 12 200W.....	158-87
215 BL 2 x 15 200W.....	172-25
<b>PA AMPS</b>	
MA1005 5 ch 100W.....	149-17
MA1005 5 ch 100W.....	138-41
5130 slave 100W.....	89-90

### PA LOUDSPEAKERS

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

### ECHO UNITS

Single-head echo.....	134-85
Multi-head echo.....	145-70

### HIWATT (EX. VAT)

DR504 50W.....	115-00
DR103 100W.....	149-00
DR201 200W.....	189-00
DR112 PA 100W.....	158-00
DR203 PA 200W.....	214-00
STA100 slave 100W.....	118-00
STA200 slave 200W.....	174-00
SEA121 50W cab 4 x 12".....	123-00
SEA123 100W cab 4 x 12".....	135-00
SEA122 150W cab 4 x 12".....	152-00
SEA129 200W cab 4 x 12".....	189-00
SEA124 50W col 4 x 12".....	118-00
SEA125 100W col 4 x 12".....	141-00
SEA126 150W col 4 x 12".....	158-00
SEA123 30W mon.....	90-00
SEA124 75W mon.....	116-00
SEA125 100W mon.....	143-00
SEA120 100W mini bn.....	189-00
SEA200 200W horn bn.....	155-00
SEA150 150W bass bn.....	155-00
Type B stereo mixer 16/4.....	1200-00
NCA108 200W solid state amp.....	178-00
SA212 50W combo.....	168-00
SA212R 100W combo w.reverb/vibrato.....	217-00
DRD001 Sound Desk.....	253-00

### HÖHNER

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

### HORNBY-SKEWES

V50.....	124-00
V50 S Spkr.....	88-00
Y.100.....	143-52
C.50.....	201-00
PA.50.....	144-00
PA.50 S PA spkr.....	149-00
PA100.....	170-00
PA 100S PA spkr.....	244-00

### ZENTA

Z3.....	26-50
CD6SD.....	39-50

### JOHN BIRCH

Penetrator:	
15in. Crescendo.....	151-20
15in. Gauss.....	183-60
12in. Crescendo.....	102-60
12in. Gauss.....	129-60

### KEMBLE

<b>YAMAHA</b>	
P.A. and Ensemble:	
PM200B.....	292-00
PS75B pr.....	498-00
YPA150B.....	790-00
PS100.....	515-00
YPA200.....	807-00
PS100B.....	599-00
YPA200B.....	891-00
PM300.....	430-00
PM400.....	535-00
PS400 pr.....	1188-00
YPA800.....	1723-00
EM70A.....	130-00
ES90A pr.....	65-00
YES700A.....	195-00
EM90A.....	149-00
YES900A.....	214-00

Lead stacks:	
PE200.....	185-00
TS100.....	269-00
YTA100A.....	454-00
TS200.....	431-00
YTA200A.....	616-00
Bass stacks:	
BE200.....	151-00
BS100.....	359-00
YBA100.....	510-00
Horn speaker:	
YHS100.....	251-00
Combs:	
G25112.....	159-00
G50112.....	239-00
G100B212.....	329-00
G100115.....	369-00
G100410.....	435-00
BS0115.....	283-00
B100115.....	381-00

### KINGFISHER

<b>ACOUSTIC</b>	
<b>Combs:</b>	
134 125W 4 x 10" 2 chn. rev.....	366-66
135 125W 2 x 12" 2 chn. rev.....	366-66
<b>Bass Combs:</b>	
136 125W 1 x 15" 2 chn.....	338-40
<b>Amplifiers:</b>	
150 125W 2 chn. rev.....	254-23
270 375W Graphic rev.....	451-41
470 170W Graphic 2 chn rev.....	451-41
<b>Bass Amplifiers:</b>	
140 125W 2 chn.....	223-16
370 375W Graphic.....	389-26
450 170W Graphic.....	353-10
<b>Cabinets:</b>	
104 6 x 10".....	211-30
105 4 x 12".....	71-00
201 Altec 2 x 15" + hn.....	507-90
404 6 x 12".....	281-92
405 4 x 12" + hn.....	338-42
<b>PA Mixers:</b>	
890 16 chn + multi-core.....	2822-00
880 12 chn.....	1581-36
<b>Slave amplifiers:</b>	
300 275W mono.....	310-17
400 375W pr chn. stereo.....	593-22
<b>Bass cabinets:</b>	
106 2 x 15".....	231-62
406 2 x 15".....	281-92
301 Vega 1 x 18" bn.....	429-37
<b>PA Amplifiers:</b>	
870 170W 6 chn. Graphic rev.....	564-40
850 275W 8 chn. rev. POA.....	POA
<b>PA Enclosures:</b>	
804 2 x 12", 3 x 8", 2 x sib. proj.....	183-62
807 Full range.....	225-42
808 2 x 15", 2hn, 2 x sib. proj.....	480-23
809 Horn enc.....	253-67
810 4 x 12" Bass enc.....	366-66
811 Horn enc.....	338-42
812 4 x 15" Bass enc.....	451-42
<b>Keyboard mixers:</b>	
500 4 chn.....	366-66

### KNELLER

<b>WASHBURN</b>	
PA 475 P.A. Amp.....	139-32
GT 275 Guitar Amp.....	116-64
GT 275R Guitar Amp with Reverb.....	163-48
CB 275 Guitar Comb.....	220-32
CB 275B Bass Combo.....	194-40
Banjax 6 ch mixer.....	149-04
P.A.M. 10 10 Ch Mixer.....	168-48
150S Slave.....	99-65

### WASHBURN

<b>SPEAKERS</b>	
W21ZPA.....	72-90

W12PDC.....	65-61
1PRO12PH.....	106-92
W15MBH.....	152-28
W212G.....	113-40
W215B.....	143-37
W18B.....	197-64

### ROAD

440 Lead.....	458-46
440 Bass.....	458-46
220 Lead.....	364-50
220 Bass.....	364-50
212 Lead combo.....	498-96
118 Bass combo.....	498-96

### Speakers

412.....	298-08
118.....	298-08
215.....	298-08

### LANEY

<b>Amplifiers:</b>	
A500 Lead/Bass.....	128-52
A510R Lead/Bass rvb.....	151-20
A540PA Public add. 5 chn.....	132-58
A570 Slave.....	105-46
A100 Valve.....	142-29
<b>Combination Amps:</b>	
K20.....	54-05
K40L Lead.....	129-74
K40B Bass.....	129-74
K70 Twin reverb.....	180-79
K120 Twin reverb JBL.....	297-00
<b>Cabinets:</b>	
C400 100W 4 x 12".....	135-59
C420 120W 4 x 12".....	154-01
C440 120W 2 x 15".....	154-01
<b>Columns:</b>	
C460PA 100W 2 x 12" pair.....	142-47
C470PA 200W 4 x 12" pair.....	272-86

### L.S.E.

<b>Sound Units</b>	
Jinglemaster.....	TBA
STAK S.L.....	"
STAK I.....	"
STAK S.....	"
RAK S.L.....	"
RAK S.....	"
RAK Cab.....	"
Slave Pwr Amp 100.....	"
Disco Mixer Type 145.....	"
Disco Mixed Type 145/S.....	"
Disco Unit.....	"
Disco Unit w 100W Amp.....	"
Disco Unit Deluxe (Double T).....	"
Mixer 800/M.....	"
Mixer 800/MP.....	"
<b>Lighting Units</b>	
Discotron MKII 1-1000.....	"
Discotron Mill 2-2000.....	"
Strobe Super (self-contained).....	"
Strobe Super 6.....	"

### MACINNES (EX. VAT)

<b>CROWN INT/AMCRON</b>	
IC150 Stereo Pre-Amp.....	285-00
D60 Power Amp.....	197-00
DI50A.....	310-00
DC300A.....	520-00
M600.....	1300-00
M2000.....	2600-00
VFX-2 Var Elec Crossover Unit.....	245-00
OC150 Output Cent.....	280-00
Walnut End for D60 Amp.....	24-00
Walnut Enc for DI50A or IC150 Amp.....	35-00
Walnut Enc for DC300A Amp.....	44-00
IC150 AccPacks.....	4-00
ES212 75W two Unit Sys.....	598-00
IMA Intermod Dist Analyser.....	555-00

### MARLBORO

GA2 Amp.....	59-95
GA3 Amp.....	67-60
G20R Amp.....	127-55
G40R Amp.....	161-40
G60R Amp.....	195-15
GBO 15 B Amp.....	130-15
I500 B Amp.....	115-25
P200W slave.....	161-90

SM600 mixer.....	154-95
LS15B cab.....	104-30
LS20LH cab.....	137-95
SC40 column.....	120-20

### MAINE

<b>AMPLIFIERS</b>	
Artist 100A.....	162-37
Standard 100S.....	133-92
Booster 100B.....	97-09
Musician 100W combo.....	259-47
Musician Super 100W combo.....	492-15

### LOUDSPEAKER CABINETS

212 2 x 12 spkrs.....	97-09
412 4 x 12 spkrs.....	159-03
115C bass bin.....	189-00
115A bass bin.....	318-06

### P.A. EQUIPMENT

PA170 mixer amp.....	225-99
212PA cab.....	128-89
Tripod for cab.....	33-48

### MATAMP (EX. VAT)

<b>AMPLIFIERS</b>	
120W.....	145-80
120W slave.....	141-75
Mk I PA amp.....	172-50
Mk 2 PA amp.....	202-50
100W slave.....	142-50
X6 mixer.....	142-50
Disco unit.....	232-50
Microphone kit.....	62-50
<b>LOUDSPEAKERS</b>	
MA 112.....	107-25
MA 412.....	131-25
MA 115 D60.....	113-25
MA 115 G60.....	110-25
MA 115 D100.....	142-50
MA 115 G100.....	139-50

### MAURICE PLACQUET

<b>AMPEG</b>	
Ampeg V4 stack.....	TBA
Ampeg V4 B System.....	TBA
Ampeg B 15N portable.....	TBA
Ampeg V2 system.....	TBA
<b>ACOUSTIC</b>	
371 system.....	TBA
271 system.....	TBA

### MM ELECTRONICS (EX. VAT)

<b>Mixing consoles:</b>	
MP 175 12 chn.....	250-00
MP175 8 chn.....	204-00
MP175 16 chn.....	310-00
MP185 Super 16.....	490-00
MP175 B/4.....	350-00
MP175 12/4.....	390-00
MP275 12 chn in flight case.....	390-00
MP285 Super 16 in flight case.....	630-00

<b>Amplifiers:</b>	
PA150 Slave.....	90-00
WA600 Mixer/Amp.....	187-00
AP360 100W.....	180-00
<b>Equipment:</b>	
EP122 2-way elec. cross.....	49-00
EP123 3-way elec. cross.....	65-00
EP127 7-way graphic EQ.....	65-00
EP130 st. bs. bin filter.....	46-00
EP141 st. comp. limiter.....	72-00
EP161 sub-mixer.....	93-00

### MUSIC MAN

<b>Combo Amps</b>	
112-65.....	428-62
115-65.....	471-90
210-65.....	471-90
212-65.....	558-49
410-65.....	558-49
21OHD-130.....	558-49
212HD-130.....	649-41
41OHD-130.....	649-41
<b>Heads</b>	
65.....	316-05
65REV.....	385-27
HD130.....	402-63
HD10REV.....	471-90
<b>Speaker Enclosures</b>	
115RH65.....	267-84
212RH130.....	318-06
412GS.....	342-04

### NOLAN (EX. VAT)

Nolan 100 amp.....	112-50
Nolan 50 amp.....	82-50
Nolan Session Master straight 50.....	138-00
As above + tremolo.....	145-00
As above + reverb.....	171-00
Nolan Session Master straight 100.....	198-00
As above + tremolo.....	205-01
As above + reverb.....	231-00
Nolan 4 x 12 Celestion cab.....	123-75
Nolan 2 x 12 dual cone cols, pair.....	123-00
Nolan 2 x 12 plus horn cols pair.....	162-00

### NOVANEX

<b>Combs</b>	
Aut 3.....	55-00
Aut 6.....	69-00
Aut 10.....	86-00
Aut 20.....	115-00
Aut 20R.....	149-00
U 30.....	220-00
U 50.....	275-00
U 70.....	324-00
U 80.....	350-00
U 100W.....	460-00
RG 30.....	235-00
RG 50.....	285-00
RG 80.....	360-00
RG 100W.....	470-00
B 35.....	220-00
B 70.....	310-00
B 100W.....	450-00
G70 Wildcat.....	299-00

all purpose+reverb+Automix.....	224-75
B Bass 200W w. Eq+Automix.....	286-75
M Musician 200W w. Eq+effects+Automix.....	313-88
MA Mace 160W w. reverb+Automix.....	313-88
SN Session 200W w. rvb.....	279-00
F800G Festival Series 400W w. reverb, effects and Eq.....	480-50
F800B Festival Series 400W Bs unt w. Eq	410-75

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

<b>Public Address Amplifiers and Slaves</b>	
PA120 100W 4 inputs SPA Standard 130W 8 inputs.....	205-38
PA400 200W 12 inputs PA700S New stereo mixer amp 120W/ch.....	224-75
260B 260 Booster 130W slave.....	326-55
260S 260 Stereo Booster 120W/ch stereo slave.....	558-00
400B 400 Booster 200W slave.....	170-50
800B 800 Booster 400W slave.....	259-62
C5800 Commercial Power Amp stereo 400W/ch.....	240-25
480-50	333-25

<b>Mixers</b>	
600 Mixer 6 ch mono.....	259-62
600S 600 Stereo Mixer 6 ch stereo facilities.....	313-87
800S 800 Stereo Mixer 8 ch stereo facilities.....	480-50
900 Mixer 9 ch mono.....	333-25
1200 Mixer 12 ch mono.....	406-87
1200S 1200 Stereo Mixer 12 ch stereo facilities.....	736-25
2400F Festival Mixer 24 ch full prof unit.....	3487-50

<b>Public Address Speakers Enclosures</b>	
210 2 x 10" Col. each.....	73-63
410 4 x 10" Col. each.....	116-25
1210TS 1 x 12"-1 x 10"+3 Tweeters Col.....	135-62
412 4 x 12" Col. each.....	139-50
1210T 2 x 12"-2 x 10"+3 x Tweeters Col. each.....	178-25
215H 2 x 15"-Hyperbolic Hn Cab.....	248-00
1510T 2 x 15"+2 x 10"+3 x Tweeters Cab. each.....	271-25
115HT 1 x 15"+Hyperbolic Hn+2 x Tweeters Vocal Proj each.....	217-00
215HT 2 x 15"+2 x Hyperbolic Hns+2 x Tweeters Vocal Proj each.....	333-25
SPI Spider Bin 1 x 15"+Radial Hn Theatre Type encl. each.....	372-00
T300 Bank of 3 Twtrs.....	58-13
T12 Radial Bank of 12 Tweeters each.....	166-62

<b>Ancillary Public Address Equipment</b>	
M0 Monitor Amp 130W.....	186-00
112TS Monitor Wedge Cab 1 x 12"+2 Tweeters each.....	135-62
22 Spider 22 High Efficiency Hn Driver A1 Adaptor for above.....	73-63
A2 ditto.....	7-75
A3 ditto.....	11-63
PMH Peavey Microphone High Imp.....	56-58

PML Peavey Microphone Low Imp.....	56-58
BMH Peavey Ball Microphone High Impedance.....	56-58
BML Peavey Ball Microphone Low Imp.....	56-58

### RESOSOUND

S81/M Cardioid med mic.....	42-55
S91/H Condenser mic S91/L-M Condenser mic.....	52-87
UDI-H Cardioid mic.....	28-00
UDI-M Cardioid mic.....	28-00
RGP71 Super Cardioid mic.....	24-00
ECON Omni-direct. mic.....	12-85
Cabaret Exec mic.....	356-40
TX100.....	174-96
TX100 (Gold mic. transmitter).....	174-96
TXT.....	174-50
RXA Receiver w. aerial.....	166-32

<b>PA</b>	
Horn/l.p. 4820 25W.....	56-00
4820/T 25W.....	65-50
SU25 Driver 25W.....	23-50
SU25T 25W.....	32-25
SA6205 Spark diaphragm.....	4-33

### ROCHFORD

Studio Combo.....	321-84
100 AP Top.....	175-77
150 AP Top.....	225-99
V 100 Bass Top.....	159-03
V 150 Bass Top.....	211-68
Std. Lead Cab.....	237-70
D/L Lead Cab (w. horn).....	286-25
Bass Cab.....	254-45
2 x 15 Gauss Bass Cab.....	351-00
1 x 18 Gauss Bass Cab.....	264-60

### ROOST

<b>AMPLIFICATION (Valve)</b>	
50W 2 Chann. overdrive fac.....	109-40
50W 2 chann. integral reverb.....	141-51
100W 2 ch.....	131-25
100W 2 ch w. rvb.....	163-07
150W 2 chann. overdrive fac.....	145-84
150W 2 chann. integral reverb.....	178-25
50W 6 chan PA.....	150-96
100W 6 chan PA.....	163-16
150W PA 6 chan. indiv echo controls.....	175-37
150W Slave.....	121-53
Session Master 50W comb 2 x 12".....	184-37
Session Master as above w reverb.....	213-26
SM100 100W combo.....	216-63
SM100R w. rvb.....	245-34
SM104 100W combo.....	285-94
SM104R w. rvb.....	314-81
Solid State 8 chan mixer.....	137-27
As above -100W amp.....	225-99
Stereo slave 2 x 12" 100W.....	199-62
4 x 12" 200W.....	85-79
4 x 12" 400W.....	146-47
1 x 12" 30"/60"/90" stage monitors pr.....	107-14
1 x 15" 100 Folded hn bass bin.....	127-99
As above - tweeters 2 x 12" 200W.....	159-80
2 x 15" 170W bs cab.....	102-53
4 hn dispersion cab.....	154-84
100W folded cab - tweeters.....	71-98
100W ported cab - 2 hn.....	225-99
2 x 12 100W - hn.....	102-53
1 x 15 100W - hn.....	228-08
1 x 15 as above w. 50W hn driver.....	228-43
Radial Flare add on hn. 50W.....	181-56
As above but 100W.....	131-73
Prices ex covers.....	155-68

### ROSE-MORRIS

<b>MARSHALL</b>	
Instrument Amp Tops 1959 100W Lead.....	198-50

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

2203 100W M/Vol.....	198-50
2068 100W Artist.....	210-00
2098 100W Trans Lead.....	169-00
1992 100W Bass.....	198-50
2099 100W Trans Bass.....	169-00
1986 50W Lead.....	154-95
1987 50W Bass.....	154-95
2204 50W M/Vol.....	154-95
2048 50W Artist.....	161-50
7205 100W Slave.....	137-15

<b>Instrument Cabinets</b>	
1982-82B 120W 4 x 12.....	170-95
1960-60B 100W 4 x 12.....	156-50
1935-35B 100W 4 x 12.....	156-50
1979-79B 200W 4 x 15.....	221-35
2095-95B 100W 2 x 12.....	156-50
2065-65B 125W Powercel.....	178-90
2064-64B 100W Powercel.....	153-30
2045 60W 2 x 12.....	93-35
1990 100W 8 x 10.....	156-50
2049 60W Artist.....	132-30
2069 120W Artist.....	161-10
2052 125W Powercel.....	214-00
2056 250W Powercel.....	367-35
2120 100W Bin w/ Horns.....	161-70

<b>Combo Amplifiers</b>	
2200 100W Super Trans.....	251-95
2077 100W 4 x 12 Bass.....	274-40
2078 100W 4 x 12 Ld. Bass.....	274-40
2040 50W Artist Combo.....	239-85
2201 30W Trans Ld.....	131-20
2202 30W Trans Bs.....	131-25
2199 30W 2 x 12.....	140-90

<b>PA Amps &amp; Mixers</b>	
2003 100W 6 Ch Amp.....	219-20
1985 50W 4 Ch Amp.....	154-95
2007 6 Ch-Mixer.....	77-10
2205 100W O/P T/X Slave.....	132-10
2050 9 Ch Mixer Mono.....	374-50
Extra Channels.....	On app
2070 12 Ch Mixer Stereo.....	1207-50
Extra Channels.....	On app
2051 250W Slave.....	217-15
2125 8 ch rvb mixer amp.....	234-35

<b>PA Cabs &amp; Bins</b>	
2097 pr 8 x 8 125W.....	194-00
2043 pr 2 x 10 2 x 12 200W.....	273-30
2047 pr 1 x 10 1 x 12 100W.....	180-00
2056 250W Powercel Bin.....	367-35
2057 HF Vitavcx Hn. 2120 pr Reflex c/w Horns 200W.....	229-25
2121 100W Slave Monitor.....	323-40
2122 30W Slave Monitor.....	201-55
212 350W Monitor.....	144-35
2126 Bass bins.....	75-55
119-50	

### S.A.I. (EX. VAT)

<b>Disco Units</b>	
Maverick disco.....	144-00
Disco IVS.....	189-00
Disco IVP.....	210-00
Disco IVP dual dcks.....	237-00
Stereo disco.....	270-00

<b>Amps</b>	
50W twin ch.....	85-00
50W slave.....	81-00
FC 150 slave.....	96-00
<b>Cabinets</b>	
Eliminator w. horn.....	264-00
Eliminator w. horn.....	168-00
Mini Elim. w. horn.....	164-00
Mini Elim. w. horns.....	144-00
15".....	188-00
2 x 12 + 2H.....	237-00
2 x 12 std.....	144-00
1 x 12 + 1H.....	144-00
Tweeter box.....	39-00
18" hn.....	252-00
Mini bass cab.....	102-00
Super lead cab.....	96-00

### SELMER

<b>SOLID STATE</b>	
7980 15 SS Combo.....	46-00
7981 Super Reverb 30 Combo.....	139-00
7982 Lead 100.....	129-00
7983 Bass 100.....	109-00
7984 Slave 100.....	85-00
7610 Futurama 3 Combo.....	26-50
7985 PA 100.....	175-00
<b>VALVE</b>	
7404 Treble "N" Bass 100 SV.....	145-00
7402 Treble "N" Bass 50 SV.....	129-00
7403 Treble "N" Bass 50 SV Rev.....	149-00
7408 PA100/6 SV Rev.....	189-00
7407 PA100/4 SV.....	159-00

<b>SPAKERS</b>	
7990 S412 3 x 12".....	169-00
7991 S212H 2 x 12" hn.....	129-00
7992 S115 1 x 15".....	135-00
7993 S2H Add on dbi hn.....	81-00
7994 S115A 1 x 15".....	229-00
7411 TV-35 PA Col.....	55-00
7450 TV-20 PA Col (pair).....	75-00

### SHARMA

<b>ORGAN SPEAKER CABINETS</b>	
500.....	177-24
500 d/l.....	219-42
650 pro.....	292-20
650 combo.....	282-00
Sharmette.....	290-08
900 pro.....	358-91
900 combo.....	358-91
2200 d/l.....	305-87
2200 pro.....	299-87
2200 combo.....	299-87
2000 pro.....	363-40
2000 combo.....	363-40
2000 d/l.....	371-15
5000 GT.....	475-73
5000 GT combo.....	475-73
2300.....	473-49
3000.....	543-37

### SHURE

VA302 E6 Vcl Master Separate Units.....	804-60
VA302 E6-C Control Console.....	492-48
VA300-S Speaker Col.....	170-64
VA301-S Monitor Speaker.....	123-12
VA305-HF Speaker.....	76-68
PM300E6 Booster Amp.....	204-12

### DAVE SIMMS MUSIC PRODUCTS (EX. VAT)

<b>August Amplification</b>	
PA 100 4 ch.....	119-99
2 x 12 PA Cols prs.....	154-40
2 x 12 PA Hn Cols prs.....	172-50
1 x 12 PA Cols prs.....	99-99
1 x 12 PA Cols pr.....	119-25
2 x 12 Inst. Cab.....	82-25
"V" 4 x 12 Inst. Cab.....	140-00
1 x 15 Folded Hn Bin.....	145-00
Add on Hn per pr.....	64-80
Full-mix PA 100.....	149-99
Power slave 125 amp.....	94-50
1 x 15 Super bin w/hn.....	167-00
1 x 15 Mini bin.....	124-30
1 x 15 Super mini bin.....	145-80
<b>August Disco Consoles</b>	
MD3 Garrard dks.....	218-45
MD1.....	153-25
MD3 100.....	286-25

### SOLA SOUND

Reverb mixer.....	45-20
6-ch mixer.....	37-79
Graphic equaliser.....	45-20
Mighty Atom amp.....	27-90
Compact 10.....	41-85
Sola 30W amp.....	89-64
Buckeroo 7W amp.....	33-13

### SOUNDOUT (EX. VAT)

Series IIIa, mono.....	267-00
Series III, mono 170W.....	330-00
Series IIIa, stereo.....	375-00
Series III, stereo 170W.....	495-00
Series VI.....	246-00
Series Vla.....	186-00
SP 18 pre amp.....	135-00

<b>Loudspeakers</b>	
HE1c, 1 x 12, 50W.....	60-00
HE2c, 2 x 12, 100W.....	93-00
DL3, 100W F/rng.....	183-00
DL6, 100W F/rng.....	108-00

### SIMON KING MUSIC

2 x 12 Inst. cab. 75W.....	77-00
2 x 12 PA cols pr. 100W.....	148-00
4 x 12 PA cols split prs 200W.....	293-00
4 x 12 inst. cab. 150W.....	135-00

### SISGO

120 100W PA.....	529-00
126 200W PA.....	723-31
Revolving organ cabinets:	
SM/30 70W Leslie.....	377-00
SM/100 70W.....	624-00
SM/300 120W Leslie.....	856-00
SM/3000 200W.....	1163-00

### SOUNDCRAFT

16/2 mixer.....	1000-00
12/4 mixer.....	1500-00
16/4 mixer.....	1800-00
Soundcraft/Court Acoustic PA's prices on application. Options arranged.....	
SP11 50W hn.....	30-00
SP1V 100W hn.....	51-00

### SPERRIN ELECTRONICS

Disco MK VI.....	204-12
Light Unit, 4000L.....	59-00
Amplifiers:	
100W 4V.....	79-00
100W 2-chn.....	89-00
114W 2-chn w rvb.....	114-00
Lighting screen.....	79-92
Disco Mk VI mixer.....	81-00
Cabs:	
PA 200 2 x 12" cols.....	77-76
PA 100 1 x 12" cols.....	42-12
PA 2 x 12" empty.....	38-88

### STRAMP

2100-A, 100W amp top.....	213-60
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2120-A, 120W amp top.....	199-30
3120-A, 120W, 4-chn amp, top.....	192-30
SL100, 120W slave amp.....	127-90
SL200, 240W slave amp.....	177-90
MPI10, 10-chn mixer.....	577-15
MP-16, 16-chn mix.....	1427-90
EX-2 Cross-over.....	113-60
K-85 Power Baby combo.....	265-45
K-95 Bass Baby combo.....	285-00
2050-BB, 100W cab.....	163-60
2100-GB, 200W cab.....	206-60
2100-BB, 100W bs cab.....	213-60
370-B 70W horn p.a. cab.....	142-15

421-8H 15" 150W....	126-00	A300 Pro. Power amp	350-00
511B Sectoral hn.....	75-00	A500 Pro. Power amp	480-00
811B Sectoral hn.....	64-00	TPS 12/2 mixer.....	1740-00
808-8A 30W H/F		TPS 16/2 mixer.....	2125-50
driver.....	108-00	YPS 20/2 mixer.....	2500-00
802 HF driver 40W....	92-50	TPS 24/2 mixer.....	2875-00
809 Xover 100W....	65-00	TPM 10/2 mixer.....	1931-25
		TPM 16/2 mixer.....	2562-00
		TPM 20/2 mixer.....	2981-25
		TPM 24/2 mixer.....	3400-00

**TYAS**

Minimax 4 mono.....	58-32
Minimax 4 stereo.....	81-00
PS 70.....	84-24
PS 125.....	129-60
PS 250.....	194-40
PS 125/125.....	205-20
Modular mixer.....	POA

**CABS**

112S.....	37-80
212S.....	64-80
HS2.....	45-36
SF/15.....	129-60
TF/15.....	129-60
HF1.....	113-40

**TURNER (EX. VAT)**

1 x 15 Bs Hn.....	180-00
2 x 15 Bs Hn.....	340-00
1 12 Mid Ring. Hn..	160-00
2 x 12 Mid Ring. Hn..	280-00
1 x 10 Mid Ring. Hn..	150-00
Rad. Hn. + VHF	
Tweets.....	300-00
Wedge 12" ATC +	
Hn.....	220-00
Wedge 12" ATC +	
Diff Hn.....	320-00
Wedge 12" Gauss +	
Diff Hn.....	400-00
Hexagonal Mt.....	230-00
A200 Ster. power	
amp.....	245-00
B300 Pro. Power amp	
.....	260-00

**D. H. BALDWIN**

**GRETSCHE**  
Outfits:  
4027 Rock 'n Roll.... TBA  
4029 Avant Garde.....  
4028 Black Hawk.....  
4015 Name Band.....  
4025 Progressive Jazz  
4002 One Nighter  
Plus.....  
4007 One Nighter  
Plus.....  
Snare:  
4160G, 14 x 5.....  
4160, 14 x 5.....  
4157, 14 x 5 1/2.....  
4153, 14 x 6 1/2.....  
4109, 14 x 5.....  
4102, 14 x 5 1/2.....  
4105, 14 x 5 1/2.....  
4190, 14 x 6 1/2.....  
4191, 14 x 6 1/2.....  
4192, 15 x 8.....  
4193, 15 x 8.....  
4105, 14 x 5 1/2.....  
Bass Drums:  
4259, 26 x 14.....  
4260, 28 x 14.....  
4262, 20 x 16.....  
4263, 32 x 16.....  
4264, 34 x 16.....  
4265, 36 x 16.....  
4271, 26 x 14.....  
4272, 28 x 14.....  
4273, 30 x 16.....  
4274, 32 x 16.....  
4275, 34 x 16.....  
4276, 36 x 16.....  
4110, 22 x 14.....  
4111, 24 x 14.....  
4115, 26 x 14.....  
4117, 28 x 14.....  
4244, 18 x 14.....  
4249, 20 x 14.....  
4247, 22 x 14.....  
4269, 24 x 14.....  
4271, 26 x 14.....  
4272, 28 x 14.....  
Tom Toms:  
4415, 12 x 8.....  
4416, 13 x 9.....  
4420, 14 x 10.....  
4421, 15 x 12.....  
4417, 1 1/4 x 14.....  
4418, 16 x 16.....  
4422, 16 x 18.....  
4419, 18 x 16.....  
4423, 18 x 18.....  
also in walnut

500 Dividing Ntwrk.	37-80
2205/531 Multicell	
CNI29. Hn.....	550-30

**W.E.M.**

Copicat Echo.....	86-00
Dominator 30.....	165-00
Dominator 50 lead...	180-00
Dominator 50 Combo	180-00
50 Amp Top.....	115-00
GX 40.....	95-00
GX 100.....	121-00
AX 40.....	95-00
AX 100.....	121-00
Dominator Mik III.....	97-50
Dominator Bass.....	108-00
Slave Power Stage 100	106-00
Slave Power Stage 200	187-00
Bandmixer 100 Mk II	154-00
Reverbmaster.....	231-00
Audiomaster Mk 2.....	395-00
Super Dual 12.....	88-00
Super 40.....	88-00
Starfinder 100 Bass...	105-00
Starfinder Twin 15...	125-00
Super Starfinder 200.	175-00
1 x 12".....	48-00
1 x 12" w/wjvol control	60-00
Club System.....	88-00
Club 2 x 12".....	72-00
Band System.....	105-00
Band 2 x 12".....	90-00
4 x 12" A Super.....	110-00
Intruder reflex 50.....	160-00
Intruder reflex 100...	180-00
X39 reflex 100.....	315-00
X39 reflex 200.....	375-00

**VITAVOX (EX. VAT)**

Thunderbolt CN480.	520-00
Bass Bin CN308.....	655-45
6200 Bitone Repro....	471-45
Major Bitone CN343.	579-65
15 in. Loudspeaker....	105-90
S.2 Pressure unit.....	148-00
S.3 Pressure unit.....	121-00
H.F. Horn CN157.....	65-55
4kHz Horn CN463....	50-45
10 cell Multicell Hn	
CNI23.....	299-80
500 Dividing Ntwrk.	37-80
2205/531 Multicell	
CNI29. Hn.....	550-30

**VOX (EX. VAT)**

AC30.....	232-50
AC50.....	132-17
Speaker Enclosures:	
FB118.....	111-96
FB215.....	116-62
FB212.....	93-30

**WHITE**

INST AMPLIFIERS	
LW50 w sustain 70W	139-50
LW100 w sustain	
120W.....	158-55
CM30 Combo w	
reverb.....	213-00

**P.A. AMPLIFIERS**

PA100 6 ch PA amp	
100W.....	122-49
PA150 6 ch A amp	
150W.....	168-99
PA200 6 ch PA amp	
200W.....	189-00

**POWER SLAVE AMPLIFIERS**

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

**INSTRUMENT ENCLOSURES**

A2004 x 12" 200W...	157-68
A150 1 x 15" fidd hn	
bs enc 150W.....	216-63
AI50H as AI50 w	
mid range hn.....	269-73
A250 1 x 18" fidd hn	
bs enc 200W.....	277-50

**P.A. ENCLOSURES**

S50 1 x 12" 60W.....	59-85
S100 2 x 12" 120W...	84-82
S150 1 x 15" w H.F.	
hrns 100W.....	174-21
S200 4 x 12" 240W...	157-65
M50 1 x 12" monitor	
60W.....	61-74
H50 H.F. twin horn..	66-45
Projector 100 1 x 15"	
2 hn.....	154-50
Projector 200 2 x 15"	
3 hn.....	258-00

**CONCERT RANGE PA ENCLOSURES**

BA 12 1 x 12" Mid rnge	
hn 200W.....	196-20
B15 1 x 15" bs hn	
200W.....	240-12
B30 2 x 15" bs hn	
400W.....	398-58

H100E Radial horn	
30W.....	136-23
H100V Radial horn	
70W.....	187-23
T70 H.F. horn 70W....	171-48
L100 36" horn 70W....	314-85

**MONITOR ENCLOSURES**

100/12 1 x 12"	
MWedge 100W.....	370-71
M100/15 1 x 15"	
M200/15 1 x 15"	
Multi wedge 200W	184-98
Mon Horn "A" Mid/	
H.F.....	12-78
Mon Horn "B" Ext.	58-68

**MIXING DESKS**

D8 Mono 8 ch.....	185-79
D8 D-L Mono 8 ch.....	229-80
D1 6 St 16 ch.....	870-00
D24 St 24 ch.....	1275-00

**WING (EX. VAT)**

**TRAYNOR**

Compos:	
YGM-3 30W rvb.....	114-00
YGM-4 40W rvb.....	132-00
YGL-3 Twin rvb	
.....	252-00
YBA-2B Bs mate	
30W.....	114-00
YBA-450W, 15" spkr	
.....	177-00
Amplifiers:	
YBA-1 50W, bs.....	108-00
YRM-1 50W ld w/rvb	132-00
YBA-1A 100W bs.....	138-00
YGL-3A 100W head-	
rvb/trem.....	168-00
Monoblock 325W bs/	
lb.....	243-00
Speaker Systems:	
YS-15P 15" ported bs	99-00
YT-15 2 x 15" ld/bs...	120-00

YF-10 4 x 10" ld/bs...	120-00
YC-810 8 x 10" bs...	150-00
YC-610 6 x 10" ld...	138-00
Y-2122 x 12" ld.....	108-00
YF-12 4 x 12" ld.....	150-00
YCV-188 1 x 18"	
Vega cab 300W....	132-00
YCV-212 2 x 12"	
Vega cab 200W....	174-00

**P.A. Amps:**

YVM-3 P.A. rvb 30W	99-00
YVM-4 4-ch w/rvb....	150-00
YVM-6 6-ch w/rvb....	234-00
YPM-1 100W slave...	99-00
P.A. Speaker Systems:	
YSC-2 4 x 12" cols	
(pr).....	144-00
YSC-3 4 x 8" cols	
(pr).....	114-00
YSC-8 6 x 8" cols	
(pr).....	180-00
YSC-9 15 x 12" x hn	
cabs (pr).....	438-00
YM-1 Mtr cabs (ea)...	63-00
YSC-7A Cols (pr)...	216-00
YSP-1 Sibilance Pro-	
jector (ea).....	57-00

**ZOOT-HORN (EX. VAT)**

All prices available on appl.

BB 1 1 x 15" bin.....	TBA
BB 2 2 x 15" bin.....	103-15
FB 5 mon. 75W.....	"
FB 6 mon. 150W.....	"
MB 1 2 x 12" ATC.....	"
MB 2 2 x 12" Gauss...	"
HUB driver + hn.....	"
ST203 Super drivers.	"
CB15 1 x 15" bass enc	"
SD18 1 x 18" bass enc	"
SFI 4-way PA cab.....	"
Modular custom	"
mixers.....	"
Electronic crossovers	"
Studio consoles.....	"

**PERCUSSION INSTRUMENTS**

Cymbals	
K. Zildjian and Ajaha	
price being revised	

**BOOSEY & HAWKES**

**BEVERLY COMPLETE OUTFITS**  
Panorama 21..... 359.91  
Panorama 22..... 485-46  
Panorama 24..... 428-54  
Galaxy 18..... 296-30  
Galaxy 21..... 313-04  
Galaxy 24..... 324-76

**AVEDIS ZILDJIAN CYMBALS**  
(Prices for all types except  
Swish and Pang as stated)  
(Available in Types and  
Weights as Catalogue)

7386 8"	24-51
7387 10"	29-00
7388 12"	35-00
7390 13"	39-01
7391 14"	44-99
7392 15"	48-01
7393 16"	50-99
7394 17"	56-00
7395 18"	61-00
7395S 18" Swish.....	71-50
7399 19"	67-01
7396 20"	74-01
7396P 20" Pang.....	81-99
7396S 20" Swish.....	81-99
7400 21"	80-00
7397 22"	90-01
7397S 22" Swish.....	98-01

**AVEDIS ZILDJIAN 'BRILLIANT' CYMBALS**  
(Prices for all types except  
Swish and Pang as stated)

7387B 10"	34-99
7390B 13"	44-99
7391B 14"	51-01
7392B 15"	54-00
7393B 16"	57-00
7394B 17"	62-00
7395B 18"	67-50
7395S 18" Swish.....	78-01
7396B 20"	79-50
7396S 20" Swish.....	88-00
7396PB 20" Swish.....	88-00
7397B 22"	96-00
7397BS 22" Swish.....	104-00

**AVEDIS ZILDJIAN HI-HAT CYMBALS**

H390HH 13"	78-01
H391HH 14"	90-00

7392HH 15".....	98-02
7393HH 16".....	101-98

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

**ROGERS**  
Outfits:  
Studio X..... 1333-00  
Londoner V..... 804-95  
Ultrapower VII..... 1184-20  
Starlighter IV..... 725-40  
Londoner Super 10.. 744-00  
Starlighter Super 10. 678-90  
Headliner IV..... 590-55  
Londoner VI..... 894-35  
Londoner VII..... 1057-10  
Ultrapower VIII..... 1267-90

Drums:  
Dynasonic snare 5 x  
14"..... 131-75  
Dynasonic snare 6 1/2 x  
14"..... 134-07  
Superten snare 6 1/2 x  
14"..... 97-65  
Powertone, 14 x 20  
bs..... 158-10  
Powertone, 14 x 22  
bs..... 217-00  
Powertone 8 x 12 t.t.  
..... 71-30  
Powertone, 9 x 13 t.t.  
..... 75-95  
Powertone, 10 x 14  
t.t..... 83-70  
Powertone, 12 x 15  
t.t..... 93-00  
Powertone, 16 x 16  
t.t..... 114-70  
Powertone, 16 x 18  
t.t..... 130-20  
Powertone, 18 x 20  
t.t..... 179-80  
Powertone bongoes.. 75-95  
Powertone timbales  
brass..... 195-30  
Powertone timbales  
copper..... 195-30  
Accusonic timpani  
20 inch..... 469-65  
Accusonic timpani  
23 inch..... 496-00  
Accusonic timpani  
26 inch..... 598-30  
Accusonic timpani  
29 inch..... 620-00  
Concert Tom-Toms:  
8"..... 43-40  
10"..... 48-05  
12"..... 51-15  
54-25  
14"..... 62-00

15".....	71-30
Thrones:	
Samson.....	31-00

**Paiste Cymbals and Gongs:**

2002:	
13" Hi-Hat Sound	
Edge.....	81-54
14" Hi-Hat Sound	
Edge.....	88-97
15" Hi-Hat Sound	
Edge.....	94-48
13" Hi-Hat.....	56-46
14" Hi-Hat.....	58-06
15" Hi-Hat.....	64-96
16" Crash, Med/Ride	37-21
18" Crash, Med/Ride	44-70
20" Crash, Med/Ride	55-33
70-89	70-89
22" Crash, Med/Ride	85-34
24" Crash, Med/Ride	59-02
18" China type.....	74-86
20" China type.....	29-07
8" Bell cymbal.....	34-53
11" Splash cymbal....	
Formula 602:	
13" Hi-Hat Sound	
Edge.....	81-54
14" Hi-Hat Sound	
Edge.....	88-97
15" Hi-H atSound	
Edge.....	94-48
13" Hi-Hat.....	63-78
14" Hi-Hat.....	68-01
15" Hi-Hat.....	76-13
16" Thin.....	43-64
17" Thin.....	48-96
18" Thin.....	52-34
19" Thin.....	59-83
20" Thin.....	65-23
22" Thin.....	83-51
24" Thin.....	100-45
18" Flat Ride Med.....	59-08
20" Flat Ried Med.....	75-02
18" China type.....	59-08
20" China type.....	61-81
No. 1 Seven Snd. set.	25-60
No. 2 Seven Snd. set.	30-36
No. 3 Seven Snd. set.	51-90
No. 4 Seven Snd. set.	59-08
No. 5 Seven Snd. set.	59-08
No. 6 Seven Snd. set.	59-08
No. 7 Seven Snd. set.	75-02
14" Joe Morello Hi-	
Hat.....	88-97
17" Joe Morello.....	51-81
18" Joe Morello.....	59-08
20" Joe Morello.....	75-02
2" Finger Cymbals....	5-82
22" Dark Ride.....	123-78
Cup Cymbals with	

1120 14" x 20"	143-63
1122 14" x 22"	151-46
1124 14" x 24"	167-98
1126 14" x 26"	183-23

<b>Bass Drums—Single Headed</b>	
1118S 14" x 18"	115-86
1120S 14" x 20"	122-75
1122S 14" x 22"	129-84
1124S 14" x 24"	139-40
1126S 14" x 26"	152-10

<b>Accessories</b>	
5000 Bass Drum Pedal	
Super de Luxe	33-46
6000 Bass Drum Pedal	
Standard	25-01
500 Hi-Hat Super	56-48
9000 Throne	36-46
700 Cymbal Stand	22-70
710 Cymbal Stand	
Heavy Duty	28-40
800 Hi-Hat Stand	
Flush	31-07
600 Snare Stand	
Flush	72-87
650 Buck Roger Stand	36-73
15 Single Tom Tom holder	31-75
18 Double Tom Tom holder	40-18
13 Triple Tom Tom holder	53-55
19 Double Swivel Tom Tom floor stand	40-18
1450 Bass Drum Cymbal Arm complete	12-42
1480 Spurs	13-34
830 Snare Strainer	10-86
1115 Tom Tom Damper	
748 Hi-Hat Clutch	4-87
750 Cymbal Tilter	4-87
755 Swivel Cymbal Tilter	5-53
842 Butt Plate for Snare	2-78
1275 Drum Key	1-47
1290 Drum Key and Wrench	2-25
1280 New Drum Key	2-25
1427 Single Cow Bell holder	3-78
4437 Parade Leg Rest	5-78
730 Cymbal Sizzler	5-00

### FLETCHER, COPPOCK & NEWMAN

<b>KENT</b>	
N2501 Apollo 5	229-00
N2501 Superstar	295-00
N2501 Apollo 4	156-00

### HOHNER

<b>SONOR</b>	
Outfits	
XK984	541-85
XK925	650-00
XK926	717-05
XK946	822-25
XK945 rosewood	1078-45
XK9212 Sound mchn.	1354-25

<b>Snare drums:</b>	
D565 14" x 5 1/2"	89-40
D566 14" x 6 1/2"	96-10
D561 Acrylic	89-40

<b>Bass drums:</b>	
G318 18" x 14"	103-70
G370 20" x 14"	115-15
G322 22" x 14"	126-45
G324 24" x 14"	150-35

<b>Tom-toms: (single-headed)</b>	
T706 6" x 5 1/2"	Set... 55-50
T708 8" x 5 1/2"	
T710 10" x 5 1/2"	51-65
T712 12" x 8"	54-90
T713 13" x 9"	54-90
T714 14" x 10"	63-55
T715 15" x 12"	85-30
T716 16" x 14"	86-30

<b>Tom-toms: (double-headed)</b>	
T722 12" x 8"	54-90
T723 13" x 9"	54-90
T724 14" x 10"	63-55
T625 15" x 12"	71-40
T734 14" x 14"	86-05
T736 16" x 16"	86-30
T738 18" x 16"	112-25

<b>Snare drum stands:</b>	
Z5554	52-30
<b>Cymbal stands:</b>	
Z5224	34-40
Z5227	16-40
Z5228	69-70
Z5229	34-40

<b>Cymbals:</b>	
Zymbor	
Z1002 12"	6-10
Z1003 13"	7-20

Z1005 14"	10-55
Z1007 16"	13-30
Z1009 18"	19-25
Z1011 20"	21-75

<b>Turko:</b>	
Z2002 12"	11-80
Z2003 13"	13-55
Z2005 14"	16-90
Z2006 15"	19-40
Z2007 16"	22-50
Z2009 18"	29-45
Z2011 20"	38-40
Z2013 22"	48-95

<b>Zyn:</b>	
Z72 12"	4-80
Z74 14"	7-40
Z75 15"	8-80
Z76 16"	10-40
Z78 18"	14-85
Z68S 18" sizzle	15-75
Z80 20"	16-90
Z69S 20" sizzle	17-30
Z82 22"	20-25

### HORNBY-SKEWES

<b>HOSHINO</b>	
HSD500	325-00
HSD500T	425-00
HMI000	160-00
HCT8	275-00
HM300	151-50
HK600M	44-00

### KNELLER

<b>POWER DRIVE (EX VAT)</b>	
Stool	19-11
Cymbal stand	16-43
Boom cymbal stand	22-23
Snare drum stand	19-11
Hi-hat pedal	26-04
Double bass drum pedal	46-50

### NORLIN

<b>PEARL DRUM OUTFITS</b>	
6300/PFW 22" Bs	873-00
6300/SFW 22" Bs	952-00
6301/PFW 24" Bs	907-00
6301/SFW 24" Bs	984-00
6302/PFW 22" Bs	673-00
6302/SFW 22" Bs	678-00
6302/PF 22" Bs	688-00
6302/SF 22" Bs	742-00
6302/PNP 22" Bs	653-00
6302/SNP 22" Bs	708-00
6304/PFW 24" Bs	638-00
6304/SFW 25" Bs	693-00
6304/SFW 25" Bs	704-00
6304/SF 24" Bs	759-00
6304/PNP 24" Bs	666-00
6304/SNP 24" Bs	722-00
6312/PFW 24" Bs	557-00
6312/SFW 22" Bs	546-00
6312/PF 22" Bs	633-00
6312/SF 22" Bs	671-00
6312/PNP 22" Bs	603-00
6312/SNP 22" Bs	643-00
6314/PFW 24" Bs	591-00
6314/SFW 24" Bs	642-00
6314/PF 24" Bs	677-00
6314/SF 24" Bs	728-00
6314/PNP 24" Bs	642-00
6314/SNP 24" Bs	642-00
6324/PW 24" Bs	529-00
6324/SW 24" Bs	571-00
6324/PFW 24" Bs	529-00
6324/SFW 24" Bs	571-00
6324/PF 24" Bs	603-00
6324/SF 24" Bs	633-00
6324/PNP 24" Bs	568-00
6324/SNP 24" Bs	610-00
6332/PFW 22" Bs	494-00
6332/SFW 22" Bs	525-00
6332/PF 22" Bs	557-00
6332/SF 22" Bs	589-00
6332/PNP 22" Bs	531-00
6332/SNP 22" Bs	562-00
6342/PW 22" Bs	440-00
6342/SW 22" Bs	468-00
6342/PFW 22" Bs	440-00
6342/SFW 22" Bs	468-00
6342/PF 22" Bs	496-00
6342/SF 22" Bs	524-00
6355/Temp Concert	
Tom-Toms	429-00
6355/SNP Concert	
Tom-Toms	468-00

<b>Snare Drums:</b>	
6356 Cust Metal	
Snare 5 x 14"	51-00
6357 Cust Brass	
Snare 5 x 14"	71-00
6358 Cust Brass	
Snare 6 1/2 x 14"	71-00

<b>Accessories:</b>	
6360 Bs Drm Pedal	25-75
6361 Hi-Hat stand	31-75
6362 Cymbal floor stand	16-00
6363 Snare Drum stand	18-25

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

6364 Cymbal Boom stand	30-75
6365 Drummer's Stool	39-50

<b>PEARL MAXWIN</b>	
Outfits:	
6400 Stage-705 22" Bs Drum	245-00
6401 Stage-704 22" Bs Drum	218-00
6402 Studio-504 22" Bs Drm	199-00
6403 Studio-503 20" Bs Drm	126-00

<b>Snare Drums:</b>	
6410 Snare Drum Kit 5 x 14, 12"	36-75
6411 Metal Snare Drum, 5 1/2 x 14", Chrome	31-00
6412 Wood Snare Drum, 5 1/2 x 14"	27-75
6413 Wood Snare Drum, 5 1/2 x 14"	23-50

<b>Accessories:</b>	
6420 Bs Drm Pedal	12-00
6422 Hi-Hat Stand	13-00
6423 Cym Floor Std	7-25
6424 Snare Drm Std	8-25

<b>TOSCO CYMBALS</b>	
14" Hi-Hats	38-00
15" Hi-Hats	40-00
16" Crash Ride	23-00
18" Medium Ride	33-00
20" Medium Ride	39-50

### ORANGE

Single drum kit	To order
Double drum kit	To order

### PREMIER

<b>Incl. VAT</b>	
<b>Snare:</b>	
31, 14 x 5 1/2"	54-72
33, 14 x 5 1/2"	64-92
35, 14 x 5 1/2"	68-25
36, 14 x 6 1/2"	70-96
37, 14 x 6 1/2"	57-43
1002, 14 x 5 1/2"	33-00
1005, 14 x 5 1/2"	34-25
1035, 14 x 5 1/2"	52-38
1180, 14 x 5 1/2"	56-36
1180, 14 x 4"	29-83
1182, 14 x 5 1/2"	31-11
2000, 14 x 5 1/2"	73-66
2001, 14 x 5 1/2"	70-33
2003, 14 x 5 1/2"	76-37
2004, 14 x 6 1/2"	87-60
2006, 14 x 12"	85-73
101	69-51
2020	77-61
2011, 14 x 14 1/2"	71-58

<b>Outfits (w/out cymbals)</b>	
202 w 20" BD	357-48
B202 w 22" BD	358-73
D202 w 24" BD	369-52
201	343-15
B201	344-40
C201	335-05
B203	435-40
D203	444-14
B204	510-45
D204	519-19
304	434-68
B304	435-94
D304	446-73
305	471-86
B305	473-11
D305	483-90
308	505-91
B308	507-16
D308	517-95
604	417-88
B604	419-14
D604	429-92

605	497-38
B605	498-63
D605	509-42
606	628-37
B606	650-45
D606	650-45
717 w 20" BD	573-26
8717 w 22" BD	573-51
8717 w 24" BD	584-30
808 w 20" BD	719-37
808 w 22" BD	779-37
D808 w 24" BD	803-45
1030 20" BD	328-87
B1030 22" BD	331-71
D1030 24" BD	334-56
1031 w 20" BD	214-46
B1031 w 22" BD	218-32
1033 w 20" BD	255-88
B1033 w 22" BD	259-74

<b>Bass Drums:</b>	
124, 28 x 17"	89-67
126, 26 x 17"	89-06
127, 18 x 15"	65-53
130, 20 x 17"	73-66
125, 24 x 17"	85-73
132, 22 x 17"	74-91
1150, 20"	61-94
1152, 22"	64-78
1154, 24"	67-63
1170, 20 x 15"	48-61
1161, 20 x 17"	54-51
1171, 20 x 17"	48-28
1172, 22 x 15"	52-29
1163, 22 x 17"	56-71
1173, 22 x 17"	52-84
1175, 24 x 15"	57-09
142	84-89
144	93-65
166	112-85

<b>Timbales:</b>	
531, 13 & 14 x 6	96-34
532, 13 & 14 x 6	89-06
531C	98-41
532C	91-13

<b>Tom-Toms:</b>	
112	29-97
113	32-68
114	39-32
115	45-37
116	48-06
118	50-77
140	49-70
330	53-48
340	45-37
342	68-87
343	43-49
435, 14 x 14"	56-80
436, 16 x 20"	68-87
440, 14 x 10"	48-06
442, 12 x 8"	39-96
444, 14 x 9"	45-37
446	62-22
448, 18 x 16"	68-25
1433, 13 x 8"	27-63
1333	33-11
1340	35-00
1346	47-29
1435, 14 x 14"	39-78
1441, 12 x 8"	20-63
1442, 12 x 8"	26-15
1445, 16 x 16"	33-51
1446, 16 x 16"	41-43
1448, 18 x 16"	43-09

<b>Cymbals:</b>	
Zyn:	
268S 18" sizzle	15-24
269S 20" sizzle	17-31
272 12"	4-82
272P 12" pair	9-64
273 13"	6-15
273P 13" pair	12-30
274 14"	7-39
274P 14" pair	14-75
275 15"	8-79
275P 15" pair	17-59
276 16"	10-41
278 18"	14-85
280 20"	16-92

282 22"	20-24
<b>Super Zyn:</b>	
354 14"	24-78
354P 14" pair	49-57
355 15"	27-05
355P 15" pair	54-11
356 16"	29-70
358 18"	34-43
358S 18" sizzle	35-37
360 20"	39-54
360S 20" sizzle	40-48
362 22"	49-37

### ROSE-MORRIS

<b>LUDWIG</b>	
<b>Outfits:</b>	
2001 Octaplus	1360-00
2005 Quadraplus	905-00
993 Pro Beat	890-00
990 Deluxe Classic	630-00
989 Big Beat	735-00
985 Rock-Duo	935-00
964 Super Big Beat	750-00
975 Triple Tom	855-00
1001 Rock Machine	760-00
1007 Smoke 'n Fire	780-00
2007 OverDrive	930-00
2003 Power Factory	1070-00

<b>Snare Drums:</b>	
410 Supersensitive 5"	152-00
411 Supersensitive	

5248SW 18" Swish...	56-16	672 hi-hat.....	19-15	8987 'Saturn 7' Drm	577-50	8565 Concert Tom	36-85	7925 Drum outfit....	352-00	Tom w/hldr.....	30-25
5248 S 18" Sizzle.....	48-48	<b>ASBA</b>		8909 'Mars 9' Drm		8566 Concert Tom		7924 Drum outfit....	310-20	7566 Concert Tom	
5248T 18" Trio.....	48-48	<b>ASBA Metal</b>	POA	8908 'Mars 8' Drm	836-00	8569 Concert Tom	41-80	7955 Drum outfit....	337-70	7569 Concert Tom	154-83
5248MC 18" Mini		24 x 14 bass.....		8906 'Mars 6' Drm	704-00	8570 'Augustar' Tom	188-00	7954 Drum outfit....	323-40	Tom set.....	
Cup.....	48-48	22 x 14 bass.....		8905 'Mars 5' Drm	621-50	Tom set.....		7805 Drum outfit....	456-50	6867 Concert Tom	18-65
5249 19".....	51-48	20 x 14 bass.....		8905 'Mars 5' Drm	621-50	8698 Concert Tom	336-38	7804 Drum outfit....	394-90	Tom stand.....	
5249 20".....	56-16	20 x 14 bass.....		8805 'Mars 05' Drm	503-80	Tom stand.....	27-50	7904 Drum outfit....	258-50	6868 Concert Tom	20-63
5220SV 20" Swish.....	65-03	14 x 9 Tom Tom.....		8804 'Mars 04' Drm	462-00	6910 Stage Star Snare	23-85	7520 Bs Drm w/spurs	70-40	7570 Concert Tom	260-15
5220S 20" Pang.....	65-03	13 x 9 Tom Tom.....		8705 'Mercury 5'	412-50	6912 Stage Star Cym	22-95	7522 Bs Drm w/spurs	82-50	7586 Snare Drm w/	47-30
5220S 20" Sizzle.....	56-18	16 x 16 Tom Tom.....		8704 'Mercury 4'	442-20	6914 Stage Star Cym	30-50	7524 Bs Drm w/spurs	96-80	7588 Snare Drm w/	49-50
5220MC 20" Mini		12 x 8 Tom Tom.....		Drm outfit.....	368-50	6915 Stage Star Hi-	34-50	SA7520 Bs Drm w/	71-50	7578 Snare Drm w/	33-55
Cup.....	56-18			8520 Bs Drm w/spurs	88-00	Hat std.....	32-45	SA7522 Bs Drm w/	82-50	7578 Snare Drm w/	49-50
5261 21".....	62-61	<b>Snares</b>		8522 Bs Drm w/spurs	101-20	6895 'Stage King' Hi-	22-00	TD7820 Bs Drm w/	118-80	7578 Snare Drm w/	36-30
5221 22".....	70-98	14 x 5 wood.....		8526 Bs Drm w/spurs	118-25	6890 'Stage King'	20-02	TD7822 Bs Drm w/	127-60	SA7576 Snare Drm	33-55
5221SV 22" Swish...	79-43	14 x 5 metal.....		8534 Floor Tom Tom	64-90	6892 'Stage King'	22-00	SA7534 Floor Tom	49-50	7576 Snare Drm	42-63
		14 x 5 glass.....		w/legs.....		Cym std.....	20-02	Tom w/legs.....	52-80	6880 'Hi-Ace' Snare	19-50
<b>Kenny Clarke Pairs</b>				8536 Floor Tom Tom	70-40	6893 'Stage King'	22-00	SA7536 Floor Tom	52-80	6882 'Hi-Ace' Cymbal	15-75
<b>Hi-Hats</b>				w/legs.....		Cym std.....	27-50	Tom w/legs.....	52-80	6885 'Hi-Ace' Hi-Hat	25-75
5215 13" 14" pr.....	62-69	<b>Stands</b>		8538 Floor Tom Tom	77-00	6870 'Stage Master'	15-13	TD7834 Floor Tom	72-60	6886 'Hi-Ace' Hi-Hat	24-75
5216 14" 15" pr.....	71-57	Hi hat.....		8588 Snare Drm w/	100-00	Snare Drm std.....	14-03	Tom w/legs.....	88-00	6870 'Stage-Ace'	10-73
		Snare.....		tone cont.....		6872 'Stage Master'	25-03	TD7836 Floor Tom	88-00	6862 'Stage-Ace'	15-50
<b>New Beat and</b>				8688 Snare Drm w/	120-00	Cym std.....	37-35	Tom w/legs.....	88-00	6862 'Stage-Ace'	12-50
<b>Standard Hi-Hats</b>				tone cont.....		6875 'Stage Master'	48-40	7512 Tom Tom w/	29-15	6865 'Stage-Ace' Hi-	22-50
5243/2 13" pr.....	56-77	<b>Conga/Bongo</b>		8585 Snare Drm w/	65-75	Hi-Hat std.....	25-03	tone cont.....	29-15	6850 'Lonestar' Snare	8-25
5244/2 14" pr.....	68-63	Tumbador.....	179-00	tone cont.....		6790 'Drummer's throne	37-35	7513 Tom Tom w/	31-35	6852 'Lonestar' Cym	7-54
5245/2 15" pr.....	74-49	Twin congas.....	299-95	8555 Snare Drm w/	41-25	6750 'King Bear'	48-40	tone cont.....	31-35	6855 'Lonestar' Hi-	12-10
5246/2 16" pr.....	79-18	Quinto.....	155-00	tone cont.....		Drm pedal.....	24-20	7514 Tom Tom w/	34-10	6760 'Lonestar'	15-18
		Bongos.....	62-00	8512 Tom Tom w/	42-90	6740 'Hi-Beat' Drm	17-60	tone cont.....	106-15	6770 'Lonestar'	19-25
		Metal bongos.....	46-00	tone cont.....		pedal.....	24-20	SA7512 Tom Tom w/	23-65		
<b>Brilliant</b>				8514 Tom Tom w/	49-50	6682 Double Tom	24-20	tone cont.....	26-13		
4930 8".....	22-45	<b>K ZILDJIAN</b>		tone cont.....		Tom hldr.....	17-05	7556 Concert Tom	14-03		
5333 10".....	35-40	10" crash.....	22-00	8515 Tom Tom w/	53-90	6675 Double Concert	6-05	Tom w/hldr.....	15-13		
5334 13".....	34-20	13" hi hat.....	33-00	tone cont.....		Tom Tom hldr.....	2-20	7558 Concert Tom	15-13		
5335 14".....	40-15	14" hi hat.....	39-00	6899 Double Tom	29-15	6580 Bass Drum spurs	1-27	Tom w/hldr.....	18-15		
5336 15".....	43-05	14" hi hat.....	45-00	Tom stand.....		6552 Tone control.....	1-38	7560 Concert Tom	18-15		
5337 16".....	46-00	16" hi hat.....	55-00	8556 Concert Tom	18-15	6080 Drum Sticks—	1-27	Tom w/hldr.....	18-15		
5338 17".....	49-00	18" crash/ride.....	55-00	Tom w/hldr.....	19-80	F, SA, 7A & Rock	105.....	7562 Concert Tom	21-73		
5339 18".....	54-80	20" crash/ride.....	65-00	8562 Concert Tom	21-73	6090 Drum Sticks w/	1-38	7568 Concert Tom	106-15		
5340 20".....	63-65	22" crash/ride.....	80-00	Tom w/hldr.....	27-50	nylon—FN, SAN,	1-38	Tom set.....	23-65		
5341 22".....	78-45			8568 Concert Tom	140-25	7DN.....	1-54	7563 Concert Tom	26-13		
		<b>IZMIR</b>		Tom w/hldr.....	29-15	6092 Drum Sticks w/	1-54	Tom w/hldr.....	26-13		
		12".....	12-50	8564 Concert Tom	33-00	nylon—2BN &	5BN.....	564 Concert Tom	26-13		
		13".....	15-00	Tom w/hldr.....		'ROYAL STAR' DRUMS		Tom w/hldr.....	26-13		
		14".....	21-00	8564 Concert Tom	33-00	7917 Drum outfit....	434-50	7565 Concert Tom	26-13		
		15".....	23-00	Tom stand.....							
		16".....	25-00	8556 Concert Tom	18-15						
		18".....	32-00	Tom w/hldr.....	19-80						
		20".....	40-00	8558 Cncert Tom	19-80						
		22".....	58-00	Tom w/hldr.....	19-80						
				8560 Concert Tom	21-73						
				Tom w/hldr.....	21-73						
				8562 Concert Tom	27-50						
				Tom w/hldr.....	27-50						
				8568 Concert Tom	140-25						
				Tom set.....	29-15						
				8563 Concert Tom	29-15						
				Tom w/hldr.....	29-15						
				8564 Concert Tom	33-00						
				Tom w/hldr.....	33-00						

# KEYBOARDS

<b>BALDWIN</b>	Painotone 600.....	235-00	13-note Pedalboard	Companion P21A.....	219-66	<b>GALANTI</b>	VCF.....	97-35	
	Superstringer.....	384-00	for Portables.....	Fantasy 37/12A.....	259-94	(EX. VAT)	Bass synth.....	337-70	
<b>Models:</b>			Match 7C.....	Fantasy 20A.....	259-94		Pre-set synth.....	528-50	
124A.....	TBA		Match 12C.....	Fantasy Duo E.....	349-17		Poly I ensemble.....	867-85	
E10.....	"	<b>BRODR</b>	237 Console.....	Fantasy 27A Duo P.....	425-91		Poly II ensemble.....	945-85	
124B.....	"	<b>JORGENSEN</b>	237C w/recdr.....	Companion P2A port	411-38		Multi-effects.....	59-85	
124BC.....	"		244 Console.....	Fantasy 2A cons.....	354-86	Clipper R6.....	Tuning trainer.....	85-75	
E10R.....	"	<b>ROLAND</b>	244C w/recdr.....	Elkatone 61OPR.....	556-20	X300 D/L.....	Rhythm trainer.....	83-60	
E10L.....	"		Ringo w rthm.....	Elkatone 61SPRS.....	734-83	X360R6.....			
E10LR.....	"	<b>Rhythm Units:</b>	3049 R.....	Elkavox 77P.....	1593-08		<b>Pianos</b>		
125A.....	"	TR 33 Rhythm box.....	Melody WA.....	Elkarhythm.....	152-85	F2 D/L.....	K1.....	255-70	
E10LB.....	"	TR 55.....	Melody.....			F3.....	K2.....	499-75	
E10LB.....	"	TR 66 w/auto rhy.....	470-00			F5.....	K4.....	299-75	
130A.....	"	TR 77.....	Talisman.....			F10.....	Bass 2.....	199-50	
130AC.....	"		Talisman S.....			F20.....	Stand.....	34-90	
126.....	"	<b>Keyboards:</b>	240.....				Piano legs.....	26-10	
130D.....	"	SH 1000 Syn.....	560-97	<b>FARFISA</b>		<b>HAMMOND</b>			
130DC.....	"	SH3A Syn.....	566-45	Balfour.....	475-95	Super Dolphin 9722		<b>HORNBY-SKEWES</b>	
56A.....	"	SH 2000 Syn.....	670-04	Beaumont.....	664-60	KM.....		<b>Organs</b>	
56D.....	"	SH SA Syn.....	949-00	Berkeley.....	875-76	Super Dolphin 9822		3200 Tivoli 49.....	160-00
711.....	"	System 100.....	1528-07	Beresford.....	965-76	KM.....		31 61 Tivoli 18A.....	179-00
CT100A.....	"	System 700.....	9716-06	Buckingham.....	1998-74	Super Dolphin 9922K		<b>EKO Portable Organs</b>	
CT100D.....	"	EP 20 Elec piano.....	438-94	Church 25.....	1296-00	Phoenix 1222.....		3208 Tiger.....	236-00
CT100D.....	"	EP 30 Elec piano.....	535-43	Church 5.....	373-84	8022.....		3202 Tiger Duo.....	340-00
C630.....	"	RS 202 String.....	549-00	Pro Duo.....	1051-74	8122.....		3212 Tiger Duo A.....	436-00
4E.....	"			VIP 600.....	873-96	Aurora 8222.....		3250 Super Tiger 61.....	640-00
210D.....	"	<b>C.B.S. ARBITER</b>		Pro Elec Piano.....	476-85	Monarch 16322.....		<b>EKO Super Tige Electronic</b>	
PR200A.....	"	Rhodes Suitcase		Transivox TX1.....	1013-53	Grandee 11222.....		<b>Organs</b>	
C620.....	"	Piano, 88 note.....	1419-80	Transivox TX2.....	1096-61	Concorde 2307.....		3034 Domus 44(A)...	599-00
E110 (Piano).....	"	Rhodes Stage Piano,		Transivox TX10M.....	1134-82	Souder I.....		3003TR Coliseum w.	1695-00
E105 (Piano).....	"	88 note.....	891-15	Scandalli 137.....	342-27	Souder III.....		rthm & transposer	
<b>Cabinets:</b>		Rhodes Stage Piano,		Scandalli Super IV.....	440-30	X5.....		3002 Majestic Auto	1550-00
3ET.....	"	73 note.....	818-40	Scandalli Super V.....	586-51	A/V64.....		CT.....	
3P.....	"	Super Satellite		Polyfonico XIV.....	438-64	Cavendish 1000.....		3030DL Rimini d/L.....	385-00
3R.....	"	Power Spkrs.....	899-00	A251 Cordovox.....	3346-30	Cavendish 1500.....		3040 Emerald.....	1102-22
3ETE.....	"	Rhodes Piano Bass.....	457-25	Model Super IV.....	440-31	Cavendish 2000.....		<b>Add-On Electronic</b>	
				Model Super VI.....	549-96			<b>Keyboards</b>	
<b>BENTLEY</b>				Syntorchestra.....	470-76			10.026W Logan	
JEN				Cordovox A210.....	981-25			String Melody.....	532-41
A50.....	299-00			Cordovox CG6.....	2193-75			10.500W Logan	
A100.....	385-00			Cordovox A250.....	2475-00			String Orch.....	659-00
A150.....	425-00	<b>J. T. COPPOCK</b>		<b>AMPLIFIERS</b>				<b>ELECTRONIC PIANOS</b>	
A200.....	489-00	ELGAM		RSC 350.....	747-68			CEP72B Crumar	
A300.....	654-00	1049R w Rthm.....	199-00	RSC 180.....	377-16			Piano & Stand.....	285-00
A350.....	735-00	2049R w Rthm.....	250-00	OR 200.....	505-10			CEP77 Piano.....	270-00
				TR 70.....	265-84			200 MPH Rapide.....	386-67





## Jon Hiseman: (Colosseum II)

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These are the AKG MICROPHONES I recommend as a result of my experiments in miking-up my drum kit.

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