

# BEAT

JAN 1978 35p

## INSTRUMENTAL

♯Songwriting & Recording

### THE JAM

—SPREADING IT OVER  
THE MODERN WORLD

Bill Nelson  
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From Master Tape  
to Turntable

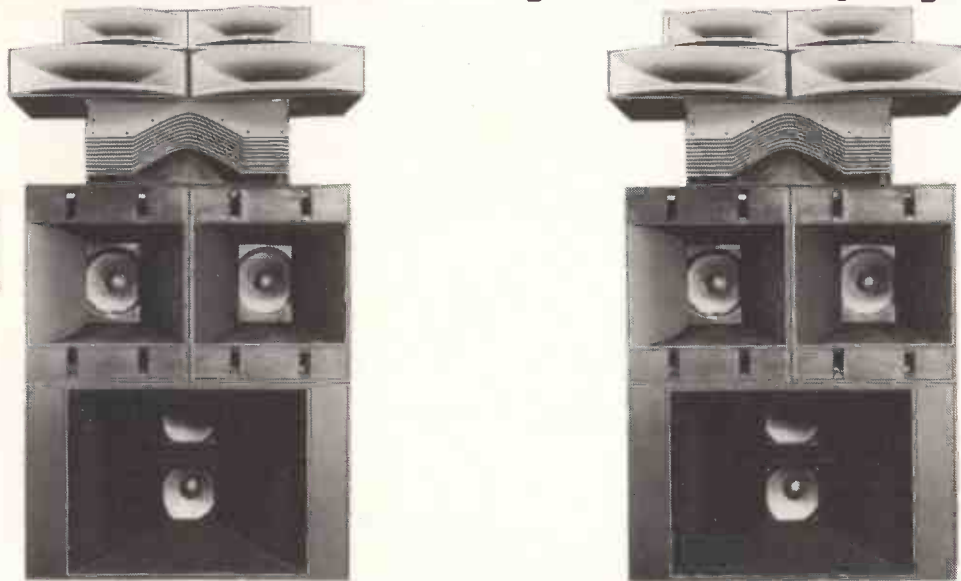


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# BEAT INSTRUMENTAL

## Songwriting & Recording

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JANUARY 1978

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## Editorial

Happy New Year to you all — or we hope it will be. Beat's offices are just coming back to life following the Christmas booze-up, and the hangovers are starting to dissipate.

Speaking of hangovers, the big question this year is whether the New Wave will hang over long enough to be reckoned as a genuine musical force. Many people have been saying, Beat among them, that something musically competent is bound to come out of the New Wave sooner or later: so let's hope it comes along before the popular press searches the back streets of Argentina for its 1978 version of the future of rock'n'roll.

This month Beat breaks new ground by front-paging the Jam — one of the more respected prodigies of the New Wave movement. Our reporter trapped them in a corner in Aylesbury (that's what it says on his expense sheet anyway!) — so turn the page to see if they wriggled out of the firing line.

Also in this month's issue is a long in depth examination of Bill Nelson's use of the Hagstrom-guitar synthesizer — guitarists will definitely find this interesting, and probably set most of you wishing you had sufficient greenbacks to purchase one yourself!

Next month, of course, comes the most important event in the musical instrument trade's year — the Frankfurt Fair. We'll be previewing as many of the exhibits as we have room for: already we have indications of many new products to be displayed for the first time, as well as a number of established old favourites that have received modernisation facelifts.

We end this editorial by congratulating Screens, the band which won the Vitavox Live Sound Award for 1977. We'll be running a full story on the final in our next issue, but for the time being, well done Screens, well done Vitavox, and condolences to runners up Contempt and Gace.

## Contents

The Jam	4
Letters and Queries	8
Bill Nelson	10
Competition presentation	15
Horslips	16
Instrument Reviews	17, 21, 22, 24
Recording Studios, Part 5 From master tape to turntable	
Mars Cowling	29
Van Der Graaf Generator	32
Darts	34
Album Reviews	38
Keyboard Survey	43
Amp round-up	52
Ground Control	67
Instrumental News	69
Top Shop — Soundwave	70
Studio Spotlight — The Workhouse	74
Continental Studio Spotlight — Bohus	78
Music Mart	80
Personal Ads	84
Price Listings	85
Advertisement Index	93

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# JAM —

## SPREADING IT ACROSS THE MODERN WORLD

Peter Douglas joined the touring party of the lads most likely to. So far it's looking good . . .

So there we were, the four of us, wrapped up snug in coats and scarves and heading down Westway in the general direction of Aylesbury. It was a bright, crisp Saturday afternoon, and everything looked on the cards for a fine day. Or at least, that's what I thought at the time.

But something wasn't quite right. For a start, where was the limo? The publicist's turquoise Mini travelled from A to B all right, but by no stretch of the imagination could it be described as luxury transport.

Then there's the gig itself. Aylesbury Civic Hall is not to be sneezed at, certainly, but it ain't the Ritz. The Jam are here to do two shows. The first starts at four, the second at eight. All in all, it's beginning to look suspiciously like work. Snoopers, it appears, are not welcome backstage. Roadies hold screwdrivers and look purposeful, the tour manager maintains a scowl as fixed as the Mono Lisa's smile, cameras click and flash in the vague hope of capturing "an authentic backstage scenario". Good job they can't capture the language.

Front of house, the punters are already assembled. Several sport Jam-style black suits and ties; the more daring have it right down to the white shoes and square shades. The rest of the audience is a fascinating mixture of punks and traditional rock fans. Punk uniforms are

fairly restrained compared with London — a pink mohair sweater here, a heavy mascara job there, but nothing that would give granny a heart attack. Still, they look uneasy in their strange garb. After all, this is four o'clock in the afternoon. They had to sneak out of the house in broad daylight!

"No they didn't," remarks lensman Bob Ellis as a pair of punkettes wobble past on six inch spike heels, "They probably brought that clobber in a bag and got changed in the cloakroom." He's probably right; Aylesbury is a solidly middle-class district — the sort of area where ten years ago you found weekend hippies. This time it's weekend punks. And why not? Fashions change, that's all.

Supporting The Jam are a CBS band called New Hearts. Out in the bar we hear loud noises from within the hall, so ditch our drinks and creep cautiously in. The hall is half full, and the volume level is almost intolerable. I see several with fingers in their ears — a rare sight these days. Ellis nudges me and proffers a piece of screwed up paper.

"I always use this stuff," he screams, half an inch from my head, and, by way of demonstration, rips off a small piece, rolls it into a ball and shoves it in his ear. He's right again. It certainly helps. The New Hearts aren't that bad. They're simply

far too loud. As their set progresses, people drift out to the bar, and by the end only a handful remain, pogoing mournfully away on their own. The New Hearts perform a song called "Here Come The Ordinaries", which is apparently a tirade against people who own washing machines. It nevertheless finds its mark with our spiky-headed stalwarts, who indicate their approval by pogoing all the harder.

At the end there's a smattering of polite applause, which the New Hearts don't appreciate. They're young, inexperienced, and very much in the shadow of The Jam on this tour. No hard feelings between the two bands, it should be stressed, but maybe just a bit of needle towards an audience who find them less than stimulating. "Fanks a lot — all twenty-five of yer!" sneers their spokesman as they march off stage. The punters who've actually survived the set look hurt on their way out. *They stayed, didn't they?*

\* \* \* \* \*

John Weller is not only the manager of The Jam, he's also Paul's father. He's a former brickie who originally performed no more than the usual office of fathers: he drove them to gigs. Later, convinced of their talent, he got them London dates and drove them there from Woking

where they lived, and still live. Usually they'd arrive back in Woking at around 2 am. John would get up four hours later to go to work. This continued for many months. Perhaps John doesn't need sleep. Perhaps he just realized how good The Jam are before everyone else did. Either way, he still isn't getting that much shut-eye even now — there's far too much going on.

We had made an arrangement that I would travel back with the band to their hotel. Someone not very good at geography had booked them in at Luton, a good half-hour's drive away. It was there we would go, and I was to grab a chat with band between towns.

Meanwhile, here we were back in the bar with a gaggle of Polydor people who were most definitely there for the gig. The place had filled up considerably by this stage. This was only the second time in five years that a band had played a matinee performance in Aylesbury. The previous occasion had been a couple of "thank you" gigs from David Bowie. Never since then had ticket demand been so heavy.

Despite this, I must confess to a slight feeling of trepidation at the prospect of a matinee. In the car on the way up we had speculated about the audience — would there be a party of old ladies from Aylesbury Senior Citizens' Club, all sitting in the front row munching yummy



chocs? Or maybe a school outing, complete with chewing gum stuck to the seats and R. White's cream soda bulging from every satchel?

Well, as it turned out, it wasn't quite like that. All the same, there's no way that a matinee can rival the buzz of an evening performance. Rock music is always at its best at night — no escaping the fact. So the question was, would The Jam be holding themselves back for the second show?

As these thoughts crossed my mind a surge of excitement went through the crowd. I don't recall any particular sound that indicated that the band were about to go on, but the bar emptied as quickly as it had filled during the New Hearts' set. Down went the Guinness, and back to the hall I sped.

No, The Jam were not holding back. They slammed straight into "Changed My Address" with barely a nod to the crowd. The difference in class, in atmosphere, in sheer professionalism was amazing. The sweat was pouring out before they'd even got to the second chorus. Weller slashed at his Rickenbacker for all the world like a junior Townshend as the notes tumbled from Bruce Foxton's bass and Rick Buckler kept the rhythm as tight as (ahem) a drum. Though the music was loud, I felt no desire to avail myself of Bob Ellis's ear-plugs. The volume was necessary to channel the power that was flashing around on stage. I don't think any smaller P.A. could have handled such energy.

And so it went on for some

forty-five minutes. From all the hard work going on up there you'd think this was Wembley Stadium with live TV coverage. Yet no mumbling Bob Harris lurked in the wings, nor indeed a smirking Eamonn Andrews complete with *This Is Your Life* script tucked under one arm. The show was for a few hundred fans who might otherwise have been unable to catch the band live. That's what I call dedication.

Not everyone appreciated it. A small gang of hedgehog-heads, deeply offended that The Jam were playing *tunes*, did their best to stage a mass walk-out, brandishing that twin-fingered sign so beloved of Yorkshire equestrians. Nobody noticed, but Weller did have a word for those with lingering punk ideas.

"Thanks," he shouted, acknowledging the cheers for their penultimate song. "Next week we'll be having the Clash here. . . ." Delighted hurrahs from the more gullible element . . . and the week after that The Sex Pistols . . . . Punters exchanged blank looks . . . and the week after that Malcolm McLaren'll be here to give a lecture on politics . . . . The message, inevitably, falls upon stony ground. They finish off with encores: Wilson Pickett's "Midnight Hour" and their own "All Around the World".

A short while later the band has appeared dressed in civilian clothes in the lobby. "Where's Paul?" somebody asked. "Throwing up backstage," came Bruce Foxton's matter-of-fact reply. We headed for the van. A large man in a raincoat stepped forward and gripped lensman Ellis by the arm. "Excuse me sir, I'm a police officer," he said, "I'd like to have a word with you." Ellis asks, sensibly, for the identity card. He gets it, and they disappear. We are all bundled out to the van before getting a chance to find out what's happening.

Weller has appeared with his girlfriend, his face a strange colour somewhere between green and white. His dad pokes his head through the window. I hear something about "interview" and "Beat Instrumental". Weller groans. The van pulls out.

Paul ate a Chinese meal in Derby after the previous gig, and hasn't been feeling too good since. I decide to leave him to the sympathetic embraces of his lady, and talk to Bruce instead, who turns out to be courteous and friendly, despite his obvious fatigue. How did he feel at the prospect of doing a further performance in a few hours? He confesses to feeling totally knackered, but the band have done it a couple of times before whilst touring America, so it's nothing new. And as we speed on down a succession of country lanes, I'm reminded of the way American bar bands work from 8 pm to 2 am, with fifteen-minute breaks every hour. Take that, Joe Gormley!

The hotel finally looms into sight after a couple of twice-round-the-roundabout tours by the driver, who continually assures us he knows where he is. I follow Bruce and drummer Rick Buckler up to their room, politely holding open doors as

continued over



## THE JAM ON TOUR

Bruce struggles with two heavy bags. The lifts are out of order, the room is three floors up, and not a flunkey in sight. Rick is there first. His union-jack jacket is lovingly laid out on the bed. I thumb the "record" key and ask about politics, with reference to Paul's on-stage gibe. Did they have a message?

"Yeah I think we have," Rick answers, obviously used to the question, "but not about politics. As far as we're concerned rock and roll is for enjoying. You can put across your views, personal opinions, what you feel and think. But politics aren't the sort of things we write about."

"Paul writes mainly about his environment, things that happen to him personally, things he sees around him, or things that we experience as a group," Rick continued. "We still hang around with our mates, we still all live at home. We don't dive off up the Marquee every night and meet all the trndy people. So we're keeping in contact with real life as much as we can. I think that it's expected of people, if you're in a rock band, to do certain things, go to certain places, be seen at places. You gotta wear *this* type of clothes. Which is really balls. We wear exactly what we wanna wear."

Their new album was an unknown quantity to me at this time, but from the songs in their live set, I could tell that the new material was stronger and in some ways more thoughtful than the more established songs, with the exception of such obvious ones as "Bricks and Mortar", "All Around The World" and "In The City". There are also actually some slow songs on 12-string guitar.

All together now — *boring old facts!* But surely a change of mood is something that's needed in the present climate. Every band in the land is playing fast songs with lyrics exhorting the use of violence and extolling

the benefits of "being free", teenage rebellion, etc. All good healthy stuff, of course, but only when you really mean it. The Jam have a quiet song called "I Need You" which they missed out of the afternoon's set in order to keep it short, bearing in mind Paul Weller's delicate health. Shame.

The album, and the set, also features two songs written by Bruce: "Don't Tell Them You're Sane" and "London Traffic". The latter was "knocked" by the press on grounds that complaints about traffic had been made before. This struck me, and the band, as a little strange. It's still possible, after all, to write a song that says "I love you baby" and get away with it, several thousand times over, in fact. "Traffic — 1, Love You — 3," intoned Rick in a football-score voice, and went off to have a bath.

In the original line-up there was a lead guitarist called Steve who used to co-write with Paul. When The Jam started going up to London for gigs, it became too much for him and he left. Now he's on his own, doing one-man cabaret in pubs with a rhythm box. The others were more ambitious, however.

"London was the audience we wanted to play to, not eighty-year-old people with their fingers in their ears. All they wanted to hear all night was "Tie A Yellow Ribbon". We wanted to play rock. I mean, we started going up town and got the taste for it, then we had to come back the next week and we were doing the social club again. But at home, although I'm knocking it now, it was a good apprenticeship — going through two or three hours on stage. And I don't think many of the new wave bands have done that. It's great getting bands together," he continued, "but they ought to start trying to do something a bit different now. We've still got a lot to say in *our* songs, but, as Paul would say, the meaning is for people to find for themselves. And songs like "Bricks and Mortar" are pretty much self-explanatory anyway."

The phone. It was John Weller, reminding us of the time. I left Bruce to clean himself up and joined the rest of our party in the restaurant. When Bruce and Rick appeared there was a quarter of an hour to go before we had to drive back to Aylesbury for the second show. Rick elected for a poached egg. The waiter clucked and raised his eyebrows.

"Well how long does it take to cook a poached egg?" Rick

demand. "Four minutes, in-nit?" The waiter scuttled away unhappily. Bruce asked for a drink. Ten minutes later the wine waiter appeared. Bruce had already left. We guiltily scoffed our Chicken Kiev, and followed the band, which now included a healthier-looking Paul Weller, back to the van.

Ellis was back with us, his brush with the law having resulted in nothing more serious than five minutes' delay in Aylesbury — something to do with a stolen camera!

This time the crowd was bigger, though the proportion of punks to rock fans to Jam lookalikes was about the same. One cropped-haired fellow wore a huge white nightshirt (ripped, needless to say) which bore the legend "I am not a number — I am a free man". Another had what seemed to be a bicycle chain hanging from his left nostril to the corner of his mouth — held in place by go-knows-what crude device. I shuddered and headed backstage.

New Hearts had finished their set just as we were arriving, so the bar was full once again. We lounged about in the dressing room as the lovely Sheila Rock aimed her camera and encouraged the lads to look casual. They did their best, but the strain was beginning to show.

There wasn't much to do in this interval but chew fingernails and glance at watches. The tour manager, scowl well in place, was attempting to get everyone out of the dressing room. Beer was gulped down, food for the band (at last) arrived, and Paul sat throughout talking to no-one.

I returned to the area behind the stage to take a look at the crowd from between the P.A. stacks. Those right at the front, elbows resting on the stage, were clearly the most desperately fanatical. They craned their necks from left to right, hoping to catch the barest glimpse of their heroes. Eventually, at about ten fifteen, The Jam arrived in the corridor directly behind their stage. Sheila continued to click away as they cradled their guitars and shuffled uneasily from foot to foot. They were no longer bothering to look casual for the benefit of the camera. And then through the door, up the steps to the stage.

Once again there was a quick "Ullo" from Weller, and "Changed My Address" began. This time around, I had leisure to watch them play, and notice some things I'd been too

mesmerized to see before. For a start, what a good drummer Rick is. Hidden behind a large kit, he can only really be seen from the side of the stage. Then there's Paul, with those stinging open-string chords and a real charisma that makes him the obvious focal point on stage. Bruce is the glamour boy, the one whose autograph is most eagerly sought by teenage girls after the gig. He's also a remarkably tight bass player, following Buckler's right foot like a cat after a mouse. They get through a lot of new material — "Here Comes the Weekend", "Don't Tell Them You're Sane" and also a song called "Standards", which receives an introduction from Paul.

"This song's about standards — standards you set yourself, not other people's." His tone changes. "Yeah, we're punks, so we spit. We're punks, so we wear safety pins." Once again the message falls on un-comprehending ears. The assembled punks assume it's a compliment to them.

Half way through the power fails, right in the middle of a number. The audience, naturally, are pissed off. But Weller doesn't leave the stage. He joins in their slow handclap while the roadies race around looking for blown fuses. This takes both guts and instinct. A riot is averted. After five minutes the source of the failure is pinpointed and fixed, the band stub their hurriedly-lit cigarettes and return to the stage like conquering heroes.

The Jam are a genuine rock and roll band. While the other big new wave bands have virtually given up performing in favour of politics (with the honourable exception of The Stranglers, who've been on the road for about two years), The Jam are here to play, and carry on regardless of fashion. The press have built them up, praised them, tried to knock them down, ignored them, and praised them again. It makes no difference. After I left they still had fourteen dates left to do. The last tour was never completed due to ill-health and exhaustion. This time, the crowds are bigger, but then so are the hotels.

"All the same," I said to Rick, "you and Bruce still have to share a room." "So what?" he replied, "Look at the New Hearts — they've only got one between them!"

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# YOUR LETTERS

## Con trick

Dear Beat,

Can you give me any information on the Conn Strobotuner? I know many top groups use this device for tuning, but I've never seen an article on it. I'd like to know exactly how it works, how much it costs, and whether it works for bass guitar as well as guitar. I hope you can help.

Yours sincerely,  
Malcolm Wright,  
Nuneaton,  
Warks.

*The Strobotuner is made by the Conn Organ Corporation, 616 Enterprise Drive, Oak Brook, Illinois 60521. The importers for this country are C. G. Conn (UK) Ltd., Huggins Lane, Welham Green, Hatfield, Herts.*

*Phone: Hatfield 66711. We advise you to contact them to find out who your nearest stockist is, but we do know that shops such as Maurice Placquet carry the Strobotuner. The price was quoted as £245 to us by Conn U.; and yes, you can use your bass with it. The principle of operation of the Strobotuner is as follows: It picks up sound from the instrument either through a microphone or direct input, and displays the note you are playing visually on a Stroboscopic display; integrated with this is a visual display from an internal reference oscillator, which is set to the frequency of the note to which you wish to tune. If the note is sharp or flat, the strobe display will rotate one way or the other: a static display indicates that you have tuned the instrument correctly to whichever note has been selected on the reference oscillator.*

## Decked out

Dear Beat,

I am contemplating doing some home recording, using guitar and bass and various effects. Could you give me some advice on how to go about this using simple four track tape decks and over dubbing. Also could you suggest some reasonably priced tape decks suitable for this purpose. I am thinking of using an HH VS Musician Combo amp for this: is it suitable for bass as well as lead? If you could advise me of the above I would be most grateful.

Yours faithfully,

A. Attwood,  
Bacup, Lancs.

P.S. Ideas on building a small soundproof chamber for recording would be helpful.

Ed replies:

Ho hum, young Attwood, don't you ever read Beat? Home recording is one of my own pet games, and I do try from time to time to get a bit in the pages of the magazine concerning this. However, we do get lots of letters asking for this kind of advice, so hang loose and take this down.

If you don't have a tape recorder at the moment, and have no previous experience of recording, then we would suggest you buy a two track machine first: you need one to mix down onto when using four track recorders anyway, and working with a two track will give you a good idea as to whether or not you feel it's worth forking out the bread to go for a 4 track. Now, it's important not to misunderstand the 2 and 4 track terms. Many stereo tape recorders are 4-track: i.e., the record

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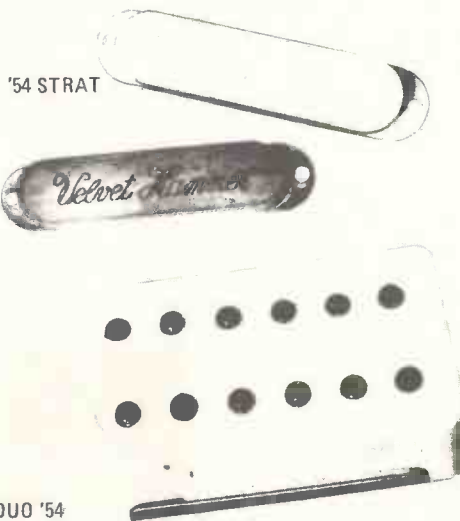
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# AND QUERIES

head splits the tape into 4 separate tracks, two running each way on the tape. The sort of 4-track we think you're after is the TEAC 3340S, on which the four tracks all run the same way, giving you 4 separate channels simultaneously. Right?

In your letter you refer to 'simple 4 track tape decks' in the plural — are you a millionaire of something? There is no need to go for two 4 track machines: the basic requirement for a good stereo multi-track tape is one 2-track, and one 4-track. You can bounce to your heart's content on this equipment without having to step up into the big cheque-book league. Basically the outfit works like this: lay down a basic rhythm track, preferably using a silent metronome so you can keep perfect time. Build your three secondary tracks, and then mix them down onto the 2-track.

This gives you a stereo recording of four different tracks. Now, if you want to build again, simply copy the stereo back to the 4-track and add two more tracks on the two that remain spare.

Right, you'll notice we mentioned a mixer — this is essential if you're after anything approaching a decent end-result, and most four tracks demand a mixer to bring the four tracks down to 2.

So, we're looking at a bill of: 2-track, anything from £150 to £500+ which covers the excellent Akai range up to Revox. For the four track, we can heartily recommend the TEAC 3340S which retails around £750, and say another £200 or so for the mixer — again, we could recommend Allen & Heath, Sony, or TEAC.

As regards the HH amp, we wonder if you wouldn't be bet-

ter advised to direct inject everything, at least at the beginning. Once you start having to mic up instrument amps, you're really going to need someone else to do the recording engineering for you — and that might prove difficult.

As for building small sound-proof chambers, you really are pushing your luck! If you direct inject then there's no problem at all, and if you insist on amplifying and then recording, provided you close mic the amp you're not going to get much spillage from outside. After all, we must assume you're doing this for your own amusement and not to produce a studio quality recording. There are ample numbers of drum machines on the market that can cover that department.

One last point though, is to work out how often you're likely to use this sort of set-up: will the

usage justify the cost? We reckon you're aiming for a bill far, far in excess of £1000 — (and unless you're lucky with second hand purchases probably nearer £1500) which would include all the necessary microphones and leads and headphones . . . and then, have you thought about Dolby? . . .

## FOR SALE

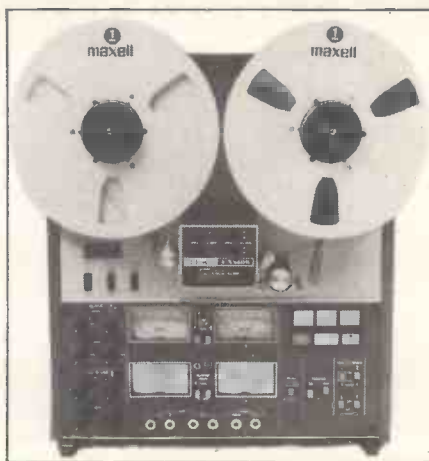
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# *Be Bop's leading light files his annual report on guitars, amps, strings and effects. Chris Simmonds kept the minutes*

Bill Nelson was looking fresh and dapper despite being cooped up on the top floor of an elegant West End hotel and travelling daily to Abbey Road Studio to put the finishing touches to the new Be Bop Deluxe album. Evidently a very punctual man, he was just pecking his wife on the cheek and dispatching her to town for a little more Christmas shopping as the clock struck twelve and we entered official interview-time.

People invariably observe that Bill is the lazy interviewer's dream, able and willing to answer questions at great length, and courteous with it. I didn't find any reason to quarrel with that; the only time things slowed down for a moment was when coffee arrived and the waiter pushed the tab in Bill's direction. What a man — he pulled out the leather without flinching (no mean feat, at around 15p a sip) and, cups duly poured, sat down on the bed and started chatting about the work that had gone into the latest album.

"We did the backing tracks in France this time," he began. "We recorded the last three albums or so at Abbey Road, and there was a danger that we would get into a routine, using the same techniques during the recording. We discussed it with John (Leckie) and decided that the best thing to do would be to get into a different building with its own acoustic properties. We went to a place called The Chateau St. Georges — it had never been used as a recording studio — with the Stones mobile. We'd used that for the live album. In that environment we felt that the backing tracks were a little more relaxed than they would otherwise have been. I wrote all the songs before we went out there, and it worked out that we would learn a song in the morning, rehearse it in the afternoon and get the backing track down in the evening. Then we'd listen to it next morning and re-do it

depending on what needed adding or taking away."

The result is an album that Bill feels is both more relaxed and what he calls "more structured and stripped down." The band went on to cut about twenty five tracks in the hope of putting out a double album but found in the end that a single album's worth of material presented itself as an obvious package. Added to that, of course, a double album is a big risk for a company unless the band is Zeppelin/Stones/Yes size — so at present it's looking like a single album, with the more diverse material in the can should it be needed some time in the future.

"Whatever, we'll be calling it Drastic Plastic," announced Bill, "to keep some element of humour." The albums from Modern Music onwards have abandoned the 'axe' titles of the early opii — Sunburst Finish, Futurama etc., a reflection on Bill's desire to expand the band into an all round unit and not one revolving around old fashioned guitar heroism.

Bill's acquisition of a Patch 2000 guitar synthesizer from Hagstrom (more of which shortly) has coincided with keyboard player Andy Clarke trying a Polymoog, although the rigours of life on the road are exposing the shortcomings of the latter. "They've very fragile things," continued Bill, gingerly taking another sip of coffee from the embossed cup beside him. "They also take a fair old time to set up. He's just tried one of the new Yamaha synthesizers, and he says these are easier to use — considering the amount of stuff on them — and rugged as well. I think he'll trade in the Polymoog against the Yamaha."

The Patch, meanwhile, has made the synth sound available to Bill as well and he's currently experimenting with its possibilities. Built up around the excellent (but as yet not very fashionable) Hagstrom Sweden guitar, the Patch 2000 is a newish bit



of guitar armament. It can be linked up to most synthesizers, and works on the basis that all its frets and strings are connected to a digital electronic circuit on a small PC-board installed in the guitar. The idea is that the circuit continuously scans both frets and strings at high speed and when a string is depressed the scanning stops and the appropriate



# NELSON'S COLUMN



digital code for that note transmits the signal.

When the Swede is hooked up to a synth the synth will play exactly as if it was being operated directly from its own keyboard. One important feature, and one particularly relevant to Bill's own requirements, is that the 'synth' circuitry and the normal pickup electronics are quite separate. This

means that a) changing from synth to normal is an easy operation (useful onstage) and b) the guitar works when played with one hand, leaving the other hand free to twiddle the knobs on the synthesizer if the player is so inclined.

The keyboard and guitar synths have already been used together in the studio — but with the facility of overdubbing Bill expects that the set ups will come into their own when Be Bop play live and are able to create the still rare syndrome of synthesizer harmonies.

Already warmed to the prospect of discussing his gear Bill took up the running without any prompting and went on to discuss the Patch and the effect it was having on his guitar playing. The first thing, obviously, was how Bill had taken to the Swede after his victory with semi-acoustic Gibsons and the like. "I'd heard a lot about the really good truss rod the Swede has in the neck", continued Bill, interviewing himself as thoroughly as anyone else could, "and I was glad to try the guitar. The one difficulty I had, in fact, was that the two playing techniques aren't really compatible.

## Suggestions

"The slightest touch on a string triggers off a note, so obviously you have to have a fairly high action to avoid getting notes you don't want synthesized. Your fingering has to be that much stronger. The sound of the guitar as a guitar is good, but I think there are a few little practical problems which have to be sorted out. I don't think the people who designed it have really had it on the road long enough. I've had it to help test it out, actually. When I've had it on the road, I'll maybe be able to make some suggestions."

What sort of things did he anticipate? I ventured, relieved to have squeezed in my first question for quite a while. "One problem which we can't put down to any one thing at the moment is . . . well, you might play an A note around the middle of the fret, and when you release your finger from that note it drops down a semitone rather than stopping altogether. It's just some little quirk — it even only happens at certain areas along the neck. But the sounds are interesting. I link mine to a mini moog so I can achieve any sounds the mini moog can without actually playing keyboard . . .

"I'd like to try doing some improvised solos on it; so far everything I've done with it has been

a specially written line for a specific area, to bridge two parts together or something like that. We've used electronics on this album much more than in the past", he went on, "not just in a musical way but for extra effects — we've used a couple of synthesized drum patterns and tape loops for the drum tracks on about three songs . . . I think the music is much more *modern* than anything we've done in the past. We've always married up certain elements, if you like, referring to sixties' style music, styles from the seventies as well, diverse things, and this time I feel we haven't been looking back at the past in that way."

Talk drifted from the developments on the album to Bill's set of guitars besides the Hagstrom. Although the Hagstrom is by necessity his number one choice as long as he tinkers with 'synthesized sound', his trusty old Gibson 345 has stayed in favour despite bearing many bruises from the constant touring and playing. "I just took it in for a re-finish, actually", he continued, "and they did a great job on the body but didn't have time to do the neck as well.

"At that point something strange happened to the sound — it must have been the first time in its life since I had it new nine or ten years ago that I was getting such high whistling when I turned the volume up. It must have something to do with the new lacquer which is now cherry sunburst as opposed to the standard brown sunburst I had before. I put it down to the fact that the pickups had been cleaned and a lot of the dirt which had accumulated there over the years had dulled the whistling/feedback tendency.

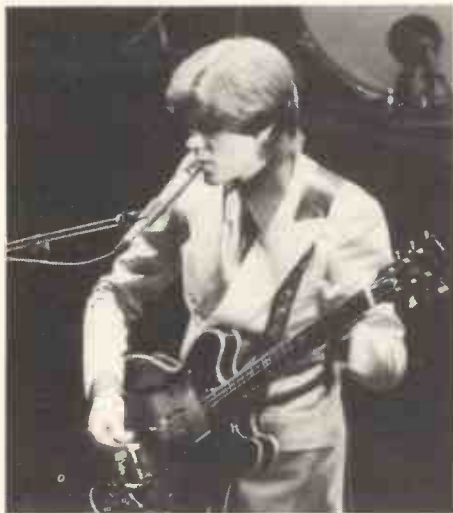
## Epoxy resin

"I tried to stop it in America — they put foam inside to no avail — and then a bloke in New York actually sank them in epoxy resin: that helped a bit. Because the Gibson wasn't right for the American tour I began playing Yamaha SG2000 (at this point the lugs resumed the vertical position — the SG2000 is a superb axe currently doing the rounds of several well known guitar camps) and at first I wasn't too sure whether I liked the sound of it." I was on the verge of an incredulous glance and a hearty 'why not?' when Bill completed his sentence: "yet after about three gigs I found it the most natural thing in the world to play.

"If the Gibson *doesn't* regain its sound I'll expect to carry on with the

**continued over**

## BILL NELSON



Yamaha; compared to the new 355 I also had — well, that Gibson sounded like a washing machine. I never used it on stage. It *looked* lovely, with remarkable inlays, but on closer inspection it was just a little bit tatty here and there and the wood was very flimsy. On the older models they used to put a complete solid block down the middle from the neck to the base of the guitar; this one only had a small block and was much lighter. Another thing — it was more expensive than the Yamaha, and yet if you look at the two side by side, and *play* them you have to go for the Yamaha.

Well, well, well, another recruit to the growing army of 'knock Gibson to make them recreate their former glories' campaigners — and this from a man who's stuck to a Gibson for almost a decade. "I think Gibson have got some looking to themselves to do to get themselves back", he added. "I know there's a lot of rubbish talked about old guitars and I'm not really a 'vintage' man, but some newer models are rubbish. I don't know, maybe some of the old ones are too . . ."

He tailed off with a shrug of the shoulders. The last major members of the Nelson collection are a pair of new Strats, picked out of nine new models in a New York shop after Bill had decided that the quest for an older model just wasn't worth it. He retreads well worn ground when he says that they are more demanding to play, but give him that extra bite in the treble and for certain lead work. No one could argue that they're useful to have around if you're in a position to own a few and like turning out different sounds. "Just great for crisp chord work too," he summed up, quickly adding the inevitable but, "but 'I've had trouble getting enough sustain from it without using the fuzz box."

Bearing the new guitars in mind, I wondered if Bill had reconsidered his choice of strings recently. "I've been using Rotosound starting off at nines for the first string running down to .042 for the bottom, and I've stuck

with that. It depends on the guitar; I've got a Guild X500 jazz guitar, and while it's not a rock and roll guitar I just put on the same strings I've been using. But the tension there is so light that the strings *feel* much lighter than they really are. I would like to use heavier ones as well because I feel they have more volume and tone to them but you do get lazy.

"I remember when I first started playing the blues I was just using medium strings, what was then considered normal, and they were far heavier than anything I play now. Yet I bent them without difficulty, and when I went on to lighter strings I was pushing them all over the place. It's a matter of adjustment; when I went back to *heavier* strings again I had to really work at it again . . ."

### Pedalboard

Once again Bill made his own way to discussing the next section of his gear — effects, something he favours more than most (as his acquisition of the Patch implies). "I have a pedalboard being built for me by Pete Cornish", started Bill, scarcely giving me time to spring from my seat and flip the cassette over. "My last pedalboard started out being more complicated than it needed to be — I had a Univibe put in it, an MXR 100 phaser, a Little Muff pre-amp booster — it's not really a sustain unit but one to overload the amp so that it gives a natural sustain without artificial aid other than just putting more in than the front end will take.

"I had a Big Muff which I was going to use with the Strat but it proved completely too wild; the volume dropped when I plugged it in, although at *that* level it sustained for ever, but when I turned it up it just went out of control. So then I had the Big Muff disconnected as it wasn't any good to me, and haven't used the Univibe since I got the MXR. I had an amp change switch in place of the Big Muff to shift the signal from the amplifier I use with the effects into the one I use for the clean sound so that I don't have to alter anything on the guitar.

"On this new pedalboard I've had much more to do with it; I designed the actual shape and the measurements. It's more of a *sloping* arrangement so that it goes towards your foot so that you don't have to kind of balance on one foot to lift the other one off the ground. You can keep your heel on the floor and move more easily between the switches. It also has a strip light across the top which I can turn up

The internal circuitry of the Hagstrom 'Patch 2000' synthesizer guitar showing the bass (below) and lead version (above)





and down in intensity to illuminate the board.

"I used to have the difficulty of finishing a song on stage when all the lights were timed to cut off at that point, and then having a certain count and knowing we'd have to go into the next number *bang* with the appropriate pedal changes. The strip light just gives enough light so I don't have to fumble around in the dark. Effects-wise it's got the Little Muff again — but not the Big Muff — the Electro Harmonix flanger, another MXR 100 and a noise gate.

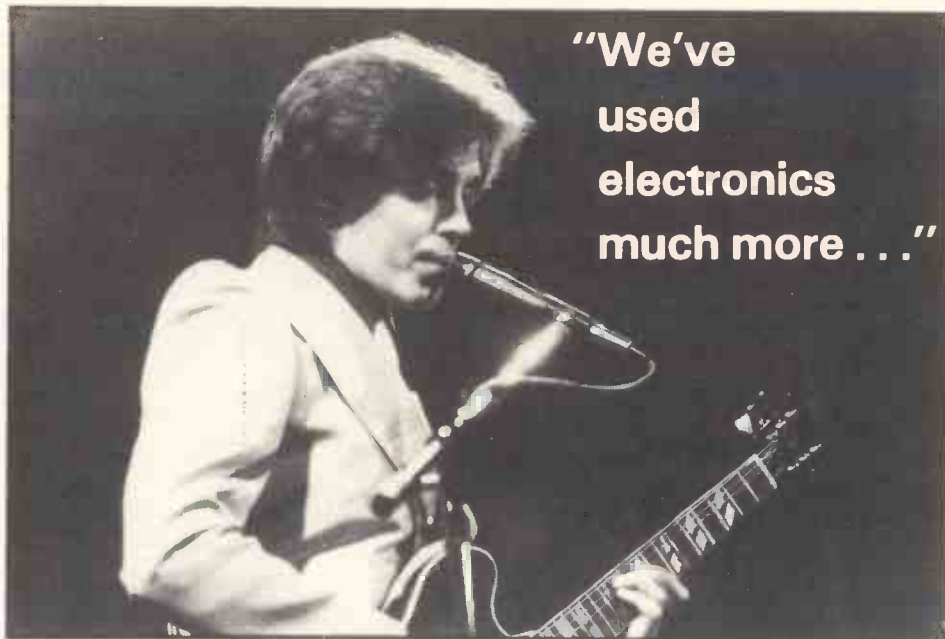
"Peter Cornish is building me one of his own fuzz units into it, and of course there's the amp change switch . . . that's about it. One last thing is an extension socket so that if an effect I like comes out next week I can add it in there without having to modify the whole board. But I'm not obsessed with effects for their own sake, it's just that some suit the way I play and they give those extra textures. I don't want to have three pedalboards with everything on it — like some people I've seen — and just go leaping from one to the other."

The final major area of Bill's armoury is of course the amp section. Since the start of the Be Bop his choice has been Carlsbro — indeed, Bill did his fair share to give the brand an international audience when it arguably had 'a local club amp' stigma. How were things progressing in that department, I ventured, prepared by now for a lengthy, articulate and thoughtful reply. I wasn't disappointed. I heard the Nelson brain clicking like a combination lock into the 'amps' position and off he went.

### Unreliable

"Yeah — they are great sounding amps for the way I play but very, very unreliable. I've had endless trouble with mine on the road. I've had fans put in to keep them cool as the valves were burning up. I still have to change the valves every three or four nights ('it's the way he plays them' — I can already hear the scream from the Carlsbro HQ). I have talked to other people about it, and they *do* seem more prone to it than say a Marshall or a Hiwatt.

"The thing I found about *them* was that I had to turn them up to a higher level to get the sound I wanted than I would have to on the Carlsbro. The Carlsbro had the little rotary limiter on it, a useful device, but when they went onto transistor models they stopped making it. Well, we went up and tried to get Carlsbro



"We've used electronics much more . . ."

to make me a few — it's not as if Carlsbro are being used by that many people, after all — and I was willing to pay — but the guy really didn't seem to be interested."

I expressed surprise at this stage, because the firm squeezed as much mileage as possible out of the fact that Bill was a user when the band broke and it didn't seem sensible to snub him out of hand when he came back for some custom made models.

"This was it", said Bill with a nod of his head, "we've never had the kind of co-operation that I imagine other firms gave to professional users. I never tried to ride them — those amps I *bought* and used because I wanted to, but I think that company could have really made a killing on valves if they'd wanted to.

All they needed to do was revise some of the design things. It's ridiculous — even now when we go to America, and that's still very much a guitar hero country, they're knocked out with the sound of the amps and they *ask* 'Carlsbro, great amps man, where do you get them from?' sort of thing. Now if that guy could see what goes on, and it's like *every gig*, he'd be in there exporting them and so on and he could get the company into a bigger league."

### Selling point

Of course the reluctance of Carlsbro and others to do just that is understandable from a business point of view where it could be a big gamble entering a market, even one with great potential, when the huge companies are there already. But if the valves are the main stumbling block, I pressed, had he tried other kinds — the famous KT 88s for example?

### Modified

"I did have one modified to use KT 88s", he replied, "but I'll tell you, while we've been down in the studio we've been trying out different models. I've been trying out the little Mesa Boogies (a coincidence — Bill putting his Yamaha through a Mesa Boogie puts me in mind of one Carlos Santana, guitarist of High Technique and Ringing Sustain, and good company equipment-wise, sorry Bill, go on) and I now have one on

Ampeg pedalboard used with the Patch



continued over

## BILL NELSON

order." In fact, the sustain available, besides the power of course, turns out to have been a big selling point for Bill.

"I wouldn't use it as a clean amp", he declared, "and the other things I've looked at have been some Hiwatts again, and Marshall too. I'm trying to get a 100 watt amp to sustain and overload at 30 watts — that was my brief — but it's not ready for me to try yet. I might just put the Boogie through an extra cab with one or two speakers. I have three for the clean amp and three for the other one at present — with different speakers in each. It's a very flexible system, I'd use all six on stage but only a couple in the studio ... anyway, the Boogie might tie in there, I'll try that."

### Account

The cassette clicked to a halt for the second time and I realised that we'd either have to call it a day or I'd have to start scribbling on the shirt cuffs. Bill fortunately reckoned that he had said his piece and began winding down in readiness for the



day's haul to Abbey Road.

"I can't see a holiday in front of me at all", he concluded, "we're well into the tour / album / tour / writing routine at the moment. Sometimes it's a bit much, but these are all

things you have to take into account when making music becomes your living instead of a laugh, hobby, whatever."



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# BEAT'S COMPETITION PRESENTATION

The winner of Beat's September competition, Rob Lockhart, visited our offices last month to relieve us of his prize — a spanking new Guild S-300 guitar. Rob, a Beat reader for many years, said he was "thrilled with the guitar. I like the idea of the 24 frets; it seems like a good, comfy rock guitar." The Guild seems to be going to a good home. Rob has previously owned such guitars as a Dan Armstrong, Telecaster, Yamaha and Les Paul, and currently plays through the classic Marshall 4 x 12 set up. Having previously toured the club circuit up North, Rob is currently living in Hendon and forming a new band. "I'd like to play some more basic rock 'n' roll", he added. "We had to play everything from 'Tie a Ribbon' to Bad Co. in the clubs, but it paid for the beer."



**PICTURED:** Rob receiving his prize from Guild's Alan Grant (centre) and Ralph McTell (left).

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The question (to seriously contemplate over a large pint of Guinness) is whether or not a quintet of mad paddies can tamper with traditional Irish folk melodies and creditably pass them off as rock music? Judging by the British and American chart positions for 'The Book of Invasions', Horslips have done just that. The fact that it took them five years to fulfill this ambition just proves that for once, the rest of the world was slow to catch on to a flicker of Irish genius.

Horslips were formed six years ago as a mock group for a Harp larger ad. At the time, brazen Jon Voight lookalike Barry Devlin was in a folk group, flautist Jim Lockhart was hoarding his 18th century poetry books in favour of paying the rent as an environmental economics lecturer. Diminutive celi expert Charles O'Connor was in an advertising company and lead guitarist Johnny Fean was still playing with a bank in Limerick. Our spokesman for the afternoon, drummer Eamon Carr, decked out in nothing less than a hot pink cord suit, was also in the advertising business coming up with clever catch phrases for marmalade. Their name evolved from a very inebriated pun on the film title 'The Four Horsemen of the Apocalypse'.

In 1973 they brought the Stones' mobile unit to Ireland and completed their folky debut album 'Happy To Meet, Sorry To Part'. The intricate octagonal sleeve should have won an artwork award. A year later came their definitive stroke of inventiveness, 'The Train' a concept album which electrocuted ancient folk melodies under a barrage of heavy metal. It told a deliciously obscene saga of power and glory set in medieval Ireland.

Awards they won plenty of including a tip as one of the years' best albums by the Times. But alas no hard core record sales followed. The follow up album 'Dancehall Sweethearts' was a more eclectic Irish collection.

Their last album for RCA, 'The Unfortunate Cup Of Tea' was a disappointment. The group were disillusioned, and it showed. They realised a special folk album 'Drive The Cold Winter Away' expressly for Irish fans and then disappeared for a year.

Last year's 'The Book of Invasions' and its present sequel album 'Aliens' revived the challenge of 'The Train'; the presentation of outlandish myths and legends to a rock interpretation. To the Irish, a traditional instrument is a fiddle, concertina, tin whistle, antique flute or mandolin while

foreign instruments are more along the lines of electric guitars and drums. Just to add fuel to the fire of authenticity, Eamon Carr plays kelly green drums and Barry Devlin has a special shamrock shaped bass, made by John Birch who then refused to create a leprechaun shaped fiddle for Charles O'Connor, fearing reprisals from ancient fiddlers who might rise from their graves.

## Horslips' sunshine music antidote



Commercial success with the two albums has eraged the need for Horslips to be relegated as freak folk rebels. They are no longer viewed as Irish ambassadors. They are a rock band, and that's the way they like it.

"Thank god that Fairport Convention comparison thing has gone out of the

environment."

"The American tour thing is crazy. We had a very good tour, doing small clubs or doubling up in bigger places with Ram Jam. Devlin's gotten himself an Acoustic 370 amp, which will be an improvement over his unmentionable old one, which sounded like an elephant's graveyard on most nights. And don't ask about the roadies. Irish roadies! One night they nearly missed a gig. They only had to drive 100 miles, but they set off in the wrong direction. The joke about the Irish roadie is that he sets the speakers upside down because he thinks it gives a better sound.

Speaking of sound-touring America allows you to draw some profound conclusions about the widening gap bet-

ween our (British) music and theirs. We heard a lot of radio. But I nearly went mad listening to all that sunshine music; Jackson Browne, Linda Ronstadt and Fleetwood Mac. I was crawling under the table from overkill. The best thing I found there were the gospel stations with preachers savin' souls for £5 a time.

"The Americans don't appear to make music for music's sake. They make it for radio's sake. Every frequency range is full of sound and they make sure they can reproduce it on stage. They're very big on technology. Steve Miller lifts stuff right, left and centre, but his tracks are bursting they're so full. Overall, there's just no heart or feeling to so much of it. There's so little linking the two countries. U.S. MOR is nothing like British MOR and the place is swarming with clutzs like Foghat, UFO, Foreigner; who couldn't get arrested here.

British kids are much more influenced by the attitudes and poses given off by the weekly music press. American kids get off on more music because they can hear it first hand. Of course, it's also an incredibly corrupt country. But that's another story in itself."

Horslips will be willingly shooting themselves back to America in February. Irish world domination? Where else can you find groupies who specialize in Irish bands? Horslips next album will undoubtedly be as much Martin Scorgceses' 'Mean Streets' as it will medieval monsters with giant eyes.

"We did 'Aliens' to tie up what we had started with 'The Book Of Invasions'" concludes Carr. "Obviously, our Irishness is going to come across in anything we're going to do. But we don't want to deal exclusively with legends and leprechauns. Our ambition, at this point, is to make music that jumps across time and space. And there's enough madness in the past and present to give us plenty of relevant stories to choose from."



# INSTRUMENT REVIEW 1

## GUILD S-300

Yes, I know what you're all thinking. Not so much an instrument review, more a plug for Beat's competition. "How can he say it's bad if it's a prize?" And quite right too if these uneasy thoughts are passing through the mind. But as it happens, I was pleasantly *surprised* by the S-300.

Immediate impressions: this is a hard, shiny guitar. Could be described as "mean" in appearance. The finish in general is good. Head inlay very nice indeed. The head is "classical" in shape, whereas the body is modernistic. The tailpiece is a rhomboid and leans in the opposite direction from the overall shape of the guitar.

### Extra

The sound is just as hard as you would imagine it to be. Mine was fitted with Guild pick-ups rather than the Di Marzios which are an alternative at around forty quid extra. But since the sound is probably quite different with these on, let us not waste time by speculating on what mine might have sounded like. As it was, I found the sound pretty distinctive. It wasn't like a Gibson, a Fender, a Yamaha, an Ibanez or a Gretsch. The nearest thing to it, in fact, is the Hamer Sunburst, which I described in a review as "bright, metallic, and very hard". Attack there is a-plenty, so when I mentioned that it's not a guitar for all seasons, I meant that you *have* to like it, because it's not going to bend itself to every kind of use. This I regard as a strength rather than a weakness. In short, the thing has character: an exceedingly scarce commodity in these bland times.

In addition to its attacking edge, the tone is clear and sharp. I liked the tone controls, which provided an easily graduated range of textures, and it should also be pointed out that in addition to the usual three-way toggle selector, this guitar has a phase switch for reversing the polarity of the pick-ups. The effect of this is subtle, and probably requires a fair amount of experimentation to come into its own. I unfortunately didn't have the instrument long enough to determine the best use of this facility.



The natural sustain of the S-300 is excellent, aided in some measure perhaps by the fact that the neck and body are all of a piece, made from mahogany. The fine, easy action is largely the product of wide, flat frets and an ebony fingerboard. Playability is rated very high in my book, and no doubt in everybody else's as well, and the Guild comes out with high marks in this department: it oozes class, and demands to be played well.

The controls are easy to get at, and the rotary tone and volume knobs are ribbed, which helps. The top end of the fingerboard is also easy to get at, especially since the guitar was set up with the strings very flat and low. Too low actually — there was a bit of "slap" against the bridge pick-up. All problems of this nature, however, can be made to disappear like so much Scotch Mist with the aid of the "No. 10 AdjustoMatic" bridge. String spacing, height and intonation can all be finely adjusted in a matter of seconds, as can the height and angle of the pick-ups. This was another welcome feature of the guitar.

Another little thing I noticed was the fact that the jack socket is located in the front of the guitar rather than at the bottom. This means that it's less likely to fall out. The machines are Schaller — and thus no more need be said about them, Perfect.

The Guild is obviously a "class" guitar — no question about it. Secondly, it's a *rock* guitar, not one for jazz or country. At high volume it sounds even better, and the feel and control it is possible to get over the instrument make it comfortable to use. Colours available are black, white, natural, walnut, sunburst and cherry.

I honestly think that it represents good value for money, even though it costs over three hundred quid. For the player who is seriously looking for something with a character of its own — something a little out of the ordinary — it should not be ignored.

Tested P.D. with Orange and Pearl amps. R.R.P. £310.57 excluding VAT. Version with Di Marzio pick-ups — £350 excluding VAT.

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The city was completely trapped. There were accidents and ambulances were stuck three miles away trying to get through.

They blasted out warnings on the radio that no one should go out with any skin exposed, because it'd turn to frost-bite in three minutes.

Of course we were all worried how the amps would play.

We'd got all the stuff outside in the truck. And it all started freezing over.

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# INSTRUMENT REVIEW 2

## ELECTRO-HARMONIX MEMORY MAN

Everybody loves echo units. Even those who scorn effects in general often succumb to the temptation to wind in a bit of reverb now and then. For years, the trusty Watkins Copicat reigned supreme in tandem with the built-in Fender reverb, or the occasional Binson. Studio technology soon came up with complicated digital/analog delay devices (at great expense), which fascinated itinerant musicians to the extent that they began to demand comparable stage units that were about 90% cheaper. But things have changed. The market now abounds with solid state echo devices, and it's my bet that they are on the verge of replacing entirely the old tape loop machine, Copicat included.

Electro-Harmonix, for instance, have the Memory Man at around a hundred smackers, and this competes very well with the tape loop devices in terms of price, whilst offering a more reliable and compact unit. There are four rotary controls, whose functions I shall detail, an on/off footswitch, a noise-gate switch, overload indicator, power indicator and three jack sockets. These are: a single input, a direct (non-echo) output, and an echo output.

Its size is roughly eight inches by seven, and its weight almost negligible. The box containing the parts seems fairly sturdy, though I did not throw it under a steamroller to find out, I must admit.

As expected, it took a few minutes to figure out how the controls worked. They are labelled "level" (i.e. input level) "blend", which varies the ratio of original signal to its echo, "feedback" — for adjusting the number of repeats, and "delay", which is the amount of time between the signal and the echo. The latter has a range of 15 milliseconds up to 0.4 seconds. In other words, just about any kind of echo can be achieved with this unit, from simple reverberation to multiple "long delay echoes, with stuff like "the bathroom effect" and the "slapback" in between.

### Minimum

Once you've been playing around with the thing for a while, achieving what you want is a straightforward business. For reverb, for example, wind up the feedback, put the delay on just above the minimum, and adjust the intensity with the

blend control. That bathtub sound I mentioned (their word, not mine) is really just reverb with a quick decay. Slapback, while we're on the subject, is the sound you get if your bath is about 50 yards long.

### Warning

The one we like most, though, is the multiple echo — right? This is the one with which we can chop rhythms and sound like several guitarists playing at once, right? This is the one we can get very self-indulgent with, right? Yes, it's the one that really makes playing with yourself a reality unless used with total control and discretion. Very few people have actually managed to deal with multiple echo in an un-obvious way. John Martyn springs to mind as the most creative user, and I've also heard sax players using Echoplex/Binson-type effects in an interesting manner.

There are other things you can do with a Memory Man. Most of them centre around the feedback control. If this is wound up anywhere beyond half way, you do indeed get feedback — the "whirlwind" effect, which soon has you diving

to switch the thing off. By wedging the control in an exact position, you can keep the echoes going while you step out and make a cup of tea. By the time you get back it'll still be echoing away. But one word of warning: despite what Electro-Harmonix claim ("infinite echo repeats with minimum signal degradation") the signal does deteriorate fairly quickly. So that on your return with cuppa in hand, not only will the original note be unrecognizable, but it won't actually be a note at all — more of a thud.

### Noticeable

And here we arrive at what I regard as the chief fault of the Memory Man, or at least, the one I was given. The echoed repeat is accompanied by a squeak, and slightly distorted to boot. That's O.K. with an undemanding kind of gig, where no-one expects it to sound perfect. But I can't in all honesty recommend it to the class of musician who wants the very best. I should make it clear that the distortion only becomes noticeable when there's a definite interval between note and echo, i.e. reverb and bathtub sounds aren't really affected.

### Blend

It can also scrape through if your blend control gives precedence to the original note. Incidentally, the "squelch" or noise gate control is a puzzler. E-H describe its operation as "subtle". This is true. The subtlety of it was such that it didn't seem to make any appreciable difference! Its intention is to minimize "noise when no signal is present. When off it permits a maximum amount of undistorted low level echoes but does not affect noise". Maybe mine wasn't working.

But for around a hundred pounds, these are actually pretty small gripes. If you want something better, you'll have to pay quite a lot more, and the Memory Man is excellent value at the price. Though I was unable to try linking it with other effects — flanging, for example — this would doubtless prove an interesting experiment. Instant Robin Trower, no less!

Tested P.D. with assorted guitars and Orange amplifier.



# INSTRUMENT REVIEW 3

## RICKENBACKER 4001 STEREO BASS

It's Sunday afternoon and I'm sitting on the floor in front of my typewriter starting the fourth draft of my review of the Rickenbacker 4001. Normally I can review a guitar at one go (and editorial comments like 'yeh, we guessed' will *not* go down well!) (*but we guessed all the same... Ed*) but the Ricky has got me **floored**.

The trouble really stems from the fact the Rickenbackers haunt most bass players' dreams. Ever since Squire, McCartney et al started blistering their fingers and our ears on the damned things, we've always had that sneaking feeling that we, on our Fender copies, were missing out on something important. Well, this was my first chance to live with one for a few days and I think I'm hooked on the beast. The trouble is I'm not sure if I can fully explain why. Still, here goes...

Regular readers of my ramblings will know that I'm not usually over enamoured with long scale basses. In the past I've felt considerably more at home on short scale EB3's and suchlike. The trouble is that you can't get the richness of tone out of a short scale bass that you can from a long scale brute. They, in their turn, are slower to play, *much* heavier (ask anyone whose ever suffered from Fender shoulder to explain what it's like — I'd rather have the clap any day!).

The Ricky, however, puts all that to rights. It's impossibly thin, tremendously light and with an ultra thin neck which enabled me to play faster than on any bass I've ever handled (except my beloved Gibson Thunderbird... I have to be honest about that).

The 4001 I borrowed was one of the first to come into the country with a new colour called something like 'Autumn Glow'. It's the weirdest finish I've ever seen on wood. A *sort* of sunburst effect with a beautiful wooden brown shading out into virtual black. The strange thing about it, though, is the feel. It's like the body and neck have been finished off to a high gloss laquer and then hand rubbed down to a satin. Running your fingers over the back of the guitar is like stroking a woman's thigh (well, a bit harder and colder, but you get the im-



pression). I mean, even if you can't play the bloody thing you could sit there and *touch* it for hours and still get your money's worth. I don't know how Rickenbacker achieve this effect but it's quite beautiful and totally unique. Much better than their normal fireglow red finish.

The body is made of selected Maple with a laminated Maple neck. In fact the neck (as on the T'bird) is actually one solid piece of wood which runs straight through the body. This principle gives the Rickenbacker the famous Fender bashing sustain-plus a piano-like tone which is absolutely exclusive to this instrument.

Laminated onto the Maple neck is yet another example of Rickenbacker's genius, a light coloured Rosewood fingerboard with a superb feel to it. In fact Rickenbacker seem to have a monopoly of this Rosewood (I've noticed it on their six and twelve string instruments), and it has a beautiful (sorry, can't find any other adjective that describes the appearance of this guitar as well) grain structure and is considerably lighter than the more common dark Rosewood used by other manufacturers.

### Reputation

The neck is hand bound to a very high standard. Set into the fingerboard are the famous wedge shaped position markers which seem to be a cheap plastic imitation of mother of pearl. Comments about the cheapness of certain aspects of this axe will be made towards the end of the article.

Machines are unidentified but of exceptionally good quality. Running through the neck is a double truss rod arrangement which, the makers claim, will enable warps 'in both directions' to be cured. Well, that's mostly balls. Let's just say that Rickenbacker's don't have a particularly bad reputation in the neck department, provided you don't drop them, and that it is doubtful whether the twin truss rod arrangement makes very much difference to warp induction or correction.

Access to the 20th fret is so easy that you soon forget how difficult it is on most other basses and, in point of fact, one of the most encouraging things



to be said about the Ricky is that it *makes* you play better by making experimentation fun and simple. This axe will improve your playing, it's as simple as that.

Moving progressively down the body we next come to one of the most important features of all with the 4001 — the famous pickups. To start with, the 4001 offers true stereo sound. On the bottom of the body are two jack sockets. One is marked 'Rick-O-Sound', the other 'standard'. The Rick-O-Sound is stereo and splits the pickups. You can then run one through one channel of an amp and the other through either a separate channel or through another amp altogether. For those rich enough, you could even run one pickup through an Eventide DDL (or similar) and one straight, which can give a peculiar 'double tracking' sound and some *very* spacey effects.

Used Standard, the Rickenbacker is just a two pickup bass. No, that's wrong, what I should have said is that the Rickenbacker, used standard, is THE two pickup bass; let me explain.

## Quality

The pickups come with a tone and volume pot each. These tone controls really work like nothing else. They make a graduated difference between some of the bassiest sounds around and certainly the topiest.

Then there's the three position switch. In the example I had this was faulty and clicked loudly when you threw it. Wing Music, Rickenbacker's importers, claim that this is uncommon but I have doubts about the quality of the hardware used on this instrument and would advise prospective purchasers to watch for this point. There can be little more annoying than a loud click when you switch pickups in the middle of a recording.

One of the most impressive points about this instrument is that way in which the two pickups are different. The bass one is extremely bassy, the treble pickup is easily the most topky, used together they give a perfect woody, middley, sound.

Continuing our journey down the 4001, we next find a bloody great lump of chrome which obstructs your right hand style like nothing on Earth. My initial reaction to this pickup cover was to take it off and chuck it into the Thames. When I tried, though, I found that the two

screws which appear to hold this monstrosity to the body, actually only control the height of the treble pickup. To remove this pickup cover you have to dismantle the whole pickup casing, it's possible but a lengthy and unnecessarily tiresome business. Left in place, the cover simply gets in the way of your pick or fingers and shouldn't be there.

## Damping

Behind that sits a peculiar screw operated damping device. The strings pass through a gate-like arrangement which has a fibre pad (seems to be some sort of runnerised fabric) set beneath the strings. If you turn either of the two screws you raise and lower the pads which can be set against the strings to provide a damping effect. Any halfway decent player will want this effect to be used selectively during his playing and will use his hand to provide the damping. Like the pickup cover it shouldn't really be there and no Ricky player seems to ever use it. Still, when not in use it is unobtrusive so there's no harm in it's being there I suppose. This damper is an integral part of the bridge. Bridge height (and thus action) are controlled by two grub screws which sit at either end of the bridge plate and intonation is set by the saddles being screwable backwards and forwards.

The whole effect seems rather clumsy and badly thought out but, in fact, it works as well as anything else and as the particular example I had came perfectly adjusted I had no need to play about with it. Apart from lacking lateral string adjustment the bridge offers anything you'd need to be able to do.

If I have been somewhat restrained, so far, the time has now come for me to go over the top (*ah — we were waiting for that; this man is a bit of a Ricky fan — Ed.*) because we're getting down to the point when I have to talk about playability.

Let me try and put it simply. Forgetting the problem caused to the right hand by the top pickup cover, the 4001 is the best balanced, most comfortable, fastest, best sounding, best looking bass I've ever played in my life (and I've tried nearly everything over the years).

Despite the fact that my 4001 came with a set of the worst flatwound strings it's ever been my disappointment to play (nothing a set of Rotosounds

wouldn't cure), the sound variation and tone, coupled with immeasurable sustain, gave this axe total sound potential. There's a Jack Bruce fuzz tone, a woody Squire sound, an ultra-bass depth, a Jazz potential and I even, to my surprise, found a funky chicken-pickin' sound. Given better strings I even believe that I could have got the much sought after Stanley Clarke tone. This has to be the most versatile sounding bass in the World. I can quite see, now, how players as diverse as Squire, McCartney and the Jam's bassist can get what they want from the 4001 — it's all there at the turn of a knob or the throw of the switch.

## Function

Rickenbacker are responsible for having brought about a revolution in bass playing with the introduction of this model and I firmly believe that no-one has yet set it a function that it can't perform. To go into the historic effects of this instrument would take a full blown article and I haven't got the space here to do it. Suffice to say that I now understand

*why* this instrument means so much to so many players.

My final comments, unfortunately, have to be a few complaints. Hardware on my example was nowhere near as good quality as, for example, Yamaha or Gibson. Knobs felt fragile, the metalwork looked weak and the overall impression was that it's a difficult guitar to build (unlike a Fender) and that great care needs to be taken. The Ricky deserves better quality and attention to fine detail than my example had received.

## Praise

Still, this 4001 (Thunderbirds not withstanding) is the best bass guitar I've ever played. I can give it no greater praise other than to say that I fully intend to buy one. Nothing is as easy to play or sounds as good to my ear. Full marks Rickenbacker . . . just watch that hardware and you'll continue to increase your sales as more and more of us realise that you've left Fender a thousand years in the past.

Tested: GRC with Vox AC50 and 2 x 15" Celestions, Marshall 100 and 2 x 12" Celestions.

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# INSTRUMENT REVIEW 4

## PEARL SS102 AMPLIFIER

When it arrived in its cardboard box, we all nodded sagely. "Ah yes," we said, "looks like a 15 watt practice job." It was, after all, about the same weight and size. But what was inside? Some gleaming metallic thing — a flight case, by Jove.

In short, it seems that Pearl have broken out of the rut of copying Fender and are now coming up with good, original ideas of their own. The SS102 is a 100 watts r.m.s. job which is about half the size you'd expect, though rather more expensive. Part of this is due to the flight case, which is heavy duty steel, and just about impregnable. The hinged lid lifts off while the combo is in use, though it can be locked on for transit purposes. There's also a handle at the top for carting it around.

Inside the lid, as it swings open, you will see a sort of plastic pocket, in which is the mains lead and the footswitch. The mains lead is attached to

the front panel via a DIN socket, and is locked firmly in position by means of a large circular nut. Starting at the other end of the control section, i.e. going from left to right, there are high and low level inputs, distortion switch, volume, treble, and bass; next there's the really interesting bit — the analogue delay section, which is actually a flanging device. This consists of an on-off switch, and rotary controls for long delay mix, flange time, and short delay mix; then there's the footswitch jack socket and the power on-off.

Before we go any further, I should point out that the whole shebang can be eased out of the flight case in times of trouble (if any) by unscrewing a number of bolts in the back. So don't worry about breaking into the mini-Fort Knox when you really have to. Ten out of ten to Pearl for building something so strong, though.

The next part of the test was

of course to see if the thing actually amplified a guitar. It sure did, but it's here that we must furrow the brow and heave a deep sigh, alas. There are, as already mentioned, only two tone controls. With the treble full on and the bass on zero, there really wasn't much in the way of poke. The characteristic sound of the amp, in fact, is very middley, and the very limited equalisation doesn't do much to get rid of it. Believe me, I tried everything. This was surprising, to say the least, on such an otherwise well-designed amplifier. The volume, for example, is quite outrageous, and competes easily with much larger amps. And yet there are slight reservations about this too. How can such a small cabinet be enough to load a 100 watter? When really wound into the threshold-of-pain reaches of its potential, one could almost feel the strain as the Pearl strove manfully — rather like a circus midget — to perform feats

which were almost beyond its capability. It was loud and punchy (though, as I say, without bite) but it was trying too hard for my liking.

And so on to the flanging bit. This was very impressive, and perhaps one of the best flange units I've come across, separate or attached to an amp. However, there was and is a serious difference of opinion about this effect in the office here. While I personally liked the effect, our editor and others were equally unimpressed. They thought that the ability to put it into fast flange — so it literally wobbles up and down a whole semi-tone — is relatively useless — at no time, say they, would any guitarist really look for that sort of an effect.

*(At this point P.D. broke down and rushed off on holiday for a fortnight leaving TS holding the baby (amp))*

This flange unit, taking up as it does the room which might have been put to better use incorporating extra tone controls, has nothing like the range of effects found, for example, on something cheap and handy like the Electro Harmonix Electric Mistress Flanger. The only other matter as yet not yet discussed is the built in distortion switch. Ho Hum, not so impressive either. The distortion sure does distort, but almost to the point of non-usability. It tended to sound woolly, rather than mean and hungry which is the sort of effect I prefer. With anything more than half volume the whole thing starts to rumble and growl like it was going to blow up — still I suppose there are some of you who like it that way!

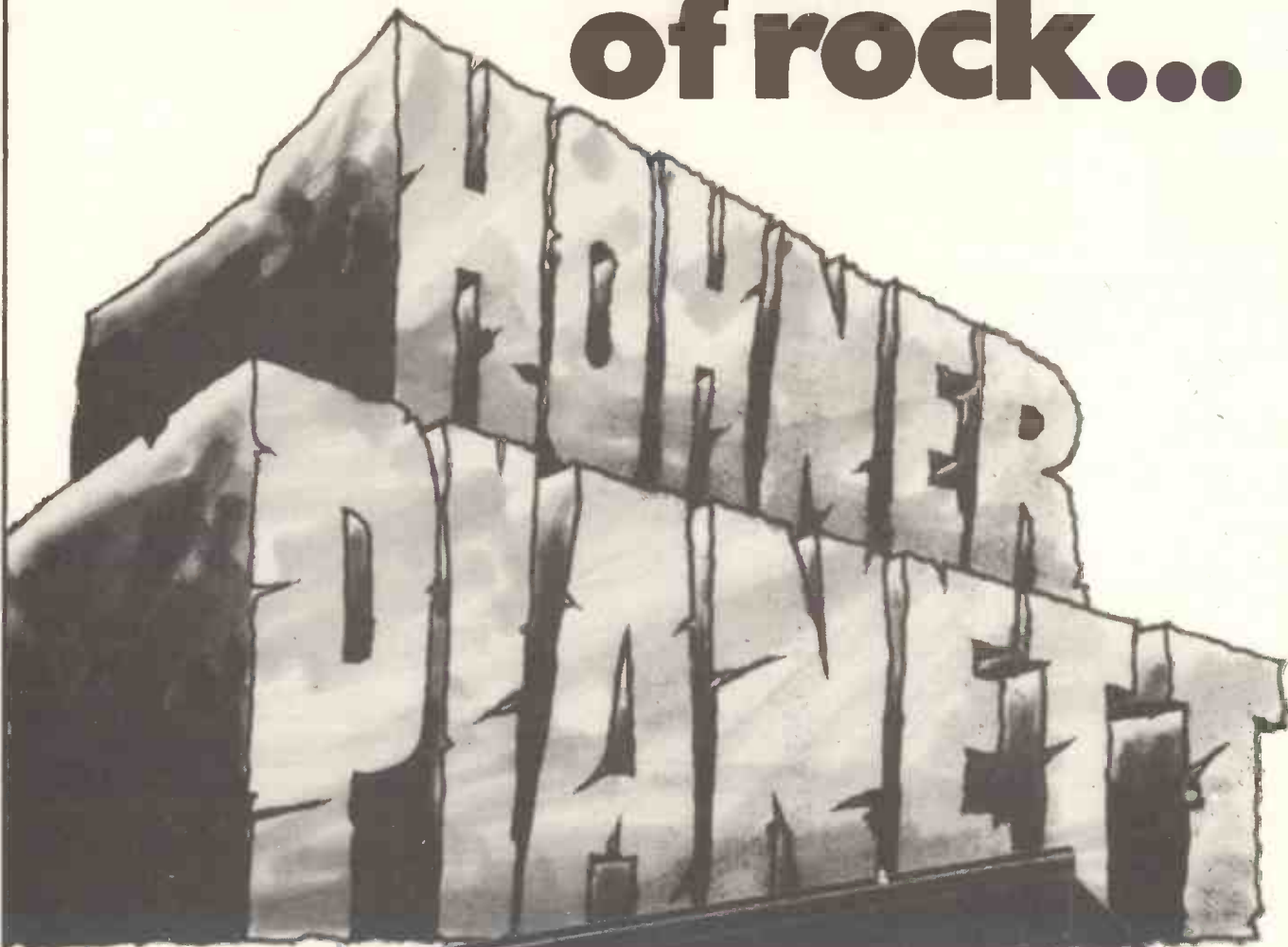
So, there you have it, the smallest 100 watt combo in the world, according to Pearl themselves. It has many good points, as we've discussed, and a couple of items which could be sorted out. PD reckons the flange is OK, but TS reckons otherwise — and it's this sort of difference of opinion which highlights the problems involved in subjectively reviewing any amplifier. The overall feeling was one of 'what a super little amp, what a pity it's not absolutely right.' Perhaps Pearl will take another look at it and come up with a real stinger. Let's hope so.

Tested: TS and PD, with Kramer guitars.





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# RECORDING STUDIOS: EQUIPMENT AND TECHNIQUES

## PART FIVE: From Master Tape to Turntable by Nigel Jopson

Continuing the 'musicians guide' to recording, we come to the final section of the process, during which the master stereo tape is used to cut a master lacquer, which is used to make the stampers which will press the final vinyl discs (or records!) Until the early '70s, disc cutting was very much a back room process, until producers and musicians in rock music began to realize that the cutting could, in fact, have a substantial effect in altering — albeit subtly — the sound quality of the master tape. Now cutting engineers merit album cover credits and, if anything, are often asked to do too much in altering the final product. Disc cutting is really the last process in the recording chain over which artists can hope to have any control, but it is also the process that is most heavily restricted by technical considerations; consequently this will be the shortest article in the series, as I feel that it is only relevant to discuss disc cutting and manufacture in order to give you an idea of the difficulties and technical hazards that cutting engineers face.

The cutting of the disc will either be done at an 'in-house' studio cutting plant, or at one of the independent ones, such as the now famous Master Room. A blank record is used in the cutting, usually an aluminium disc that is coated with a lacquer of cellulose nitrate. The lacquer coating is about 0.15 mm thick, and the disc has to be very flat and even, as any slight surface variations will be reproduced in the final pressings. The master record is made by moving a sharp edged sapphire stylus across the rotating surface of the lacquer disc, so that a spiral groove is cut, and that part of the lacquer is removed in a tiny thread. The condition of the stylus is of great importance relative to the final amount of 'noise' on the cut. A worn stylus, or one that is incorrectly fitted into the cutter head, will give a cut that has a high level of surface noise; if the heating wire, which is fitted around the cutting stylus to warm it so that it cuts through the lacquer, is too tight, then the stylus will not be able to move as freely as it should, and the result will be a considerable loss of top on the cut. The thread of lacquer, or 'swarf', that is cut from the disc is moved away from the stylus by a vacuum tube positioned alongside it, and is carried away into a jar or box behind the cutting lathe. The lubricants and

plasticisers that are added to the lacquer make it very inflammable, so if the swarf were to remain near the stylus, the heating coil would ignite it, resulting in a fire that would ruin the disc and coat the cutting stylus with a baked layer of gunge that is very difficult to remove.

The master lacquer disc is cut on a lathe which rotates the disc horizontally on a turntable, which is driven either by a multiple pole, slow speed synchronous motor which has its drive shaft flexibly coupled, or by a crystal reference servo-controlled DC motor, which maintains speed independent of the cutting load. The cutting stylus within its 'cutterhead', is mounted in a suspension unit on a carriage, which is moved across the disc by a lead-screw which is driven by an independent voltage servo-controlled motor. The traversing speed of the lead screw can be varied by adjusting the amount of the generator voltage that is fed back into the servo-amplifier. The voltage, which directly relates to the screw speed, can be monitored by a meter with a scale of grooves per inch. Next to this, a control is provided for setting the minimum groove spacing required on the disc.

### Spacing

One of the most important modern aids to cutting is the varigroove system. Before it was invented, records had to be cut at a fixed pitch — in other words, the grooves were all of the same depth, and at the same distance from each other, as they moved across the surface of the disc, which obviously put a stringent limit to what could be cut on the disc. Running time on a record is set by the pitch of cutting (in practice, pitch is altered to fit the time of the tape); the finer the pitch, or spacing between the grooves, the longer the record will run. For example: for an LP record, a fixed pitch of 300 grooves to the inch would give 30 minutes playing, 200 would give 20 minutes and so forth. The problem was, loud music makes large side-to-side groove wiggles, so loud music could only be cut by using a coarse pitch (wide spacing to stop the grooves cutting into each other), resulting in short playing time for the record.

The vari-groove system allows the pitch of the cut to be altered during the actual cut. Roughly speaking, the pitch

closes up during quiet passages where there is little modulation of the cutter head, and then opens up during louder parts to accommodate the wide swings of the groove. Eureka! Another benefit of the system is that it also deepens the groove being cut if there is a lot of 'out of phase' audio on the tape, which tends to make the stylus move up and down a lot, and can make it jump out of the lacquer groove altogether.

### Conditions

But how does this marvelous Vari-groove system actually know in advance when the music is going to get louder, softer or out of phase? It knows because the tape machine used to play back the master tape has got two playback heads, the first one, which is called the 'pre-listening head', being connected to the Vari-groove's electronic brain. In the case of a 33 1/3 rpm cut, the tape passes over the advance head 42 centimetres before the real playback head, so that the cutting lathe pitch system receives the signal half a revolution ahead of the main signal fed to the actual cutter head. The advance head is passed through electronics which simulate disc cutting conditions, the 'brains' of the system monitor this and detect loud or out of phase signals, and then start adjusting the pitch system in advance to accommodate these signals as they actually modulate the cutter head. To realize the precision and difficulties of alignment of the system, it is worth pointing out that width of the cut groove and the 'land', or bit between the cuts, is only as thick as a single strand of human hair.

It is because of this extreme delicacy in the operation of disc cutting equipment, that cutting engineers often used to make equalisation and level changes to master tapes that they receive. Musicians and engineers are always experimenting with new sounds, and when presented with something new or unusual, the cutting engineer often does not know whether or not it will transfer without any changes onto the lacquer. Hence trial cuts are often made to test the effects of various sounds on the cutting equipment, and to check whether the disc will actually play back the sound properly. Breaking glass, for instance, generates so much high frequency sound (which generates large amounts of electrical current), that the cut-



## Trial cuts are often made to test the effects of various sounds on the cutting equipment

ting head itself will distort if such a sound is exceptionally prominent in the mix. Similar logic applies to such things as high synthesizer notes, excessively sibilant vocals, loud cymbal crashes and so on: it doesn't matter to the cutting machinery what the aural perception of the sound is like — it's the frequency and mechanical waveform content that is important as regards trouble free transfer from tape to lacquer.

Another example of a potentially troublesome sound on tape is a bass guitar or Synthi-bass that is very heavily featured in a mix. The very high peaks at low frequencies might be sufficient to introduce what is known as an 'overcut', where the large squiggles that the stylus must make in the lacquer to reproduce these frequencies may actually cut into the previous groove and cause a jump. Very low audio frequencies will not, in any case, be capable of being reproduced on a normal stereo, and certainly not on a radio, so the cutting engineer might filter or slope of the very low frequencies at around 20 or 30 Hz, or if there is a broad band bass peak he might limit it a little: if certain passages have to be attenuated in overall level, then the 'presence' frequencies may be given a slight boost to make the music stand out a little. If the LP being cut is something like a

compilation album, where each track may have been recorded at a different location, with different peak levels and equalisation, then a 'production master' tape will be made of each side, with each track re-equalised and processed to give a consistent overall sound. This is the easiest way to cut a disc, as the tape can simply be run through at a set level with no changes to be performed manually during the cutting; this system does, however, have the disadvantage that an extra tape 'generation' is created, which gives a slightly worse overall signal to noise ratio.

### Comprehensive

Because the ideal direct transfer straight from tape to disc is rarely possible, most modern disc cutting rooms have comprehensive consoles fitted with the necessary electronics. Apart from selector switches and pure level controls, the hardware will normally include the following: multi-section tone controls for each channel, switchable to operate at different frequencies, with adjustments for 'Q' (boost/cut bandwidth), and lift and cut controls adjustable in 1 dB steps; a filter unit with high and low-pass filters, again switchable to operate at several different frequencies, with different roll off slopes that can be fine-tuned; Compressor/Limiters with controls

governing output level, hold and recovery functions; a device called a 'spreader' that opens or closes the stereo angle; oscillator for alignment and metres to measure both level and distortion; a 'high level' switch that increases the cutting level without affecting monitoring levels; Dolby A decoder and a disc replay unit which can either be switched to the console inputs or to the monitors only. Also on this console there will be controls that refer directly to the cutting apparatus, such as the groove spacing control, which can vary the spacing in 1 dB steps. On modern lathes almost everything is catered for by direct switching: the engineer can for instance, open out the groove spacing to eliminate 'pre-echo' (where the beginning of the track is faintly heard before it actually starts); there is also a control that enables 'scrolls', the gaps between tracks on the LP, to be made at different lengths when required.

### Automatic

When the final cut is made, perhaps after several attempts, acetate copies of it will be made and the producer and musicians will probably take them home to listen to. If they are still satisfied with the result, the next stages of the disc manufacture can

then proceed. The lacquer disc is now sprayed with silver, to make it electrically conductive, and it is then used to produce the following metal parts: the master, which is a negative of the original, the mother, which is a positive, and the stampers for manufacture, which are all negatives. During manufacture, the metal stampers for the two sides of the record are placed in the two platters of an automatic press which, when it is closed, will mould a lump of vinyl material into the final pressing. The complete cycle of Thermoplastic preheating, cooling and releasing only takes about 30 seconds. The discs can then be trimmed and placed in their inner sleeves. The equally complex and involved process of marketing and distribution then swings into action to bring the finished product to you, and anybody else who can be persuaded to buy it!

### Creative

Hopefully, you now have learnt enough about the recording process from these articles to make sure, if you are ever in the fortunate position of recording a disc, that the final product will display your creative intentions to the best effect, and consequently will be worth every penny of the £3 plus that an LP now costs.



Disc-cutting engineer Chris Blair examines a master lacquer at EMI's Abbey Road Studios.

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*Also next month* Eno is subjected to a Beat grilling. How did he get on? — Read next month's thrilling issue!



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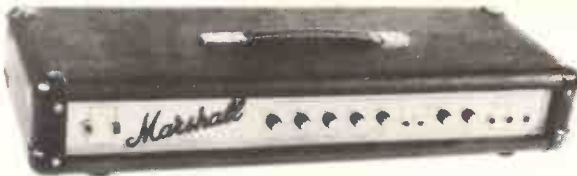
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*Peter Cowling  
answers the  
equipment roll  
call and gives a  
few rock n' roll  
bass playing tips*

**F**unnily enough it wasn't seeing Mars Cowling on stage with the Pat Travers band that first made me realise just how good his bass playing is. What really did me in was watching and (gulp!) 'bootlegging' the band's Radio One 'Sight and Sound' BBC TV programme. Constant re-playing found my ears concentrating as much on Mars' fluid and exacting bass lines as on Travers' equally impressive guitar work. Having been slagged off myself for being too busy a bass guitarist in years gone by, I asked Mars whether he'd ever run into problems, because busy he certainly is.

"Yeah, all through my career people have been on at me about that. It's never been bad enough to get me slung out of a band but I just play the way I feel to be

right and I suppose that's made me a busy player. I tend to overplay and that applies to technicalities as much as the number of notes played. In fact I just physically hit the Fender too hard, I got into the habit of playing that way when I changed over from playing with a pick years ago (it was the way everyone played then) and I've never been able to stop myself really picking too hard."

Mars' equipment for the arduous bass duties in the Travers' band is a trusty middle vintage Precision set up with a fairly high action on Rotosound wirewounds running through an Ampeg stack with, believe it or not, 10" speakers. "I've tried 15's, in fact I've tried most types of speaker in my time but these Ampeg speakers seem to be excellent".

### Thrashings

The Ampeg was, in fact, bought second-hand (Mars agrees that the new ones are just ludicrously over-priced) and a Marshall is kicking around the band as a spare should the Ampeg bite the dust during one of its nightly thrashings. "Although I bought it secondhand it's not actually that ancient and I reckon that the guy who had it before me looked after it pretty well. We keep all our amps regularly serviced and I think that it'll stand the strain."

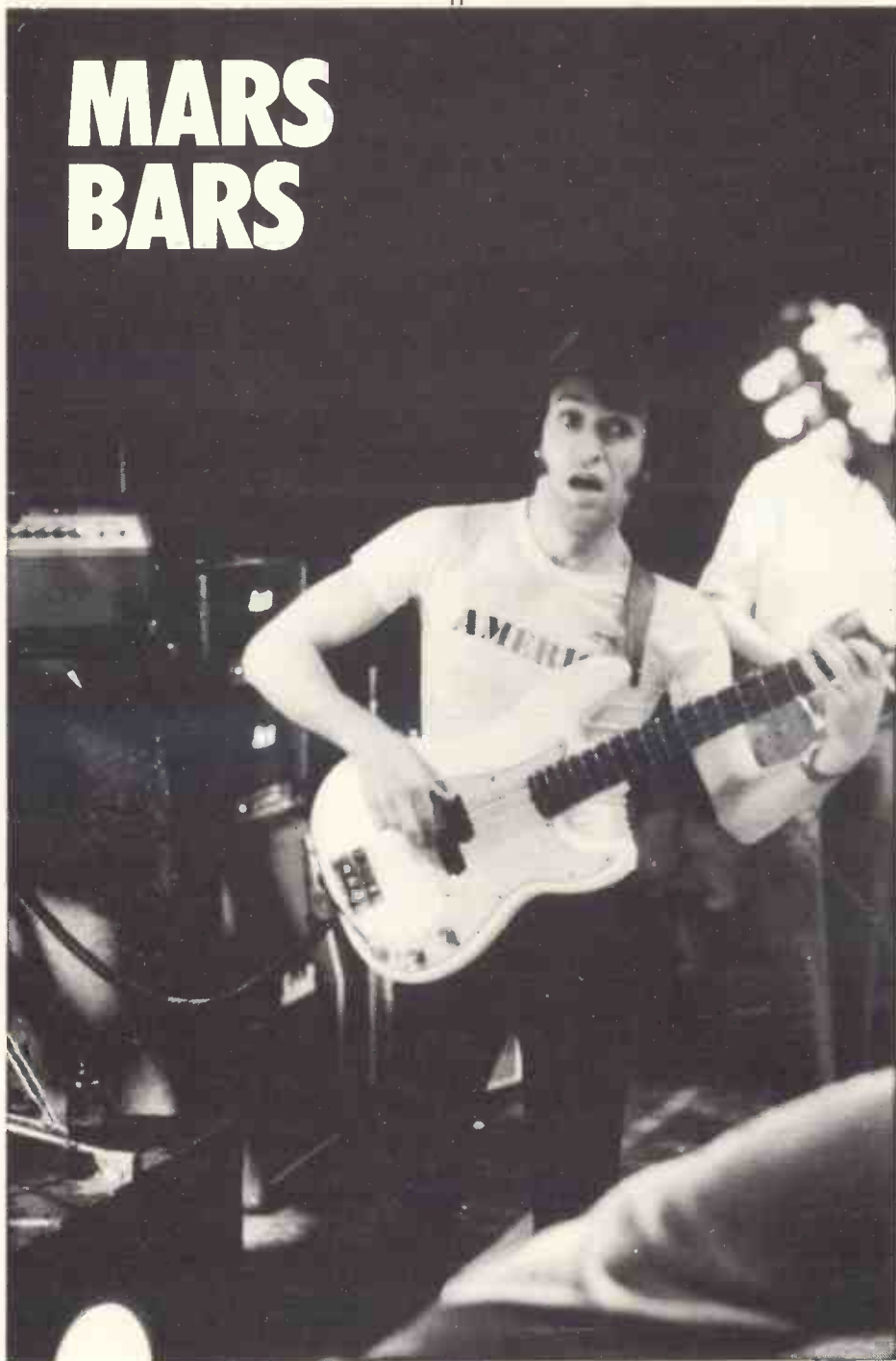
Mars is pretty impressed with the sound he gets through the main Ampeg value stack (he also uses a small transistorised Ampeg running alongside the main set-up) but he's still thinking about the move that a lot of players are getting into, the increasingly popular Amcron or BGW power amps with a small pre-amp and a pile of horns connected by a plethora of crossovers. "I was actually into that in a funny sort of way several years ago." He then explains how he saw one of his heroes of bygone days cart a tea chest like arrangement around with him which, it turned out, was a primitive type of horn system. Mars proceeded to copy this and, in fact, used a huge to the point of grotesque speaker system for years.

### Liability

Having been on the scene for a few years he's also seen a lot of changes in basses and their playing. When he started out, in the North East, it was during the day of the Epiphone Rivoli and Gibson EB2. Mars chose the Epiphone (he still has it) and found that, as times changed, his instrument actually became a liability.

"I used to 'phone up for auditions when I first got down to London" he recalls, "and they'd ask 'what guitar do you have?'. It was bloody stupid really because I'd say that I used an Epiphone and they didn't want to know whereas it was *the* guitar to be playing a few years before. It was the same with this fingers vs. pick business. You'd 'phone up and wouldn't even get to the audition if you played finger style.

"I was often told 'Oh you won't be fast enough if you use your fingers, we need someone who plays with a pick'. It was crazy because they'd never even heard me!



**MARS  
BARS**

continued over

## MARS COWLING

What they'd have made of Stanley Clarke I hate to think!" Talking of other bass players, Mars is another member of the Jack Bruce fan club and credits Jack with having brought about a near total revolution in the use of the bass; a revolution which he is now seeing pushed even further by Clarke and Pastorius. "I'm not into that funky picking thing, though, just can't seem to get it together but I suppose it's a matter of sitting down and trying it until you get the idea — it wouldn't work in this band though." In fact, if you thought that Mars was impressive in the Travers band it's a good job for all of us that David Hemmings (their manager) doesn't get taken too seriously sometimes.

"David's great, I'll be warming up at a rehearsal and throw in a few crazy runs which you sort of work on to get yourself warm and he'll go 'yeah! that's great, you've got to do that in the set.'" But one loonie in Pat Travers is enough — if Mars were to join in a battle of technique the band would dissolve into a mess. In fact he has a secret life, doing the occasional one-off jazz gig, which gives him room to flash around a bit with people like John Stevens (Away now having broken up).

Having spent much of his time sharing flats and houses with guitarist friends over the years (and having been through his 'starving in Germany' apprenticeship) Mars admits that much of his ultra-fast technique probably comes from being very influenced by guitar players, many of



whom, he remembers, would sit around trading Blackmore to Jazz licks which Mars would scuttle off and learn for bass.

Moving back to equipment for the moment, it might be thought that a player with Mars' creativity would be into effects, anything to expand the range and potential of his chosen instrument, not so. "I really

don't like using effects on bass, somehow the bass seems a lot better just used on its own."

That, in many ways, sums up his approach to bass playing; he's not the sort of player who tries to make the instrument take the whole of the spotlight. During his career (which has included a spell with Judas Priest's guitarist Glenn Tipton in the Flying Hat Band) he has been criticised for playing too much but essentially he is a bass player's bass player, never trying to make the instrument anything that it isn't, (he reckons that he'd never want to take up guitar, just can't get the hang on six thin wispy strings and those incredible chord shapes!) Mars sticks to bass playing in its most natural sense but makes it lively and interesting, underpinning the band's brand of over the top Rock and Roll in a way that should be an object lesson to aspiring heavy rock bass players.

"Pat does come up with some nasty riffs from time to time but I can usually get round to handling them after a bit. We seem to understand each other fairly well. I know that I tend to be a bit pushy as a person and as a player, always trying to make things move along that bit further and faster but I suspect that a band like this one which seems to thrive on energy needs that sort of approach."

Who can disagree with a statement like that?

by Gary Cooper

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"The fact that there isn't any sort of music like it; what we're playing in the band specifically... is important for the rest of popular music".

Brave words, perhaps, and entirely fitting that they should come from Peter Hammill, both solo singer/guitarist and driving force behind that ten year institution; Van Der Graaf Generator.

In their latest incarnation they are simply Van Der Graaf — a new album, 'The Quiet Zone/The Pleasure Dome', a new line-up, a further experiment in finding the band's 'sound'. And they're still progressing.

Yet the concept of 'making it' as a band has never crossed their horizon. Instead a rich panorama of constant change and development has fired the enthusiasm of those involved with Van Der Graaf through the years. Regarded as idiosyncratic by many, Hammill and his sometime group members have nevertheless retained loyal and faithful support, as well as reaping the rewards of this virtually continuous musical experiment.

"It is always amazing how our audience has that capacity to cope with all the changes," states Hammill, as he has done previously. "But I don't think the band was, or is, as exclusive as it has been made out to be ...

After all something has to be connected. A lot of the time people would say to me, maybe a while after a change, 'you were just about to make it'."

He considers the thought with wry amusement.

"But there is a thread, without reverting to all those '60's 'bags'. I'm inside it so it's all other people's descriptions anyway — Gothic, downy (as in depressing) lyrics, that sort of thing."

"Anyway, it will be impossible for anyone to say we'd sold out!"

A more immediate thought when considering Van Der Graaf is the latest line-up: an electric violin, cello, guitar and drums line-up. An almost remarkable musical about face, considering what appeared to be a stable sax, guitar and organ group last year.

Hammill explains: "It wasn't really a question of what shall we do next, obviously. The last nine months encompassed a great change — with a couple of odd disasters thrown in. We knew that the four piece could work anyway — at least for a tour, and maybe an album. And then the cello came in as well. To try and synthesize what was left after David Jackson (sax) and Hugh Banton (organ) departed would have missed the point ..."

"We had to go in some other direction, and the songs I wrote for 'Quiet Zone/Pleasure Dome' last year were with the present band in mind. Graham Smith, the violinist, had already recorded with Van Der Graaf, and Charles Dickie, the cellist, fitted in straight away."

"You can see the extension, the four-piece went from "block sounds" to the development of three linear instruments. The discovery of the live power with bass, guitar and violin was incredible."

Yet until the recent short British tour chances of seeing the new band in action have been pretty small, thanks to a busy schedule on the Continent. Including, Hammill remembers ruefully, the disastrous Schiesel Festival late this summer near Hamburg, where VDG were one of the few bands to actually turn up and play.

But the presentation of a brand new showcase of Hammill songs; 'Lizard Play', 'the Spinx In The Face' and

# VAN DER GRAAF —STILL GOTHIC AND DOWNY





# Peter Hammill talks Van der Graaf up to date

'Chemical World', with cracked and almost self-mocking Hammill vocals bonded with Smith's electric violin guaranteed a stirring reunion with their audience.

It seemed ironic even to Hammill, who was moved to comment upon it at the end of the London concert.

With the new album still so fresh for the band, did it seem likely that other songwriting contributions were in the offing for the future?

"It just happened that I wrote all the songs . . ." Hammill smiles. "We had to discover what the band was and there had to be some push to get the thing together. I did the production as well — that basically stemmed from my feeling that the last three band co-productions hadn't been too successful. But yes, I can see other songs being written by the band, with us it always has been an open situation, it doesn't have to be my songs."

"We do the arrangements together and every song goes into the arena, so everyone involved can get a 'relationship' with it. And I do write a lot so that's just the way it turns out.

Van Der Graaf is a band, not just an extension of me."

Hammill often returns to the theme of defining the group's sound, emphasising that he does the interviews as part of his job in the band, because he's a "talker". "I talk from several points of view, not necessarily my own, I'm part of the band . . ."

And he's adamant that the solo Hammill, perhaps five years ago the solo guiding light of VDDG (as was), is a different animal than Hammill in the band.

"Take the way the songs

evolve. After months of gestation, playing the ideas over and over again, suddenly there's a rush. Once it's finished it's "the song" — and it isn't mine anymore. That's the right moment, and the principal pleasure. Completing "the song" is a cerebral pleasure for me, making it a Van Der Graaf song is more of a physical pleasure."

Outside the mechanics and achievements however Hammill is more wary — and rightly so — of defining 'role' and 'place'.

"In fact the most difficult

thing is not becoming a parody of yourselves. Giving the audience something they want without fulfilling any purpose. It's a crisis we used to face every two years!"

Van Der Graaf will survive, and perhaps will one day be regarded as perpetrators of "the only rational music in a world that's gone barmy".

"In some ways, "Hammill concludes, "we could be seen as inhabiting our own space between rock'n'roll and the techno rock at the other end. We have been seen as a threat . . ."

"Van der Graaf is a band, not just an extension of me"



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# DARTS PLAY IT COOL . . .

**as doo-wop strikes again!**

**L**ike as not you wouldn't have heard of the Darts until their recent single success with Daddy Cool. The hit single is a much maligned giver of messages but it still works wonders — an album, on Magnet, has come out, helped along by the single's airplay and a medley of the album tracks on the flip side, while the touring is beginning to draw a hard core of doo-woppers besides the quota of curious teds and punks who don't know what the band is about.

The band don't like musical bags, but obvious comparisons are drawn with Sha Na Na and Manhattan Transfer; they will concede, however, that doo-wop is the name of the game. Doo-wop, with its strong 'doo-wop a doo-wop' etc vocal harmonies, is inevitably but mistakenly seen as an exercise in reviving the music of the forties and fifties. "You might say

doo-wop has been in decline," explains bass player Thump Thompson, "but if we're doing it now it's *current*, it's something that hasn't stopped.

Sure, the basic form is recognisable, but we write our own songs and use them in the act; they're doo-wop but doo-wop written two months ago isn't revivalist". Hammy Howell, piano player, takes Thump's declaration further. "It's based on a very strong element of rhythm and blues, or plain blues. The band came from the John Dummer Blues Band and Rocky Sharpe and the Razors, and the blues feel from that time remains. The basis of the band is blues — it's the trombone, sax, the vocals, the looning around that obscures it, but it's just blues underneath. I would like to write some different stuff in the future that might go away from this straight doo-wop thing."

The position of the band from the financial aspect of getting twelve people out on the road without a secure (as yet) audience offers clues about the less romantic face of touring, and one which will be familiar to many Beat readers. For the Darts it's not a case of being chauffeured to the next gig where the equipment will have already been transported and set up. "Without the financial backing that we've got (recording deal having been secured) . . . I don't know. We survive. The advance puts us into hotels, the nine in the band, two roadies and a lighting man; it covers petrol."

## Promoters

Thump runs through the basic needs of a touring band, aware that the advance from Magnet has been the critical factor in allowing them to concentrate on getting good tours under their belts. "We hire a three ton truck, which the roadies drive, and the band hires a minibus", he continues. "It's actually very organised," adds Hammy.

"The main problem we have at the moment is with the equipment, specifically my piano. At the moment I'm taking my own piano in the three ton truck, and we use it when we have to — but I don't like it." Of course the

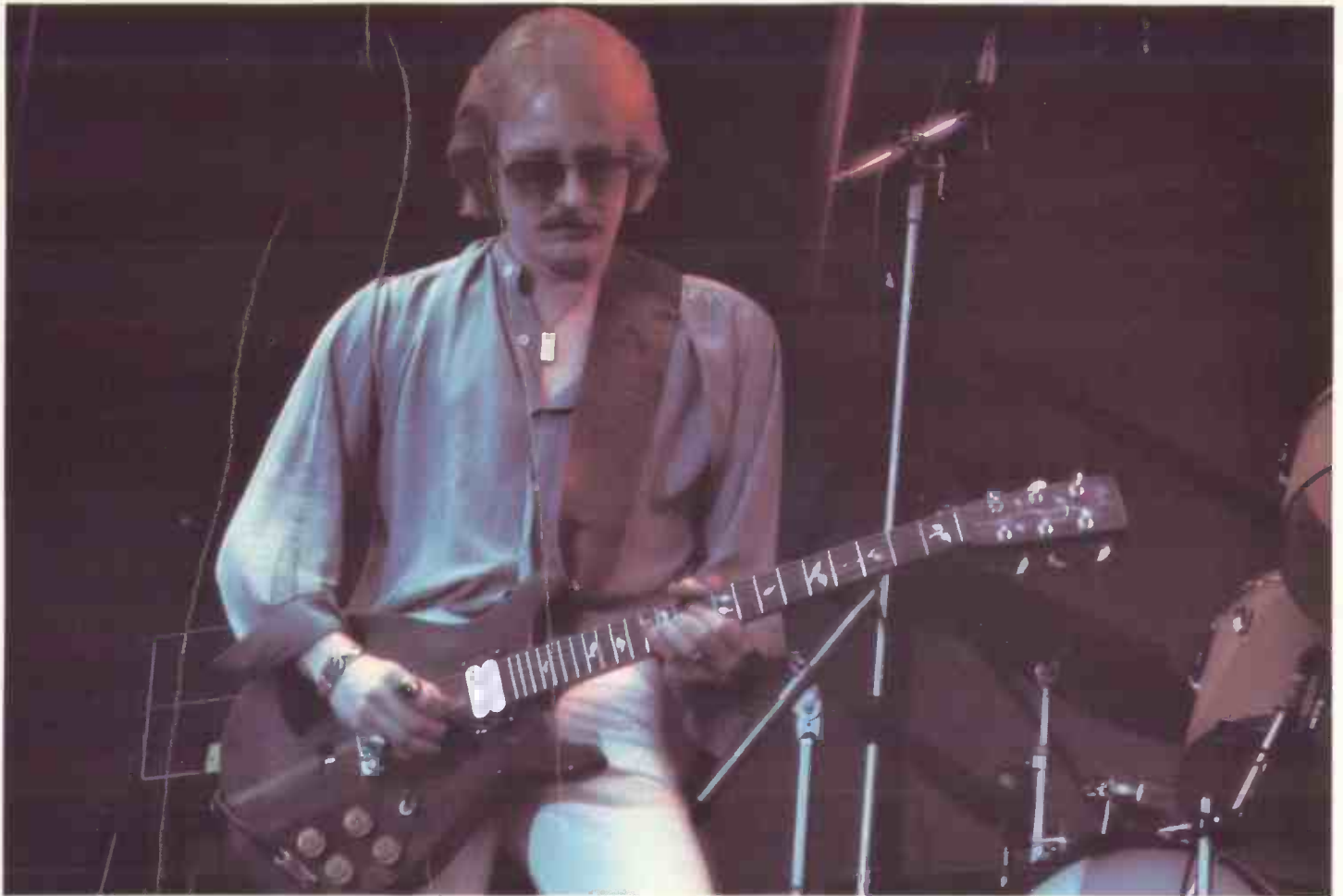
piano is traditionally a stumbling block; either promoters reckon that anything that doesn't actually fall over when played is suitable, or they have a nice grand piano stashed away but won't wheel it out for a pop group.

## Contract

"It's in the contract, of course", says Thump with a shrug, "but . . ." Hammy recalls a recent gig at a college where he was offered a rickety upright while a shining grand was actually in the same hall. "They wouldn't let me use it — but what's a good piano for if not to be played?" Barcus Berry pickups amplify the piano, a satisfactory arrangement that they are nevertheless stuck with as "an electric piano would be no use at all". Hammy admits that within the framework of doo-wop he has to stick to piano, but hopes to experiment with electric instruments if he's able to incorporate new material.

This would seem to be one thing to look for in future Darts; in the meantime, an authentic doo-wop album there for the taking, and a challenge to the wiseguys to pick out originals from the Darts' own compositions.





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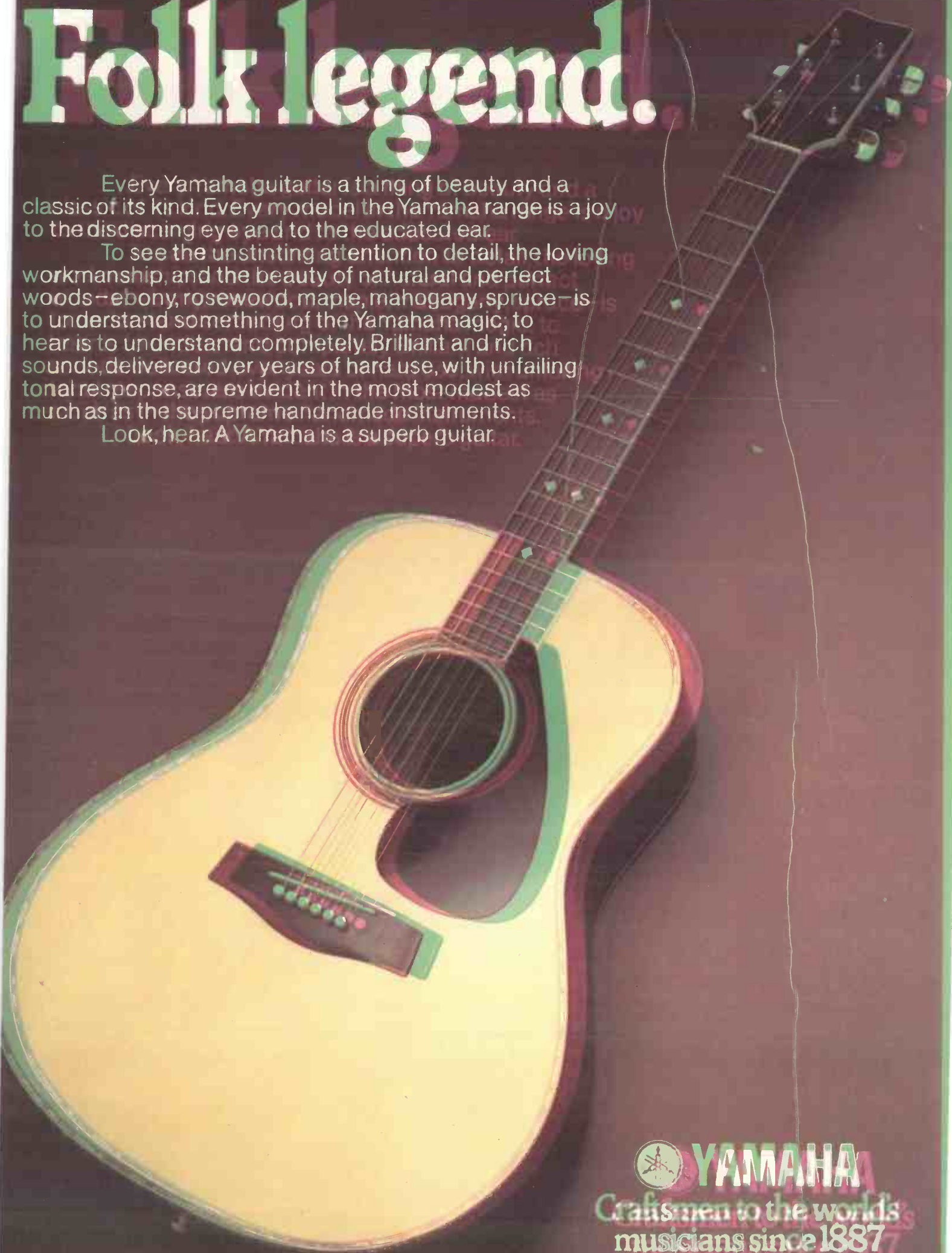
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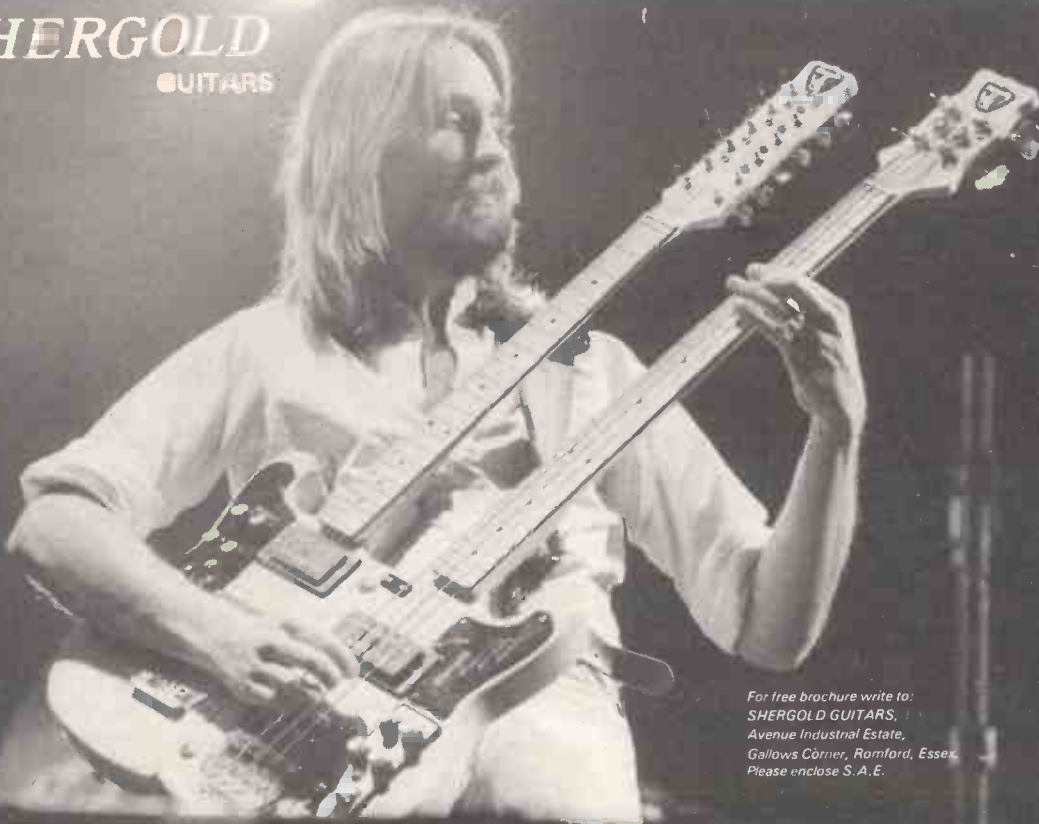


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# album reviews



**QUEEN  
NEWS OF THE WORLD  
EMI EMA 784**

Queen, ever aware of the musical climate, have produced a fractured album which suggests a number of things at a time of speculative to vindictive rumours of a split. Things have changed or, more pertinently, are changing, although what they suggest beyond face value is crystal ball territory.

To begin with, the lavish production and elegantly phased harmonies have had their day and hardly appear on the album. Freddie Mercury's output has cut back or been cut back to three tracks. Roger Taylor and John Deacon, only token contributors in the past, have upped their tally to two songs apiece, leaving Brian May with four.

The album starts with the singles tracks, We Will Rock You and We Are The Champions; the first, from May, is a basic attempt to create a scarf-wavers' anthem chanted over thumped drums and clapping, while the second, from Mercury this time, is the one major concession to the over-production of old, with characteristic survival lyrics from Freddie. It is not a particularly auspicious start to the album — We Are The Champions has a nice melody and features full-bodied chording from Brian, but neither song indicates the mentality of the band. They have been turned out for a purpose — commercial flag planting.

Taylor's Sheer Heart Attack (no relation to the album of that name) draws blood for the first time, a mean and furious burst of raw rock 'n' roll with Taylor

handling both bass and rhythm guitar to recollect his affinity to the metal roots. All Dead, All Dead, is May's first effort, a carefully constructed song which displays his sensitive lyricism against thin but easy harmonies before branching out into his 'no synths' guitar playing.

Deacon's first, taking it's turn is Spread Your Wings, one of the album's disappointments which seems to roam no-man's land with the Queen clichés in an aimless setting. More balls for the first side come from Taylor again, with Fight From The Inside. Again he contributes bass, vocal and helps Brian with guitar. It redeems a side which veers towards the insipid and puzzling and draws attention to Taylor's new position of prominence in the band. Significant? — back to the crystal balls again.

Side two puts its good news upfront. Freddie's Get Down, Make Love is as notable for it's starkness and lack of production as his old excesses. Is this a genuine conviction that ungarnished aggro is the thing or do I detect the faint whiff of material for anthem collectors again?

May's Sleeping On The Sidewalk is the most inconsequential yet fetching track on the album. It's his version of the rags to riches paranoia set in a loping shuffle and again, over-production has been given a wide berth. Who Needs You is Deacon again, still in restrained mood, but pulling off a much better melody than on his Spread Your Wings. He has been overshadowed by Taylor, but posted another sign that individual inclinations are diversifying.

It's Late is the nearest thing to classic Queen; the track manages to accommodate the different directions indicated elsewhere and present itself in sensibly produced technicolour. It's written in Scenes — quite evidently The Big One. Freddie's and the album's last is My Melancholy Blues — just Freddie and piano and seeming to catch him in a genuinely reflective and unselfconscious mood.

So — what to make of it all? — the perpetual (or unimportant) question. It's not The

Masterpiece — A Night At The Opera and Sheer Heart Attack are still the peaks — and it remains to be seen where the new path takes them. A new look honed down Queen or no Queen at all could be the long and the short of it.

C.S.



**SON SEALS  
MIDNIGHT SON  
SONET SNTF 728**

Reckoned to be one of the youngest authentic bluesmen working the Chicago South Side club beat — a mere 35 — Son Seals did himself a favour this side of the pond when he recently supported BB King at the Hammersmith Odeon. King was delayed and in his absence Son produced a classic set of red-hot club 12 bars including a selection from his latest album on Sonet: the next move, obviously, was getting a copy.

The liner notes get thereabouts when they describe him as playing "incredibly fast, raw guitar"; I would slip urgent and aggressive in place of fast but go along with raw all the way. The abrasive, ringing style of Son's own playing and the band's support is immediately reminiscent of Albert King, and it's interesting to discover that the King influence comes from Son's early days as the great man's drummer. This means an inclination to crank up a track with a few stabbed lead notes before bringing in the others, and two prime examples are I Believe (You're Trying To Make A Fool Out Of Me) and Telephone Angel.

Throughout, Son's guitar sits atop a well conceived bed of conventional support (keyboards, drums and bass) plus a three-strong horn section steaming in for most of the choruses to emphasise the lick and lock you in on the beat, and it makes for brisk listening.

However, Son's distinctive style and inclination to pen his own material has its drawbacks, particularly in view of the idiom's inherent limitations — side one uniformly

storms along with style but there are suggestions on side two that inspiration is running low. Breaks are repeated in less favourable surroundings, in thinner material.

Still, if repetition can survive anywhere, it's in the blues, and Midnight Son offers an all too rare opportunity to sample genuine self-made electric blues from an enterprising and promising performer.

C.S.



**ROBIN TROWER  
IN CITY DREAMS  
CHRYSALIS CHR 1148**

A crop of highly complimentary reviews seems to have done nothing towards catapulting this one into the upper reaches of the album charts. Understandable in some ways. Robin's first couple of albums were very fine, and were followed by three more which advanced musically not a centimetre. Good playin' abounded, but it was more of the same, and it seemed that he was heading down the slippery slope into oblivion, otherwise known as living in America. The punters are not to be blamed for fighting shy of another one.

Surprise, surprise — the home for rich superstars has actually brought the decline to a halt. Jim Dewar has been relieved of his bass by Rustee Allen, leaving him free to concentrate on singing — something he does rather well if given half the chance. And this album gives him a good three-quarters of a chance. He takes it.

But as always it's Robin himself who's the focal point. Ever since he cut his tribute to Jimi on Procal Harum's "Broken Barricades" he has been accused of ripping off every lick. Many have dismissed him altogether, filing him mentally under "plagiarist — not worth listening to." This is unfortunate, if inevitable. But those who wish to be convinced otherwise need go no further than the opening track on the second side of this album —



"Smile" — in which all of Robin's and Jim's roots coalesce into something that really is their own.

The guitar sounds are similar to what we've come to expect: heavy on the Echoplex and the flanging, plenty of multi-tracking, and a lot of sheer balls when required, such as on "Farther Up The Road". What has improved is the quality of the songs. "Long Misty Days", on which Southend's favourite son reached his nadir, was boring because it was little more than a mass of recycled riffs. This one proves that, with a few decent tunes in his guitar case, Trower can still bisect the mustard. Welcome back.

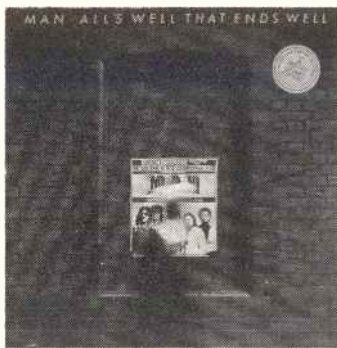
P.D.

**MAN  
ALL'S WELL THAT ENDS  
WELL  
MCA MCF 2815**

Many a tear was shed on both sides of the border when Man announced last year that they were going to split up yet again — this time for good. By all accounts their last couple of gigs were the best they had ever played, and certainly from the evidence of their last studio album ("The Welsh Connection") the music had by then reached a point of maturity where they could either follow where it led, or return to their earlier, simpler, rock'n'roll roots. Instead they decided to call it a day. Deke Leonard has always preferred rock to be uncomplicated; Phil Ryan and Mickey Jones kept it veering towards the weird and the lyrical. The tensions produced by these opposing forces created some stunning music. It also created some pretty disposable stuff from time to time. And ultimately, it caused the final split. An example of every type of Man music is the album "Live at the Padget Rooms, Penarth", one side of which is a virtually unlistenable jam, and the other a near masterpiece, particularly "Many Are Called But Few Get Up."

"All's Well" is a live album featuring three of the tracks from "The Welsh Connection" and some old favourites — "Spunk Rock" and "Romain" could hardly have been left out.

Side one begins with "Let The Good Times Roll" — which they almost invariably did — and Ryan plays some traditional but very pleasant Hammond as Deke and Mickey swap vocals. I'd almost forgotten what fine musicians they are (nearly said "were"), but "The Welsh Con-



nection" brings it all back — John McKenzie's fluid bass, Terry Williams' razor-sharp drumming, and once again Phil Ryan's masterly keyboards. McKenzie, the only non-Welshman in the band, added a lot during their final days, pushing the bass forward and away from the limited role that Martin Ace and will Youatt had been content with.

This is not their best album. That honour, in my own opinion, is reserved for "Be Good To Yourself At Least Once A Day". It does, nevertheless, represent the band during one of their creative peaks, and as such is indispensable. A fine memorial to a great band.

P.D.

**DEEP PURPLE  
POWERHOUSE  
EMI TPS 3510**

Deep Purple records look about as likely to cease as The Mousetrap. This latest bit of barrel scraping incorporates a selection of live and studio tracks which are either dire or versions already on earlier albums. Track by track: Painted Horse, *rejected* from Who Do We Think We Are, generally considered the band's worst ever, and featuring hackneyed solos from Blackmore and Gillan (on harmonica). The sound is frail and tinny, reminiscent of the Purple Mark One era in some ways, and probably indicates why it was left in the bottom drawer at the time.

Hush, Wring That Neck and Child In Time are live versions of the tracks from Shades, Book of Taliesyn and In Rock respectively. It's interesting to hear Mark Two playing the stage material of Mark One, and the first two tracks boast slightly better solos from Blackmore and Lord. They were both high points of their albums, well suited to a stage act which at that time was confident and rhythmic but not yet straight burgeoning metal. The renditions here stick pretty closely to the originals apart from the

solos and are therefore of faint academic interest only. Child In Time: an early performance, recorded we learn from the optimistic sleeve notes at the time of the In Rock recording and it's six of one to half a dozen of the other again. Come to that, there's another half dozen on Made In Japan.



Black Night is interesting — one of the most famous Purple songs and reserved as second or third encore during the wild days — but it has only appeared as an album track before on the 24 Carat compilation. This track is old but still a killer; room should have been found for it on Made In Japan. Finally, Cry Free, another studio reject, this time from the In Rock sessions and it sounds *exactly* like that. The In Rock sound, the heavy riff is there, but it's not strong enough to surface anywhere other than on such an album. Even if you're short of the early albums, Powerhouse is at best a dubious proposition trading heavily on the group's "halcyon days". Only for the most devoted fan.

C.S.



**NO DICE  
NO DICE  
EMI EMC 3198**

A very hot tip indeed for 1978. Amongst the live bands I caught towards the end of '77, No Dice stood out as perhaps the most exciting. The style, in itself, is familiar — close to the Faces around 1971, when *they* were a very fine outfit indeed. But vocalist Roger Ferris has a voice

nearer to Joe Cocker's — with all the soul, the paint-stripping rasp, and the passion that the comparison implies. Drummer Chris Wyles is outstanding — as tight as a nun's naughty bits, whilst axeman Dave Martin is a raving lunatic, screeching and grinding his way through every track, though somehow every note fits perfectly.

The songs are written, with a single exception, by bass player Gary Strange, who has a gift for re-arranging clichés so that they don't sound like clichés at all, I'm thinking particularly of the opener "Why Sugar" and "Fooling". He can write slower songs too, as in "People That Make The Music" and "So Why I". Fortunately, the live set is a non-stop good-time stomp, in which there ain't a great deal of room for anything which slows down the pace.

The funny thing is, on stage they wear these stupid coloured suits, which remind me of a group called Pinkerton's Assorted Colours, who had a flop single about twelve years ago. Ditch 'em, lads. They make you look about fifteen years old. Keyboard player Dave Moore looks considerably older, partly due to the fact that he doesn't wear a suit, partly because his hairline begins somewhere around the top of the head, and partly because he actually is older. Though he plays on just about every track, and appears with them in performance, he doesn't seem to be included in the "official" lineup. Strange, that. His contribution fills out an already blistering wall of energy. Catch them live. You will then be irresistably compelled to buy this album.

P.D.

**ERIC CLAPTON  
SLOWHAND  
RSO 2479 201**

Not an album to get downwind of without a clothes peg firmly in place over the nostrils. Eric Clapton's decline through the sublime, ridiculous and beyond has plumbed new depths with this collection of twee, middle of the road dross. Slowhand, ironically, was the nickname bestowed on him when he was reckoned to be the British guitar guv'nor — how sad, then, to be reminded of it in the winter of his decline. The album does not bear detailed analysis.

The Core, the long opener to the second side, has brief flashes of style but the track outlives its welcome and the presence of Mel Collins on sax is ominous. Mean Old Frisco Blues has a scrap of average bot-

# album reviews



tleneck. Otherwise, it's a steady dribble of flaccid, underplayed tracks which are about as uplifting as a sleeping pill sandwich. Cocaine has had a good spin on the radio, a better medium for a "mellow" track than on an album where you *listen* more, but it out-slumbers even the JJ Cale original.

Clapton is evidently content to continue coasting along as a middle of the road performer, and, to notice Slowhand duly charting without any fuss, who can blame a man after an easy life?

C.S.

## GRAHAM PARKER AND THE RUMOUR STICK TO ME VERTIGO 9102 017

How long can it go on? If this was their first album it would no doubt be regarded as a remarkably mature and professional effort. And it is. Third albums are always the hardest, though. The first two can usually escape censure because the artist is still a relative newcomer. But you could take virtually any track from "Stick



To Me" and slot it on "Howlin' Wind" without anyone noticing. And vice versa. Graham's trouble is the same as the one we all share: his limitations. He gets an idea and chants it over and over again. "Clear head, clear head, clear head, clear head, you'd better get a clear head . . . etc." Actually, I enjoyed this album a great deal. The title track and the one just quoted really are good songs, and the band play as hard and well as ever — particularly Brinsley Schwartz and Martin Belmont on guitars.

The mood never seems to vary, however. Graham's voice doesn't seem able to stray from that bitter, Dylanesque snarl. Does he think that he'll blow it if he doesn't bark furiously into the microphone from start to finish?

Production by the inevitable Nick Lowe is as clear and balanced as we have come to expect. He has a knack for capturing energy and spontaneity in the studio — a rare gift. The musical arrangements also mesh perfectly — a very "American" sound, if that's what you like.

So what does it add up to? Like I say, an enjoyable platter, but five minutes from now I know most of the tunes will have melted from my head.

## SHORT CUTS

### BEN SIDRAN THE DOCTOR IS IN ARISTA SPARTY 1022

Recommended album from a pianist whose vocal style is reminiscent of Mose Allison's and whose playing ranges from ballad to out and out swinging jazz playing Oscar Peterson-style. He has managed to imbue the songs with an appealing edge, and it therefore deserves wider success than the material suggests it should receive. As an interesting exercise compare his piano version of Charlie Mingus' Goodbye Pork Pie Hat to the Jeff Beck guitar version.

### MEAL TICKET THREE TIMES A DAY EMI INS 3010

On stage they come across cool, casual, amused, relaxed, and play with a different brilliance that has won them a big following. Amazing to think, then, from all the learned references to the American way of life, that most of them come from Brentford. They dress, sing, play and even talk like Americans. O.K., I know their leading songwriter, Rick Jones, is Canadian, but I still hate to be told about that ol' highway between Jackson and Mobile by someone who's probably never set foot west of Ealing Broadway. Especially when, for all the technical competence, it comes over corny, contrived and totally devoid of humour, intentional or otherwise.

### CAFE JACQUES ROUND THE BACK EPIC EPC 82315

A recent tour with Southside Johnny and the Asbury Jukes should help to shift this one — deservedly so. The band haven't been seen much in London for about a year, washed overboard, perhaps, by hundreds of caterwauling punks. Not to worry. Their class must win through as the scene begins to mellow out a little, and their ability to write original, haunting (to coin a phrase) melodies is a huge plus. The songs make you *listen* rather than just tap the foot and down another pint. Another band who really should be seen in action to be fully appreciated.

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Breadwinner



Deacon



Viper



Preacher



## How Ovation took a hint from the 50's

You remember the Bands of the 50's. The sounds they made were exciting, raunchy and alive. But those sounds were heavy with hum and very rough and ready indeed.

Guitars in those early rock days were usually badly made even though they produced an amazing sound. Ovation have taken a hint from the 50's, added their own expertise and produced an amazing guitar. Great 50's sounds but without hum or background noise. It's called the Viper. Single pole pick-ups, 25½ inch scale length, Schaller Machine Heads, light, contoured body, superb sustain. Really raunchy rock or a clean country sound.

The Breadwinner on the other hand, is built to give you tomorrow's sounds. It's the first solid body to have a built-in FET pre amp. This means that the low impedance double pole Ovation pick-ups can be used with a high impedance amp. Which produces less hum and more sound, a recording engineer's dream. There's an electronic notch switch which controls the phasing between pick-ups, producing some surprising mid-range tone variations. It has an unusual shape that makes it really comfortable to play. The scale length is 24¾".

The Ovation Deacon is the beautiful deluxe version of the Breadwinner. And is also available as a twelve-string.

Both the Breadwinner and the Deacon come in a

selection of colours - White, Black, Tan, Red. The Deacon is also available in a sunburst finish.

If the Viper creates the sounds of the 50's. And the Breadwinner is the sound of tomorrow. Then the Ovation Preacher is definitely the guitar of the next century.

The sounds you can produce with it bring any sort of music to life. From jazz to the heaviest rock; sweet and bright sounds or as dirty as you like.

The new double pole pick-ups produce more sustain and virtually eliminate "noise" - leaving only what the player intends. The Preacher can be played in stereo or mono and a split lead is provided. It has a double cut-away for easy access to the top register and the fingerboard is semi-flat to give easy note pulling and bending. The scale length is 24¾".

All the Ovation solid bodies have Ovation Schaller Machine Heads. These are smooth and positive which means they don't slip or lose accuracy.

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# KEYBOARD

## BEAT'S A-Z GUIDE THE YEAR, FROM THE SMALLE

### BALDWIN

In addition to making nearly twenty different styles of upright piano for the home, from walnut, pecan, mahogany, cherry, oak or maple woods, Baldwin have a stake in the electronic organ market. The Cabaret comes with what they describe as a "fun machine" — a device intended to make one-finger playing do the job of chords and percussion accompaniment. Solo tabs include flute, accordion, trumpet, string, clarinet, violin, guitar, piano, harpsichord and banjo, and there are 17 different rhythms available and 48 different chords. The built-in amplifier shovels out a meaty 25 watts per channel.

Other home organs include the Encore, with its "FantomFingers" and its "RealRhythm". The former will virtually play the organ for you by providing rippling arpeggios or five percussion instrumental sounds, whilst the latter offers anything from multi-toned bongoes to a "real-sounding cymbal". It all adds up to "torrents of sound" for the home organist.

Finally, let us not neglect the Baldwin Studio II and the Cinema II, both with a full range of facilities.

### BOOSEY AND HAWKES

Boosey and Hawkes (Electrosonic) have made the timely announcement of their launching of the new Cavendish portable II. The Cavendish is based on the new tonebar sound and incorporates several other features. On the upper keyboard are eight tonebars plus a string and percussion section. The string section has a 'string to lower' tab which allows any or all of the strings to be transferred to combine with any of the lower keyboard sounds. The lower keyboard has four tonebars plus the traditional keyboard sounds of the piano, clavichord and spinetta.

Slider bar controls have been incorporated to give more flexibility, and further to this there are two speeds of vibrato and controls for operating a rotary type of tone cabinet.

Styled with a chrome frame and wooden end blocks, the Portable weighs in at approximately 125lbs and totes a rrp of £995. The new Sonorous speakers are recommended by Boosey and Hawkes as partners for the Cavendish.

### J. T. COPPOCK

Keyboards from Coppock, made in Italy, go under the name of Elgam. The range consists of 17 models, from the Ringo with a three octave keyboard, to the Royal, with two manuals and 17 optional pedalboard.

The upper manual has six footages, and comes complete with a 60 watt amplifier and a pair of 12" speakers.

There is also the Snoopy piano.

### CRUMAR

The distribution history of Crumar keyboards has been a long and complicated one. Without going into it, you will be pleased to hear that the current importer of these Italian-made organs is a gentleman called Trevor Daniels, though he shares it with Hornby Skewes. Amongst the Crumar range currently available are the Haven 61, the Organizer and the Multiman. The Organizer is perhaps the most straightforward. It has a five-octave

keyboard, with nine footages controlled by drawbars, and four for the percussion tab. Decay, attack and vibrato are further features of this small but impressive instrument. Then there are four pre-sets with variable drawbar settings.

The Multiman has the same size keyboard, with brass, piano, chavichord, cello and violin effects. The keyboard may be divided after the first 27 notes, and the piano section has a sustain pedal. An optional pedalboard is available as an optional extra.

The Haven 61 is a different kettle of beasts altogether, with its twin manuals, multitudinous drawbars and pre-sets; a rhythm unit and pedalboard are optional. All three of the keyboards can be stashed away in carrying case — even the 61 weighs only about 112 lbs.

### ELKA-ORLA

What is it about the Italian race that makes them so partial to building keyboards? So many well-known names emanate from the land of small swarthy men that one imagines their output must by now rival that of cars and typewriters. Elka-Orla are not to be neglected amongst them. Their Preludio 22/L is a two-manual organ plus a pedalboard. The upper manual



*The Cavendish Portable II*



# FOR THE START OF ST PORTABLES UPWARDS . . .

has four voices, the lower three, and additional features include reverb, Leslie and rhythm unit with sixteen different rhythms. The organ's output is 25 watts per channel.

The two Elka string machines enjoy considerable popularity amongst pro musicians: the Rhapsody 610 and 490. The former is particularly handy for transport with its five-active keyboard and voices for cello, strings, piano and clavichord.

The X705 portable organ was introduced to an admiring public at the Frankfurt Fair last February, and has since then been gaining converts. Its most interesting feature is the polyphonic synthesizer on the upper manual, which is monophonic on the lower and on the bass pedals. There's a computer-memory and a rhythm accompaniment in addition, yet the price is a mere £2159.

Smaller home models for first-timers and youngsters include a number of models under the names of Tiffany and Capri. Well worth taking a look at in their fields.

## HAMMOND

The big one of the current Hammond range just has to be the X-5. For working rock musicians it is one of those keyboards they

will be eyeing up for several years before finally taking the plunge and buying one for £1475 including VAT. Own up— that's cheaper than you thought it would be. The X-5 has two 44-note manuals, a 13-note pedalboard, 9 upper drawbars, 7 lower, and other facilities include harmonic percussion, pedal sustain, Hammond reverb, vibrato and Leslie speed. The whole thing breaks down into three basic units and weighs a total of 174 lbs.

More expensive console models begin with the Monarch at £4591 and end up with the 2307 at £7165, the latter featuring such sophisticated items as "poly-synthetic percussion", an arpeggiator, and a series of pre-set voices. In addition there are vibrato, built-in Leslie, reverb, auto-vari (an improved version of the rhythm box) and touch tempo, which automatically sets the rhythm at the touch of your hand.

Those not feeling quite flush enough for that might do worse than to take a look at the Super Dolphin spinet models. The Premier de Luxe 9922K at £1610 has many of the features of more expensive Hammonds, and also includes a "polyphonic simulator" for producing cello, brass, violin, accordion and piano sounds, plus a range of

"novelty" voices.

## HOHNER/ROSE MORRIS

The two firms are linked together for the convenience of this survey because they both distribute the Korg range of Japanese-made synthesizers. This range begins with the Korg 770 and the Mini-Korg 700S at a little under £500. The latter's keyboard covers 3 octaves with 32', 16', 8', 4' and 2' footages. Wave forms obtainable include triangular, square, sawtooth, two types of chorus and three types of ring modulator. A variety of effect switches and slide controls complete the line-up on this small but versatile instrument. The 770 comes at a slightly lower price again, and its two oscillators enable you to get two different tone colours simultaneously. At the opposite end of the spectrum, the two Polyphonic Ensemble models offer 48 and 60 keys respectively, plus all the more complex synthesizer functions, whilst keeping the size well down the ease of portability.

Hohner have in addition a series of their own keyboards, the most famous of which is of course the D6 clavinet. In fact, this popular instrument is no more and no less than an electronic version of the clavichord — although its current use would probably have of J. S. Bach spinning in his shroud. The D6 clocks in at around the £500 mark these days. There are also a number of pianos — the K1, K2 and K4, as well as the Pianet. Two recent additions are the Stringvox and the Stringer, whose function should be obvious from the name. Like all Hohner keyboards, they are compact and lightweight — easy to stow in the van after your gig.

## HORNBY SKEWES

A motley but fascinating collection of keyboard instruments is handled by Hornby Skewes, names as familiar as Eko, Crumar and Logan, to mention but three. From Logan come a pair of string machines — the String Melody and the String Orchestra. The first of these retails at £549 including VAT,



Welson's Condor Duo

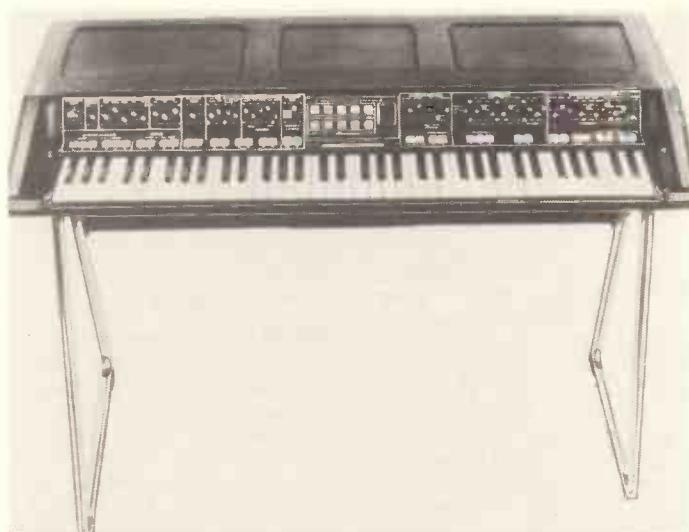
# SURVEY

## KEYBOARD SURVEY

and is designed, as a good string machine should be, to sit on top of the main keyboard of a player's artillery. It features a split keyboard, and has sliders for violin, viola, cello and bass. Despite all its facilities, it fits very neatly into a case no larger than some guitar cases. The String Orchestra is a more ambitious thing altogether, having solo violin and oboe voices, plus "slalom" slide effects.

Crumar models feature the Compac electronic piano and the Roadrunner, which as well as a five-octave range, includes four pre-sets, vibrato and pitch slide. The newest of the lot, however, is the OMB-2 — fundamentally a set of bass pedals, which, it's claimed, enable "any musician to become a one-man band. It combines an automatic rhythmmer, bass, and memory circuit with selectable major, minor or seventh chords. The OMB-2 is operated by means of a small control panel on a stand.

Lastly, the Eko range never fails to delight the first-time or home buyer and offers excellent value from as little as £160.



*The Polymoog*

### KEMBLE-YAMAHA

Three newish models from the Yamaha stable are worth special mention in this survey: the Electric Grand CP-70 piano, the CS60 and CS80 synthesizers. The Grand is made specifically with touring in mind. It weighs 282 lbs. and breaks into two sections. The design idea was to get as near to an acoustic piano as possible in terms of sound, whilst using a combination of electric and acoustic

technology. Thus the action and the strings of the piano are acoustic, whilst there is a control panel on the front with volume, bass, treble and middle knobs, plus tremolo depth and speed. The piano is armed with piezo pick-ups, a pair of cannon output jacks and a pair of phone jacks, plus in and out jacks for plug-in effects. The speaker system recommended for the Grand is the Yamaha A4115H.

The synthesizers are headed up by the CS80 polyphonic. It should be made clear that eight notes only can be played at the same time, but having seen Yamaha's keyboard demonstrator Pat Archer playing the thing, it became clear to us that eight is plenty to be getting along with; there are so many different sounds available on this machine that to attempt a description of them here would be absurd. Let's just say that the brass band effect is stunning. The CS60 also has eight-note polyphony, but a slimmed down roster of facilities.

### JEREMY LORD

Given its first proper airing at last year's Trade Fair and reviewed in *Beat* by Tony Banks a few months back, the Skywave synthesizer by Jeremy Lord is described as "a synthesizer for musicians". It has a 3-way joystick and expression controller which bends the pitch when moved from left to right, and alters the modulation depth; VCF frequency or VCA gain, when moved backwards and forwards. Rotating the stick controls modulation speed or volume. There are two VCO's, four oscillators, a 4-octave keyboard, white and pink noise, ring modulator and many other features, too numerous to mention. Patriots will be interested to hear that the Skywave is all-

British. They might also be interested in the price: £580. Not bad, eh?

### NORLIN

This giant group of companies handle both Moog synthesizers and Lowrey organs. Of the Moogs the newest one is obviously the Polymoog, reviewed in *Beat* soon after it appeared in the first half of last year. Although far too complex to go into here, the Polymoog has fully polyphonic capabilities — meaning that all 72 keys can be played at once. Each key has piano-type action and is "velocity sensitive". There are eight pre-set buttons — for string, funk, vibes, etc. sounds, as well as all the more familiar synthesizer features. The Polymoog costs around £5000.

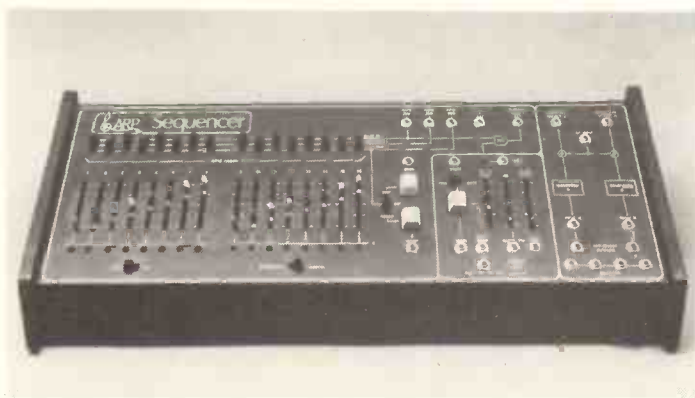
Other Moogs include the micro-Moog, mini-Moog, Sonic Six, Odyssey and Axxe — all at somewhat lower prices. The Moog Taurus bass pedals are not to be overlooked — bands using them include Genesis.

Norlin seem to be making a determined effort with their Lowrey products at the moment. The Trade Fair display last summer was certainly impressive enough: the line-up now includes everything from the yuckily-titled Magic Teenie Genie to the majestic Symphonic Theatre Console. Introduced last year were three new models: the Carnival, costing under £1000, the Contempo 80, which is similar in some ways to the Symphonic Citation Spinnet, and the Celebration — regarded as the best ever Lowrey, having everything including Quadraphonic amplification. Facilities on most models cover the board — symphonic strings, an "orchestral symphonizer", harpsichord arpeggio, boogie woogie bass, plus of course percussion effects.

### OSBERHEIM

The latest from Oberheim is their OB-1 Programmable Lead Synthesizer, with storage for eight programmes in its electronic memory. It has two VCO's, a VCF, noise generator, and envelopes for attack, decay, sustain and release. Other functions include pitch bend, LFO, sample/hold, portamento and oscillator transpose.

Oberheim instruments have hitherto been difficult to obtain in Britain, but we understand that Rod Argent's new keyboard shop in London's Denmark Street will soon have them in abundance. This includes the already popular four-voice and



*Arp's Axxe (top) and Sequencer (above)*



# Wakeman on Moog



Rick Wakeman, arguably the finest keyboard player rock music has ever produced, lives Moog.

On stage, he surrounds himself with enough Moog gear to fill a small warehouse.

Off stage, he can often be seen at the elbow of the legendary Dr. Robert. In fact, Rick put in a constructive word or two when the

good doctor was breathing life into his revolutionary Polymoog.

On record, Rick has released what we like to think is the world's greatest collection of Moog demonstrations.

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## KEYBOARD SURVEY

eight-voice systems, based around the expander module — a small synthesizer in itself containing two VCO's, with a four-mode VCF, two envelope generators, a low frequency oscillator and a VCA. One's ownpatch selections may be recalled by means of the polyphonic synthesizer programmer. This aids quick patching and also ease of portability — something which can only be good news.

### PROFESSIONAL KEYBOARD PRODUCTS

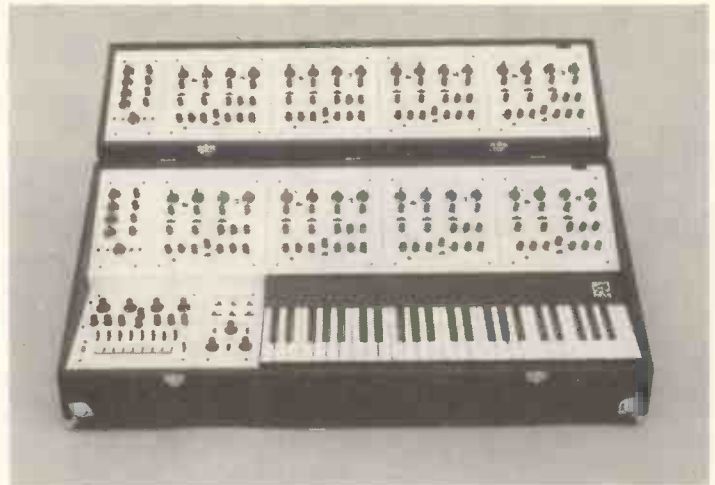
At last year's BMITF, the Cat synthesizer from the States evoked purrs of delight from the Beat investigating team. Although it costs no more than £645, the total quality of the instrument and the enormous variety of effects obtainable from it have excited a lot of professional musicians in this country — not least our very own Dave Greenslade in Beat a couple of months back. It has a 3-octave keyboard with a transpose switch for moving the pitch up or down 2 octaves. There

are two oscillators, and waveforms obtainable include square, sawtooth, modulated pulse and sub-octave square, all simultaneously mixable. In addition we find an ADSR generator, filter, VCA and a low frequency oscillator.

P.K.P. will also be bringing over the Kitten — as the name implies, a smaller version of the Cat — some time this year. Ivory-ticklers take note. It should grow to be a real killer. Octave Electronics, the New York manufacturers of the Cat, also make the Cat SRM, the most sophisticated of the three, which may appear at some stage in the future.

### STATESIDE

Originally formed as a subsidiary of Peavey, Stateside Electronics deal exclusively with the importation of ARP synthesizers. Their newest baby is the Omni — needless to say, a polyphonic model. The string, brass, piano, clavinet and vibes sounds are described by the makers as "startlingly realistic". The stereo capabilities of this remarkable machine allow you to produce strings on one side of the stage and piano on the other. They recommend it for use with their Pro-Soloist model, to use as chordal back-



The Oberheim Eight Voice Polyphonic synth

drop to the lyrical lead sounds of the latter.

So what else is new? Well, how about the Pro-DGX — which is actually an updated version of the Pro-Soloist. The DGX stands for "digital switching," and in addition to this more reliable method of locating instrument sounds, there are 30 different pre-set voices to choose from, and the keyboard is "touch-sensitive" to boot.

Other synths from ARP which still enjoy widespread popularity include the AXXE, the Odyssey, the 2600 and the various in-

terface devices — the Little Brother and the Sequencer for example. By writing direct to Stateside at 49 The Broadway, Haywards Heath, Sussex, you can get yourself a couple of free demonstration records. Worth a listen!

### WLM

The name will not be entirely new to Beat regulars: the WLM Hit organ was reviewed last month by Procal Harum's Pete Solley. WLM originate in Finland — not a land usually

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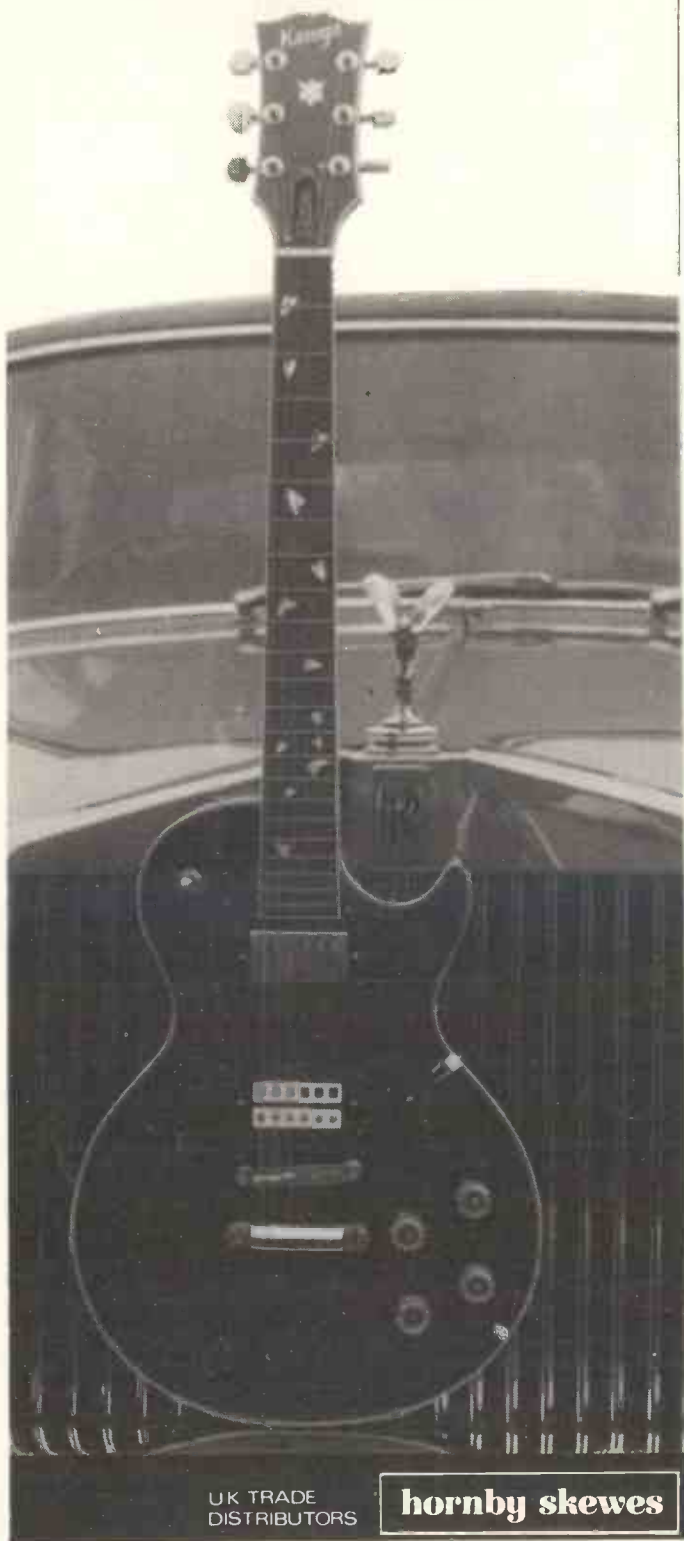
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## KEYBOARD SURVEY

associated with exciting music of the rhythmic variety — but in this case they seem to have come up with a winner. The organ is built into a flight case and can be set up in ten seconds flat.

Sound-wise, it is based around electronic sine-wave generators and downbar operation. There are seven presets, and other effects include percussion and attack, and also reverb. A further model, known as the "Beat", will shortly be appearing. We hope at that stage to take a longer look.

### WOODS OF BOLTON

Welson organs from Italy provide an excellent starting point for impecunious muso's such as a certain member of Beat's staff! These instruments are stripped down to the essentials to keep the price at a reasonable level. We start with the Vedette piano at just £273.78, which gives you straight piano, honky tonk or clavichord sounds plus a sustain

pedal. The keyboard covers a full five octaves. Next up, the Condor T organ at £384.75. This includes, for the price, a built-in amp and speaker. It has a single keyboard, an automatic rhythm unit featuring bass and chords, and voices for horn, flute, clarinet, reed and percussion. There's also an expression pedal and a headphone socket.

Other inexpensive keyboards from Welson include the K.O., the Condor Duo (two manual and well under five hundred quid), the Personal Duo, and the New Festival. The latter, at £514.68 including bench, has two 37-note manuals, with five registers on the upper and two on the lower, and a 13-note pedalboard. There is an automatic bass chord unit, expression pedal and 35 watt amp to boot. Can you knock it?

Top of the Welson range is another console model, the Prestige 365L at something over £2000. This includes everything from reverb, Leslie, and nine slide volume controls for balancing the various sections of the keyboard.

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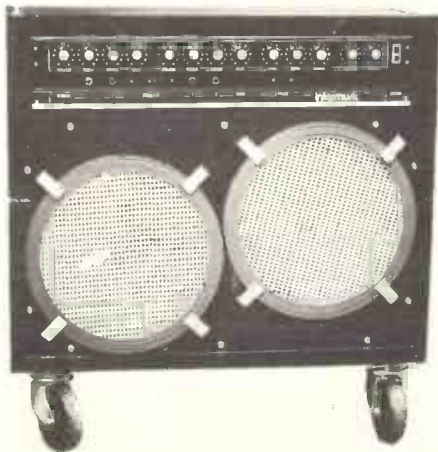
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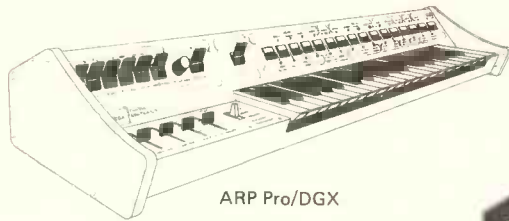
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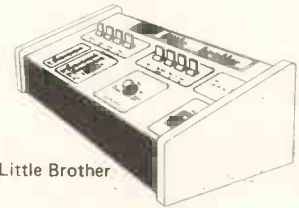




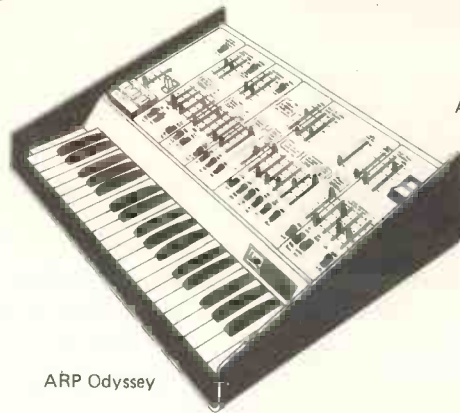
# THE WORLD'S LEADING SYNTHESISERS



ARP Pro/DGX



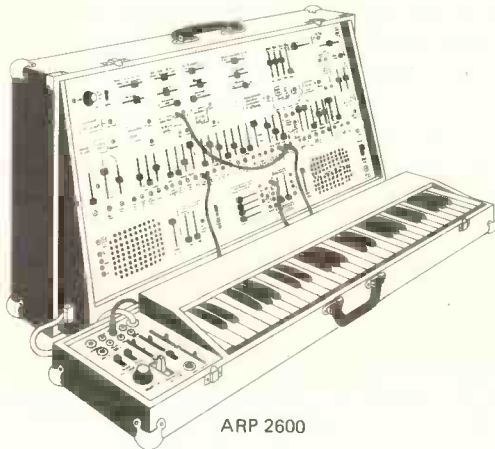
ARP Little Brother



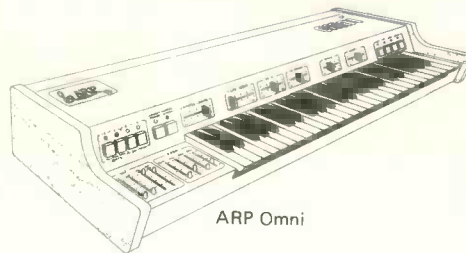
ARP Odyssey



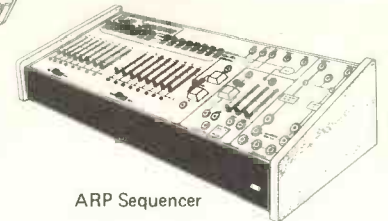
ARP Axxe



ARP 2600



ARP Omni



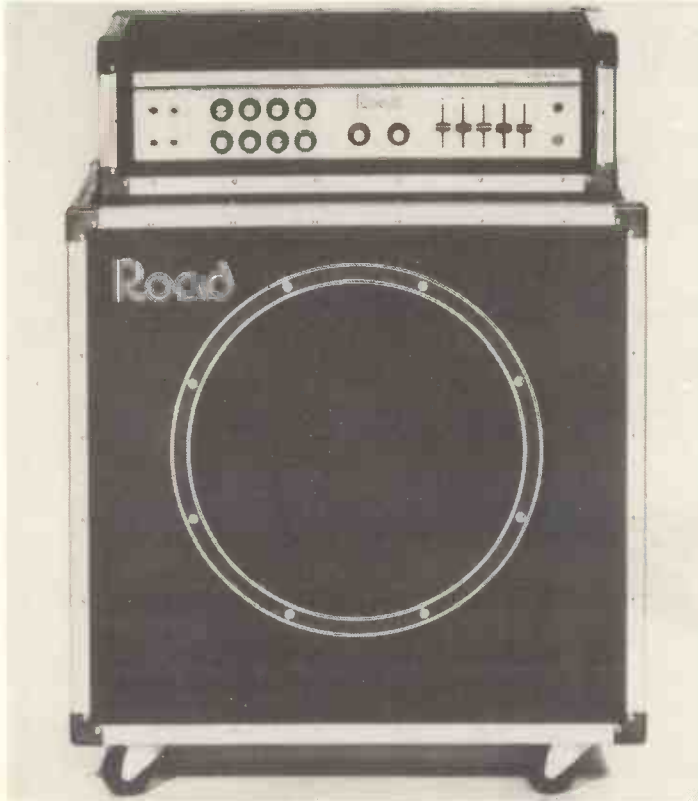
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# AMPS



▲ One for the road

Choosing an amplifier is one of the most critical decisions a musician is forced to make, and yet all too many tend to look no further than the number of watts the beast is reputed to put out, and the number of green pieces of paper with the Queen's head on that they're required to pass over the counter. These same musicians, however, are likely to be the fussiest people in the world when it comes to choosing their guitar. Magazines get read, shops visited, letters written, comparisons made, and eventually the new axe is slotted into the flight case and driven carefully home. And what happens there? Yes, out with the leads and plug in to the Wonderamp Mark 47 complete with blown speakers blown valves, etc. etc.

Many professional guitarists are adamant that you should spend your money on the guitar, and spend what's left over on the amp. Beat understands this philosophy but reckons it's a bit of a false economy. Just as in hi-fi, the determining factor

governing the overall performance is the system's weakest link: if you've a 100 watt hi-fi amp, but 20 watt speakers, the result is all too obvious. Yet musicians continue to spend rolls of hard earned cash on powerful guitars, and then watch in shock horror as Wonderamp Mark 68 disintegrates in a column of smoke. Subsequent journeys to the shop and amp manufacturer reveal nothing but cynicism — but after all, you're not expecting something for nothing are you?

So, the point of this roundup is to pick and choose a few of the better products available at the present time. If we don't look in depth at the amplifier that you've just bought with Auntie Ada's life savings it's not because we don't rate it, but because the choice is so enormous that it would be impossible to fit them all in now.

Our advice on buying an amp is:

1) Work out how much you can afford, and then be prepared to add 10 to 15% — that way you can 'stretch' your-



▲ Marshall, the evergreen classic



▲ Acoustic's model 114



# BRITAIN, AMERICA, JAPAN... AMPS AROUND THE WORLD

## EARN A QUICK APPRAISAL AS BEAT INVESTIGATES POSSIBLE HOMES FOR THE OTHER END OF THE JACKPLUG

self without feeling too guilty about it.

2) Determine what you're going to use the amp for. There's no point in coming home with 500 watts if the biggest gig you're likely to get is the Women Conservative's Whist Drive at Easter. So choose your power for your purpose.

### Honest

3) Valves versus solid state: this is your department. Some of us here wouldn't change the Vox while others were only too pleased to get rid of it. Several firms now offer 'valve' sound descriptions, while a few actually combine valve and solid state circuitry in the one beast. The majority of amps are now valve-less, so if you do go for valves your choice is going to be more limited.

4) Go for good, honest basic design features rather than a host of built-in effects. In most cases you can find effects pedals that do a better job than built-in ones for less than the difference in price. The Intermusic amp., however, is an exception to this rule for example, as reviewed in Beat recently.

5) Make sure, in combos, the speakers can handle the rated power output. Sharks are liable to stuff in cheapo speakers to keep the prices down.

6) In general, choose what you need, rather than what you *think* you want. If you think you need a two channel amp work out if you're likely to use both channels often enough to justify the extra cost. Don't buy an amp with distortion if you're a cabaret musician — it's not worth it; if you're the new Hendrix, then you need it.

Most of these comments are based on sound common sense (*common being the operative word ... Ed.*) but we repeat them simply as a response to numerous letters we receive complaining about amplification. Just be careful!

Right, the lesson's over, and long term Beat readers can rejoin us now. Our brief journey through the land of amplification starts in the USA and with a range of amps that we've come to respect greatly — **Music Man**. Ever since we reviewed the massive 410HD-130 combo back in August last year its sound has been ringing gloriously in our ears! (It's price has also been making dull flat tones in the bank account!) Music Man are manufactured in

the States and distributed here by Strings and Things. The range begins with the 65, itself a potent little animal, and extends through to the previously mentioned magnificent 410, a solid state pre-amp with valves at the output stage. At a price exceeding £600 one's first reaction is to gulp — but once you've heard it, the chances are the piggy bank will be destroyed in the effort to raise the cash.

Still Stateside, you could spend your money on the new Beta Series amps from **Sunn**, or equally on the more established Concert series. Sunn gear is particularly attractive — even though there are some people who reckon an amp should look like an amp and not like an icelolly. Sunn equipment is clean and crisply designed, looks modern, and sounds pretty good as well. The new Beta series includes three combos all rated at 100 watts, one for bass and two for lead.

### Reserves

While still across the water, we'll have a quick run through the **Peavey** range. Peavey are very well known and in fact are one of the biggest amplifier manufacturers in the world, and

generally speaking in the music business biggest can mean best. The back-stage reserves of expertise are a useful factor in determining the choice of an amp — how quickly it can be repaired if it does go wrong. And talking of 'backstage' Peavey have recently introduced the new Backstage 30 combo. Aimed at the recording studio or for practice use, the Backstage is also specially equipped for on stage preamping. Up the range we come to the excellent Session 400, a hefty 200 watt output into 4 ohms, designed to cope with the nuances of the steel guitar — and because it can cope with that particularly difficult to amplify instrument it could prove to be an excellent choice for conventional guitars as well. The Session 400 features a master sensitivity control which allows the player to cut or boost sensitivity as he desires. This permits the guitarist to cut out noise for a perfectly quiet performance during recording sessions.

**Acoustic** is another of the better American amp manufacturers around at present. Distributed in the UK by Kingfisher Music Acoustics are

continued ...



▲ Guyatone, the Italian connection



▲ Eye to eye with the Lab Series amp

## AMP SURVEY

one of the few amp manufacturers to have successfully established an up-market image both in their country of origin and around the world. Good equipment, if a little on the pricey side, but if you're in that sort of price field then it's worth checking them out seriously.

Ho hum, some of you may be thinking; four American manufacturers in a row and not a word about Ampeg. Well, Ampeg, distributed by Boosey and Hawkes here in the UK,

have often been criticised for their prices — but really, only by those short-sighted enough not to go and hear them. Many a rock star's reputation lies on an Ampeg backline. The range is wide and comprehensive and worth looking into.

### Innovations

Right then, let's have a look at what's on offer in this country. British amp manufacturers are right at the fore-front of the musical instrument push in Great Britain, and perhaps a look at one of the country's

newer innovations is on the cards now — the **Phoenix**. Manufactured by British Music Strings down in South Wales, the Phoenix features a valve pre-amp and solid-state output amp. This is round the other way to the thinking of many amp manufacturers who tend to stuff the valves in the output stages on a twin amp of this kink, but the Phoenix appears to produce its power correctly which would go to show there are more than two ways of doing anything, provided it's done right. The other unusual thing about the Phoenix is its outward appearance and con-

struction. Far from being a box covered in black vinyl, it's made from a special lightweight plastic material which has enabled the designers to get away from previous fashions. Altogether a pleasant looking beast and from the brief demonstration we have so far had, a meaty sounding beast at that.

A rapid drive up the M5 from South Wales takes you to Carlsbro Country (or so it says on the belts they're distributing at the moment!) Carlsbro make a wide range of amps, all solid state, and all offering truly ex-

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# PROJECT

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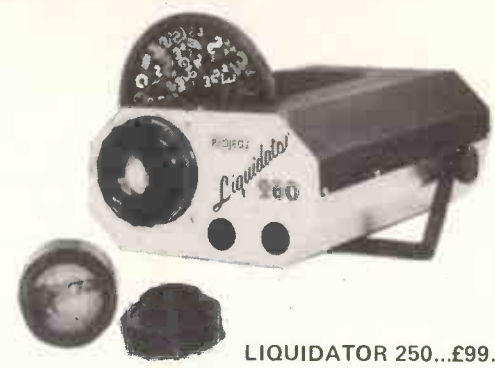
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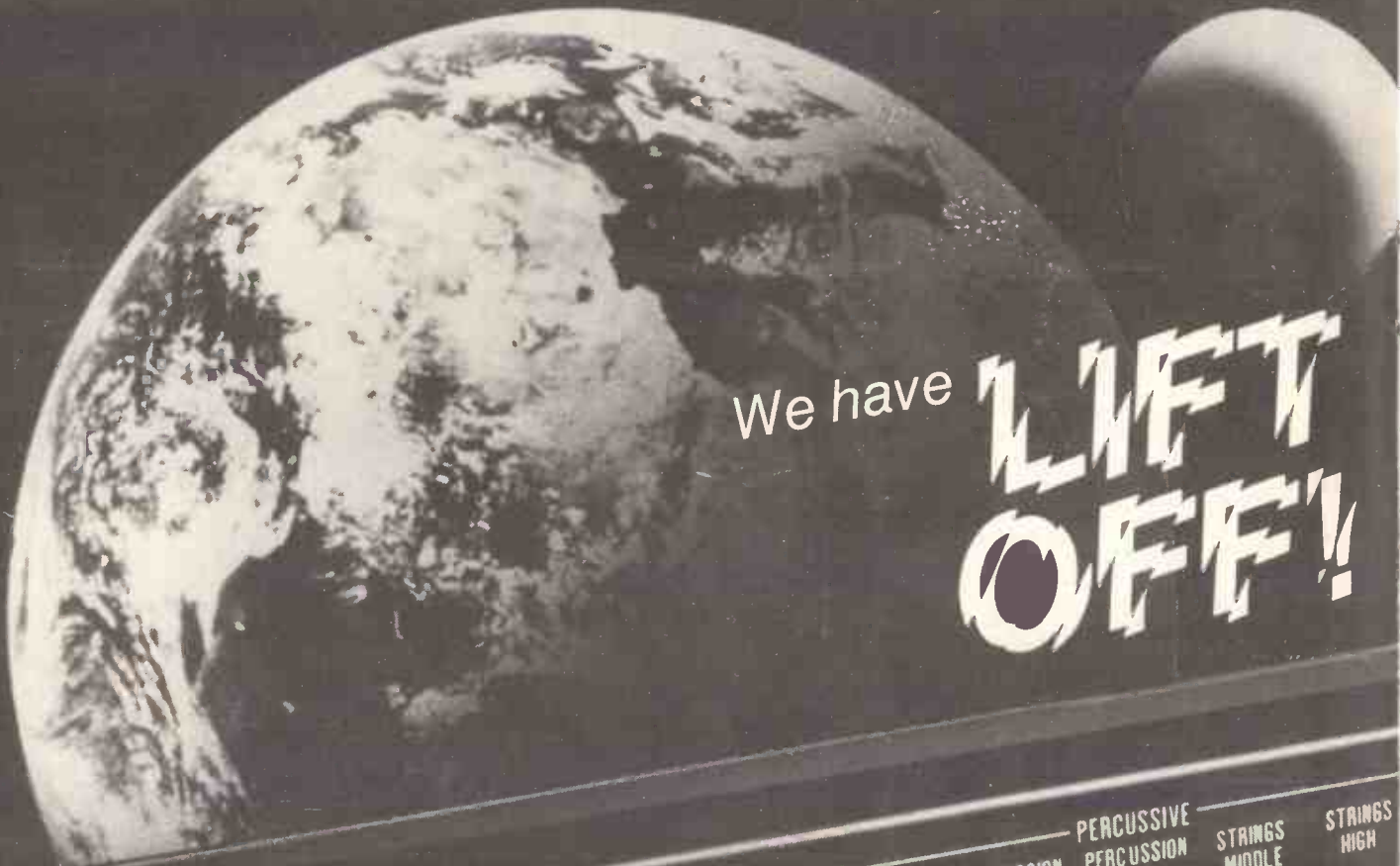
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B.1.1.78

## AMP SURVEY

cellent value for money. Beat's editor recently dipped his hand into his wallet and came up with sufficient spondulicks to take possession of a Carlsbro Hornet combo for his own use!

### Essential

Still on British amps, and actually those beginning with 'c', we come to **Custom Sound** and **Cleartone**. The Custom Sound Trucker amps have created a lot of interest since their introduction during the past year and we've spent a couple of pleasant afternoons in the office jamming along with them. The most stunning thing about the Trucker is, if you'll pardon the word, the ridiculous price. Giving a healthy 45 watts and giving it cleanly, efficiently and in a well designed package, the Trucker costs a silly £83.70. The Trucker is a basic amp, if you like, but with the elimination of non essential items Custom Sound have been able to produce a really worthwhile combo at a very, very low price.

Cleartone are better known for their CMI guitars, some of



▲ The Custom Sound Trucker

which are really brilliant, but they're also the makers of CMI amplification which embraces their Maximum range. The 30wt combo features an overload facility and a vibrato unit and can be bought with or without a

reverb device as well. Speakers are 3 Celestion 10" making it a useful lead guitar amplifier in a smaller outfit. Up the range a little is the 100 watt combo with 2 50 watt 12" Celestion speakers.

Perhaps you're looking for a

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continued...

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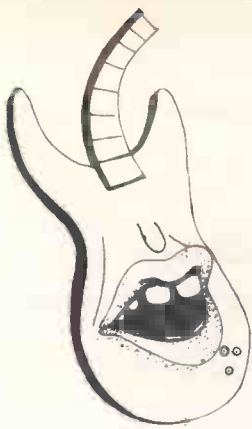
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## AMP SURVEY

12" metal domed speaker, or you can increase the output to 80 watts simply by adding a 16ohm extension speaker, or by disconnecting the internal speaker and adding an 8ohm cabinet. Another of Darburn's excellent features is their sustain thinking — a separate volume control operates the sustain allowing decent sustain at even the lowest volumes.

### Dirty

OK so far? Right, on with the British manufacturers. Hiwatt have been around a fair time now and consistently bring out products which Beat enjoys spending time with — and judging by many a backline we've seen at recent gigs, we aren't the only ones. The SA212 is specially designed for a lead guitar and gives 50 watts into 2 12" speakers. The SA212 is a valve job, virtually guaranteed to come up with all the dirty sounds you could be looking for! Hiwatt also make solid state amps, as well as a range of really beefy tops — the Hiwatt 400 for example.

From Huddersfield comes the Matamp range of amps from Radio Craft including the 120 watt valve top complete with 6 position bass boost, and a number of special drive controls: 1 — studio quality with normal tone; 2 — studio quality with super bright tone; 3 — full power with normal tone, and 4 — full power with super bright tone. In addition there are comprehensive tone controls giving bass lift and cut, treble lift and cut, and a midrange booster.

### Consideration

All Maine amps feature a built-in protection against short circuit, open circuit, and mismatching of speakers — a useful consideration which could someday end up saving you a lot of bread. We reviewed the hefty 120 watt combo back in July last year and while having a couple of reservations about it — the reviewer actually said 'these are basically small problems which can be ironed out with ease' — we tended to like the combo a lot. It's astonishingly loud and versatile with its sound — a Twin Reverb-like sound for example can be obtained easily for considerably less money. Hornby Skewes distribute Miles Platting and

continued . . .

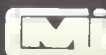
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Mansfield Carlbro Sound  
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Southend Chris Stevens Music  
Sunderland White Sound Equipment  
Tunbridge Wells Sharons Music  
Wallasey Rumbelows/Strothers  
Winchester Whitwams

Scotland  
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# Phoenix puts valves back into amplification



By now, if you're a guitarist, you must have tried or heard one of the numerous "valve sound" transistorised amps. Funny aren't they? But does that mean you've got to spend the rest of your musical career carting around a boxful of valves and transformers that weighs half a ton and looks like something out of the Ark? Not any more.

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# 8 amp plug.



There are eight superb models in the Yamaha amp range. Every one, from the compact G Twenty-Five 112 (bottom right) to the immensely powerful B100 stack (top left) is tough, versatile and built to last.

Good to look at, with effortless projection and great tonal character, these are the amps for the pro. Distortion, reverb, direct inject, close-miking, even a unique 'bright' control and foot switching for effects

—you'll find it all here. Yamaha guitar amps: yet another expression of our advanced technology and our dedication to superlative quality.



## YAMAHA

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## AMP SURVEY

**Zenta** amplification. Miles Platting gear is well known for its value for money while Zenta take care of the very bottom end of the market — in price anyway! Zenta make practice amps, and damn good ones at that. The 3-watt model has 3 inputs, volume and tone controls, and a 6 inch speaker — and sound unbelievably more powerful than its 3 watt rating suggests.

**FAL** combos are another range worth looking into if you're in the market place, always giving superb value for money with sturdy construction and a good sound. The Kestrel bass and lead combos — the former introduced at last year's Frankfurt Fair, and the Merlin 50 watt featuring normal and bright inputs Hammond reverb and tremolo effects.

**Roost** is another company that's been around long enough to have established a reputation that's as lasting as the equipment it produces. Roost gear all has the outward appearance of having been built to stand up to life on the road and still manage to keep a smile on its face as well — if you see what we



▲ *Randall's Commander — a high ranking model*

mean! The excellent Session Master 100 has been the subject of some re-examination last year with some modernisation work going into the tonal circuitry to improve top and bottom end clarity — as well as the addition of new speakers. In all, a brilliant, powerful combo.

Let's move abroad again for a time before coming back to a couple of worthy British makers again. Woods of Bolton (*is that really abroad . . . Ed?*) distribute the Italian-made Guyatone range (*! see . . . Ed.*). We've not had much first-hand experience of Guyatone, but reports we have had have all been favourable, and the range appears to be very comprehensive — covering both transistors and valves. In the transistor range

there are 20, 40, 100, 120 and 140 watt combos, and the valve models push out 100, 200, and 230 watts (all figures peak). For the bass player there is a selection to choose from, all of which looks like real meaty gear.

There are two ways of obtaining Pearl amplifiers — the hard way is to hop on a plane at Heathrow and head for Tokyo, or alternatively head for **Norlin** dealers in the UK! The Pearl SS series of guitar bass amplifiers should be well known to most musos by now — for Pearl have been manufacturers of really high quality equipment for some time now. The best advice for choosing a Pearl cannot be included here for space reasons alone — so head for your dealer and have a listen. Pearl SS amps

feature their CNF (Current-Negative-Feedback) system pre-amp to give a valve sound when required. The SS-101 and 102 100 watt guitar amps are claimed to be the smallest in the world!

Still of in Japan we come to the **Yamaha** range. As regular readers of this magazine will know, Yamaha somehow manage to produce equipment which never fails to raise our admiration — from their synthesizers through the range of acoustic guitars, their inspired electrics, the new drums, and, of course, their amps. We had a G100 B212 in the office for several months and despite all attempts failed miserably to even worry the beast, let alone come close to blowing it up!

Still in the land of the rising sun we find the Roland range, distributed here by Brodr. Jorgensen. The Jazz Chorus amps have now established themselves firmly in this country following the stir they caused at their initial introduction. The Chorus effect switch controls the vibrato system modulating the actual frequency of the guitar sound which becomes softer in tone and wider in image.

continued . . .

## DARBURN SRV-50 & 100



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# Sonorous

## SPEAKERS

Boosey & Hawkes (Electrosonics) Limited have designed the new range of Sonorous Speakers to meet the specific demands of the pro and semi-pro on performance, portability and price. The careful matching of the amplifier, loud speaker and rotor unit gives a remarkable bright and punchy sound, yet retaining a full breadth of tone. The exclusively designed case in deep maroon vinyl has tremendous stage appeal. It is very robust and has extra strong and conveniently-placed carrying handles. It also has built-in castors for easy movement. Through expert design and using high quality components, the Sonorous Speaker gives you maximum output with tonal advantages. Music speaks more effectively than words — put your sounds into a Sonorous Speaker Cabinet — and hear the difference.

### 601

R.R.P. £425 inc VAT

Model 601 single channel tone cabinet with 2-speed rotor, chorale or tremolo. Straight tone is obtained with rotor stationary. The amplifier delivers up to 60 watts RMS into a 12" ALTEC driver. Upper frequencies are reinforced by two 2.5" Piezo electric tweeters also driving into rotor assembly. Approximate dimensions: Height 29½" (750 mm). Width 23¼" (590 mm). Depth 19" (463 mm). Approximate Weight: 93 lb.

### 602

R.R.P. £560 inc VAT

Model 602 single channel tone cabinet with Bass and Treble 2-speed rotors, chorale and tremolo. Straight tone is obtained with rotors stationary. Output 60 watts RMS through 12" Electro Voice Bass driver. Upper frequencies are channelled through an Electro Voice Re-entrant driver giving greatly increased sound dimension without loss or sensitivity. Approximate dimensions: Height 44½" (1130 mm). Width 23¼" (590 mm). Depth 19" (483 mm). Approximate Weight: 128 lb.



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## AMP SURVEY

Eastwards from Japan one comes back to America, where we started this round-up. One American company we missed at the beginning is a manufacturer who has managed to get away with producing amazingly expensive equipment simply by manufacturing it to the good old 'value for money' standard. Value for money doesn't necessarily mean cheap — and

nobody can say that **Boogie** amps are cheap — but equally, you pay your money and you get one hell of an amp. Almost legendary now through their use by Carlos Santana who simply refuses to use anything else, each Boogie comes with various optional extras viz. reverb, 5-band graphic equaliser, overdrive, etc, etc. It's a pity though in some ways that only the really well-off musician can consider purchasing one of these products (cuz we'd all love one!)

So, who have we missed out? Do we hear cries of **Marshall**, Marshall? Well, what can we say about Marshall? There are those who desperately try and convince us that the days of Marshall are over — but a) we don't believe a word of it and b) we wouldn't like to see such a day. No-one can convince us that Hendrix's sound is anything but immortal, and without his Marshall there just wouldn't have been a Hendrix sound. The Marshall range is so wide and

comprehensive that it could take a couple of days just to listen to all of them, but on the other hand, it wouldn't be a waste of time!

Well, we could go on and on, but the layout man is screaming 'enough' so perhaps a short list of other manufacturers who produce amps worthy of attention could be of some help. **Fender, MM Electronics, Randall, Stramp, Zoot Horn, Orange, Traynor, and H/H** are all amp makers of the highest order and we feel confident in recommending their products to you.

There are others, of course, and the purpose of this brief round-up has been to create an interest in those companies with whom Beat has established a mutual respect and understanding — that the potential customer is the most important person on the earth, and that they will continue to manufacture equipment worthy of respect, and that we will endeavour to keep you informed of developments and products which we consider good enough to urge you to shell out your hard earned money for. Turkeys there undoubtedly are — but at least Beat keeps them on the Christmas table — and not in the good books. □



▲ The Hiwatt 100 watt top

# Rickenbacker

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# GROUND CONTROL

## A PA hire company profile

**Q**uestion: What do Michael Chapman, Frankie Miller, the Small Faces, Be Bop Deluxe, and the Stranglers have in common?

Answer: Ground Control.  
Ed's comment: *Pardon?*

### The Story

Back in 1971 Robin Mayhew worked as David Bowie's sound engineer. Bowie had been renting P.A. gear from various companies but as the Ziggy period of his strange career began to wane he decided he needed a complete, integrated sound system. Robin designed the system and Bowie zoomed happily off into the Stardust era humming his ravings of doom through this new P.A. set up.

Then Bowie went to the States leaving Robin with this stash of gear. "At that time P.A. hire companies were just coming out of their infancy and beginning to become fiercely professional outfits. Many of the better known and better respected companies operating today had their roots in this period. We found it difficult to hire out the complete system so we decided to sell it off and start again. Ground Control didn't actually start functioning under

that name until 1974," Robin explained.

Ground Control moved into a lock-up garage in a mews in London's Notting Hill Gate, but before too long space problems reared their crowded heads. "It was so bad that we had to unload all the gear into the street before we could get inside the place," Robin remembered. Some eighteen months ago the decision was taken to move the whole operation to new premises in Wood Close — not a million miles from Beat's own offices.

"We're running three complete systems now — and we're aiming at having four 4-5 thousand watt rigs and then stopping."

Why? Robin was quick and sincere in explaining. "We don't really want to get any bigger. It becomes business nonsense after a while to keep expanding just for expansion's own sake. I want to be in a position of having four rigs operating with crews at their maximum possible efficiency — and the way to do that is to stop and consolidate the situation."

Doesn't Robin think that 4½ thousand watt rigs are a little small in view of the current

thinking regarding sheer volume?

We had obviously hit the centre point of his thinking. "Not at all. We can play every gig in the UK except the very big ones — that is the Empire Pool, Earls Court, Wembley Stadium and Bingley Hall. A couple of years ago you would have needed an 8k rig to handle all the other venues — such as the Odeon, Rainbow etc., but we've concentrated on efficiency. Using speakers that are efficient; using power amps that are efficient; designing cabinets that are efficient. Efficiency is the key word in our outfit. We've done a couple of tours with the Stranglers this year and I doubt if you'll hear a single complaint of the sound — either clarity wise, or just volume-wise."

This drive towards efficiency has now resulted in a public announcement of Ground Control's links with Turner Electronics. Mike Turner and Robin have been friends for many years, and Robin had been using Turner equipment more and more, until a point earlier in the year when they decided to make it as a joint venture as associates.

### Modifications

"It makes sense all around," Mike told us. "Manufacturing companies and hire companies are usually separate entities. A hire company uses a particular manufacturer's equipment but if it goes wrong, or he doesn't like it after a time there's no feedback. The hire company will just buy a different make. With Ground Control we have con-

stant feedback: we can make minor modifications to suit particular rigs and situations, and get into more technical problems from the inside, as it were, as opposed to being stuffed away on the sidelines."

GC's link with Turner doesn't mean that Turner will stop their activities in other fields — studio equipment for example. On the contrary, Turner seem poised to expand all aspects of their involvement with the music business.

Another reason for Ground Control's success is the dedication of the motley crowd employed there. Each rig is sent out with a crew who come to regard it as being their own, and become attached to it. All repairs and renewal work is handled by them when the rig comes off the road and back to the Wood Close HQ.

Robin found a lot of opposition to his theories regarding efficiency and clear reproduction. "Our rigs are designed to give as honest a reproduction of this amplified sound as possible. I don't believe DDL's and compressors, and harmonisers are necessary when listening to a live show. It's our job to mix and amplify correctly — and that's honestly what we try to do."

Isn't there a problem in getting the gear known then?

### Recommendation

"Well, it can be difficult if, like us, you're not into the back-scratching, wining and dining of agents scene. Most of our work comes through personal recommendation. A band using our gear will tell their friends — or it could be the roadies who enjoy working with our crews. We did provide the P.A. for BB King's Hammersmith Odeon gig for just trucking costs just to show how a 4k rig can take the Odeon by the seams and give a really decent sound."

Ground Control's future plans are linked strongly to their desire to keep the outfit down to 4 serviceable rigs, and to an intention to hit France quite hard in the next few months. "We've done a lot of work in France this year," Robin continued, "and we're opening an office in France, in the middle near the German border, and we'll be keeping one rig out there permanently. Of course, if things really snowball for us — we'll be ideally situated for most of Western Europe — then we may re-examine this 4 rig policy. But I'd much rather keep it small and good, than to expand and be unable to keep things together."

▼ Ground Control in Paris for the Ange tour



# Play Hagstrom

like

Larry Coryell

Frank Zappa

Steve Pacelli

Bob Walsh

Bill Nelson (*Be Bop Deluxe*)

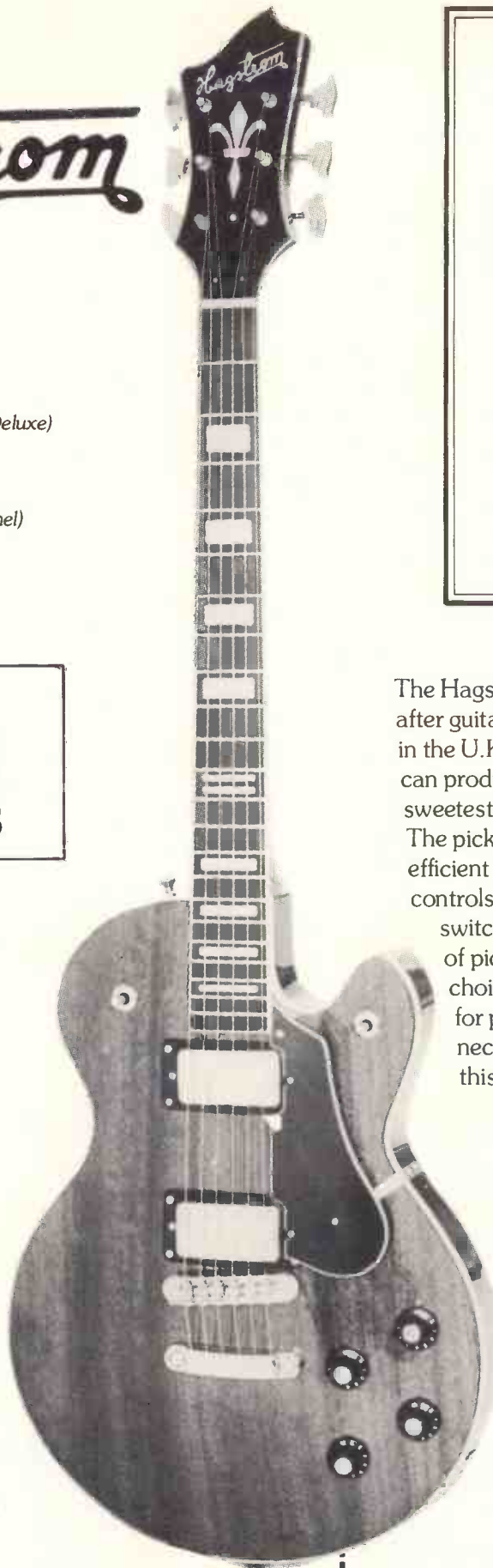
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# INSTRUMENTAL NEWS

## MORE UNITS FROM E-H

Effects freaks will already be aware that Electro-Harmonix have come out with a series of new units, which should soon become available in this country. Perhaps the one which will attract the most interest is the Echoflanger. This follows the current trend of combining two effects in one. The Echoflanger is an analogue device with four switch-selectable modes. The filter matrix is a comb filter which creates "manual" chime and flanging effects; the flange utilizes companding circuitry and a built-in noise gate, and sweeps a frequency range from 50Hz to 10Hz; chorus combines echo and flanging to create 12-string and Leslie-type effects.

Other new toys for the musician include the "Talking Pedal", which synthesizes the vowel series "A-E-I-O-U" at specific positions on the pedal's travel. This "foot speech" is described as being especially effective with the bass guitar. A 10-band graphic equalizer, a compressor/sustainer (known as the "Soul Preacher") and a 25 watt amplifier are also newcomers to the Electro-Harmonix stable. The latter is known as the "Mike Matthews Dirt Road Special", and has Celestion 12" speakers, a special "bite" control, and a built in Small Stone phaser.



▲ Soul Preacher . . .



▲ Echo Flanger . . .



▲ and Graphic Equalizer

## GUILD PICK BERRY

Guild guitars have announced that from January 1st they will be the new distributors for Barcus Berry in the United Kingdom and Ireland. Barcus Berry are the makers of the well-known transducer systems, and at the same time as the change-over a new range of combo amplifiers, mixers and P.A. systems will be introduced. The combo's consist of two 80 watt units, one containing 2 x 10" speakers and the other 1 x 15", and three 140 watt, with a choice of 4 x 10", 2 x 15" and 2 x 12" speakers. The mixers come in four-channel and six-channel versions, driven by a 100 watt solid state power amp. The P.A. enclosures are 2 x 12" and 1 x 12", and both of these include one Audioplate per enclosure.

## UC IOC LED

Amcron, perhaps the best-known manufacturer of power amplifiers, will from now on be fitting all their DC300A and D150A models with a front panel LED on each channel, to indicate the onset of distorted signals. The analyser system causes the LED to light when distortion levels of 0.05% are reached. The IOC system, as it is called, is regarded by Amcron as superior to the traditional clip indicator since it reports all forms of amplifier clipping, no matter how brief.

In addition, Amcron claim to have improved the signal-to-noise specification of all IOC equipped DC300A's and D150A's to 115dB reference to rated output. Details may be obtained from Macinnes Laboratories, Carlton Park Industrial Estate, Saxmundam, Suffolk.

## BEAUCOUP D'ARGENT

Denmark Street, off London's Charing Cross Road, has long been the home of musical instrument emporia, and a new member has recently been recruited to their ranks. Rod Argent, former Zombie and Argent-person, has opened a shop devoted exclusively to the needs of keyboard players. The emphasis will be on catering for

professional musicians who require expert information and technical advice. A large upper room has been reserved for demonstration purposes. The manager is Bob Stiles, and he and his staff will be happy to welcome serious keyboard enthusiasts to their large range of stock, which includes the Cat synthesizer.

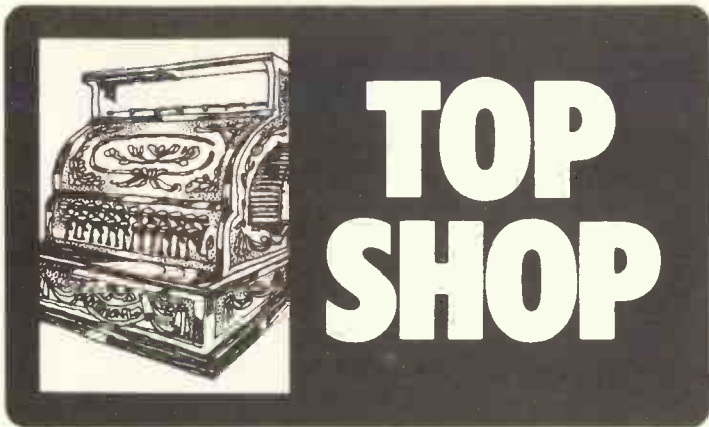
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# SOUNDWAVE ROMFORD

Although Beat reviews many excellent music shops every year, it's hard, because of the very definition of the facility "music shop", to find one that is unique in the service that it offers. The shops that we review are all exceptional, in that each bears the individual stamp of personality from those who run them, but of necessity the products that they sell are essentially similar, although type and make may vary according to what the local market demands. Soundwave, although still quite a modest operation in terms of commercialism, are, however, breaking new ground in putting most of their weight behind one speciality: PA systems.

As this article heralds the opening of a new Soundwave shop, it might be of interest to recap on their background in the music trade up till now. Fred Freidlin, with his brother's backing, started out with two shops, one in Brentwood, which was essentially an 'ordinary' music shop with the usual selection of amps, guitars and accessories, and one in London, which was little more than a warehouse, but which specialised exclusively in PA systems, and was advertised and promoted as such from the start.

"Either by good luck or judgement, we hit at the right time, when lots of groups, even down the financial 'scale' if you like, were taking PA very seriously. We consequently did very well on the PA side of it,

whilst the ordinary shop has done alright, but not brilliantly."

Consequently the decision was taken to amalgamate the two in brand new premises, with a proper shop front (which the PA shop initially lacked), so that those who came to investigate PA's and then became clients

could be afforded the virtues of a basic music shop facility as well, and visa versa (although the emphasis remains strongly on PAs.)

"We started to look for a new place, and this was it." 'It' is a very clean looking shop, with the green Soundwave logo over the top and set back from the road so cars can run up if need be, at 66 Victoria Road, Romford. "We'd got ourselves vaguely established in Essex already, and there's not an awful lot out in this part of the country anyway. There are many more music shops to the West of London than to the East.

"Romford is also near enough to London to attract people to come out as we've got gear that is worth coming to see and try out, it's much easier to find than our old PA shop in town, also we get a lot of business from abroad, they could never find the place in London either, and if they're coming over in trucks from Dover or wherever, it's just as easy to come here." Parking is obviously easier and meter free, and in fact the new shop is located on a corner, with a potential loading area down the quiet street to the side.

"The PA equipment is what we've done well at up to now, so we'll continue to specialise in it, but in addition we're building

up on the group gear. The music shop we had in Brentwood started off selling a bit of everything, but because of our own interest in it we found ourselves concentrating more and more on the professional and semi-pro group gear side of it. We've got about 50 thousand quids worth of stock at the moment, and we're really concentrating on amplification, guitars, some keyboards, probably drum accessories but not drums, and of course PAs." The story of how Fred actually came to specialise in selling PA systems reads rather like a case history of his present and, we suspect, future clients.

## Components

"It sounds like the 'good sort of bullshit story'! My brother and myself both played in a group semi-professionally, and we were getting to the stage of looking around for a decent sort of PA that we could afford. There wasn't anywhere to go: you could buy components, but there wasn't anywhere that we could go and try out a rig, and talk to someone who knew vaguely what they were talking about. There were hire companies, but the music shops as such didn't really know anything about PA equipment, and they still don't either. We had this warehouse up in London which we weren't doing anything with, so I thought it would be a good idea to set it up dealing in PAs."

Fred saw that there was a gap between the PA amp plus self-contained cabinet systems of a couple of hundred watts, and the rigs that are so expensive to buy that bands have to hire. Specialist manufacturers mainly sell to people who already have enough experience to know what they want, and who can successfully work out the type of rig they want 'on paper' with the manufacturer. Most of the systems that Soundwave sell are of between 200 and 1,500 watts, the range that both the up and coming semi-pro band and the band with their first recording contract will fall into.

## Experience

A specialist manufacturer will also, because of the very nature of his trade, supply only his own equipment, or have very fixed ideas on the type and makes of other equipment that are suitable for use with his own designs. Nothing wrong with that as long as you have enough experience to decide which path



*One of many possible configurations unveiled in the PA dept.*





*In the shop proper the usual range of acoustics, electrics and amps is available*

to take, but really an impossible situation in which to spend money if it's your first proper PA. Soundwave, for this reason, deliberately stock a wide range of equipment in different price ranges, so that comparative tests can be made in live demonstration, and the customer can make his own choice, with the benefit of whatever advice he feels he needs from Soundwave.

"We have mixers starting from MM, Canary, Allen and Heath, R.S.D., ending up at, say, Soundcraft standard. In general terms, the Soundcraft 16 into 2 is about the top of the scale that we operate at, although for special orders we might go higher. Power amps, we do anything through MM AP360, HH (the S500 is very popular), Yamaha, R.S.D., Cerwin Vega and Amcron, although we don't sell many of the latter as they're so expensive. What we can offer is unbiased opinion about the various merits of different manufacturers, and try and decide *with* people how much money they want to spend and what sort of quality they want, and then try and fit up a rig to suit their budget."

The front part of the shop at Soundwave will be devoted to general amps and guitars and so forth, and behind this there is a large soundproofed area of about three times the size in which to demonstrate PAs. The speaker stacks are set up along one wall, facing the racks of mixers and ancillary gear along the other. Soundwave have facilities to do direct 'A to B' comparisons between six stereo mixers, six stereo power amps and up to twelve stereo stacks of speakers, including electronic crossovers. This is a really useful facility, unlike any we've seen before, for it means that at

the flick of a switch the customer can instantly hear the difference between equipment, without having to try and remember the sound during a lengthy re-plugging process.

If the customer were to ask for equipment that he knows to be above his budget to be included in the test chain, he then has the possibility of an instant 'reference standard' comparison between, say, an HH amp and an Amcron.

This means it would also be possible to assess whether the sound that you want really demands a slightly more sophisticated product than you at first thought necessary, as for example in the purchase of a mixer or echo unit.

We pointed out to Fred that, when a band have perhaps a thousand or so pounds to invest in a PA, there will come a point where they are satisfied with single microphone, instrument and tape/signal generator tests, but still want to actually play through the system as if they were doing a gig before buying. "There is the possibility of groups actually coming here, setting up their own gear and using the PA, but, in addition to that, what we also operate is the facility, if we think a band is really interested, we'll actually take a rig out of the shop with them and try it out. We're operating a scheme whereby they pay a hire fee for the use of the rig at a gig, and then if they actually buy it we'll deduct the charge from the price of the system."

Normally speaking, Fred says he is prepared to go out to gigs "more or less in the general London area." One thing that Fred mentioned was that it helps considerably if a band have a good idea of their maximum budget when they start talking seriously

about buying a PA: with this we wholeheartedly agree, because it's only when you actually know how much you're going to invest in something that a balanced and compatible choice of equipment can be made.

One of the things that Soundwave pride themselves in is supplying PA rigs complete, down to and including properly wired and marked "Cannon" interconnecting leads, multicores and so on. They also supply a schematic diagram with each rig, showing which lead goes where, and they will teach people how to wire things up, and even devise special labelling and marking systems if necessary.

The selection of PA loudspeaker enclosures provided by Soundwave is equally as extensive as their range of other manufacturers equipment in the mike, mixer and amp lines. A large proportion of their bins and so on are specially made for Soundwave to proprietary JBL designs, and whilst they obviously supply horn boxes and a few cabs to their own specifications at the moment, future plans include a whole range of cabinets bearing the Soundwave logo, from 2 x 12s up to large bass units. Most of the enclosures specially made for them have a simple 'black box' paint finish, on the principle that people will be only too pleased to buy good speakers in good enclosures, without paying over the top for leatherette deluxe finishes and alloy trim which will soon get ripped to shreds on the road.

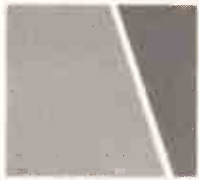
The range of enclosures at the moment comprises (from low frequency to high): Cerwin Vega L. F. horns (of 'Earthquake' fame), 2 x 15" JBL type 4550/20 bins, Soundwave's own 2 x 15" compact

bass horn (which looks somewhat akin to a Martin bin), 1 x 15" JBL type 4560 bins, proprietary 1 x 15" folded horns, 2 x 12" ATC, Gauss, JBL mid enclosures, RCF Horns and lenses, Celestion horns, Vitavox radials and S3 drivers, various JBL units and Gauss HF4000 horns, Piezo and Beymar super tweeters, plus a range of various fibreglass flares that can be fitted to several makes of driver. Even the most professional of PA buffs will be interested to learn that Soundwave are the official London agents for Vitavox, and hence carry a good stock of spares, diaphragms and so on.

## Excellent

Towards the end of our chat with Fred, we realized the 'ordinary' music shop section of Soundwave had got a bit left out, so we asked him to sum up by telling us what the company aimed to do here: "What we want to do is to offer a good range of group gear that goes along with the PAs. We will be selling Fenders and Gibsons at as 'discount' a price as are possible, but we shan't be going overboard on that sort of instrument. What we have tried to do is to build up and back some lines, Shergold and Hagstrom, for instance, that we believe offer excellent quality at reasonable prices. I shall be trying, later on, to bring in some old, vintage 'name' guitars through some contacts I have in the States." In the amp department, Soundwave have the HH franchise, other makes we saw included Marshall, Yamaha, Roost, Maine, Phoenix, Peavey and Fender. Also we were pleased to see one of the excellent Darburn combos that Beat reviewed not so long ago. Several of the interesting lines of Electro Harmonix effects were also in stock when we visited.

With the 1600 sq feet of floor space at the new shop, Fred will be trying to build up a healthy selection of second-hand gear in the near future. The new premises also offer added facilities for their essential and well equipped repair department, and the possibility of keeping the place open at all hours means increased scope for developing PA hire a bit, as a natural spin-off from the shop's speciality. All that we can do is to wish Fred, Andy (PA's and technical), and Alan (instruments and amps) all the best, and suggest that you go and see them — especially if you need a PA!



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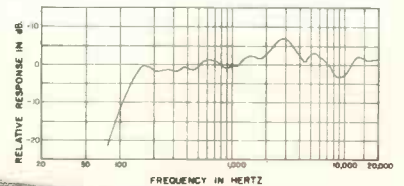
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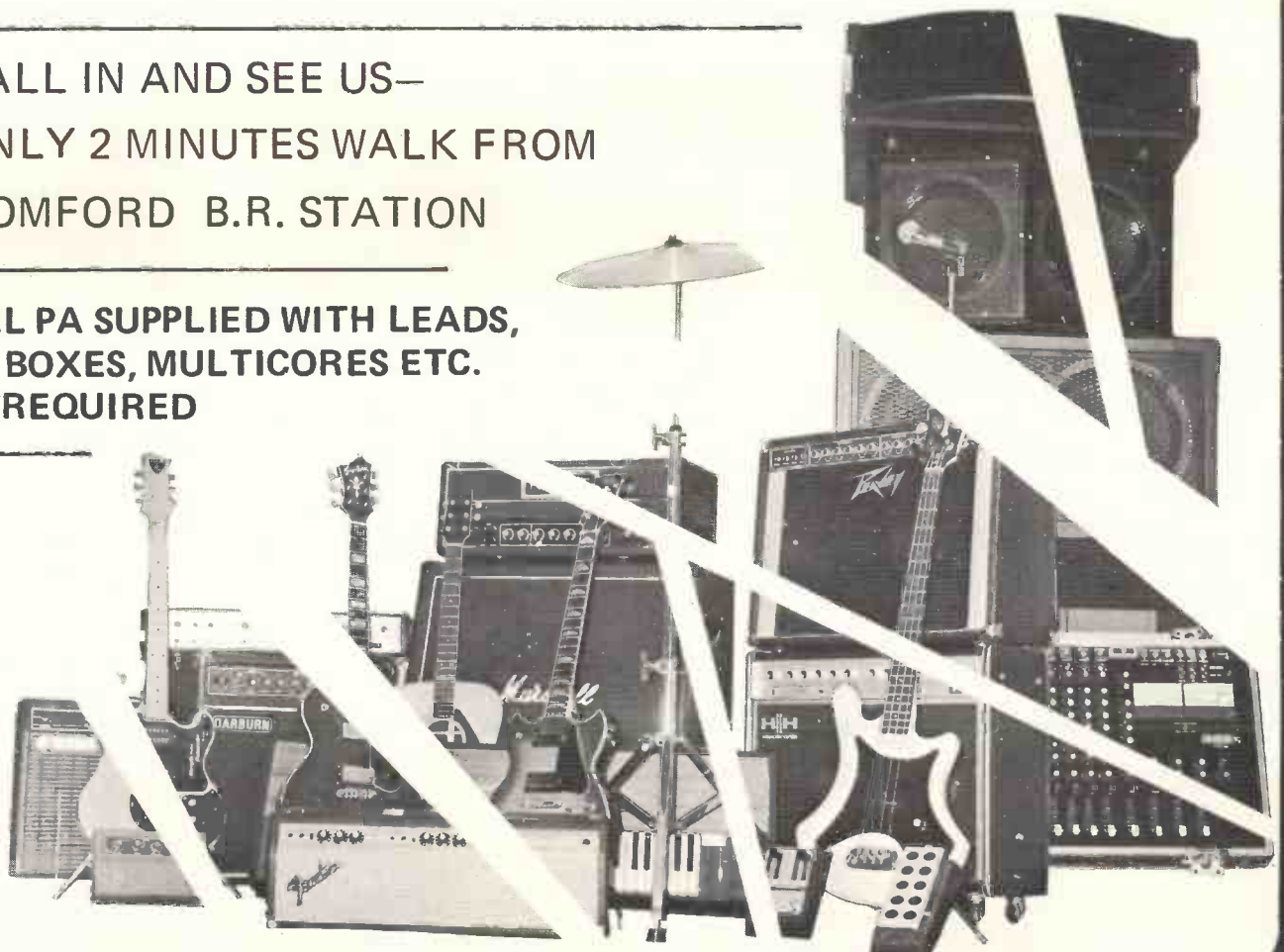
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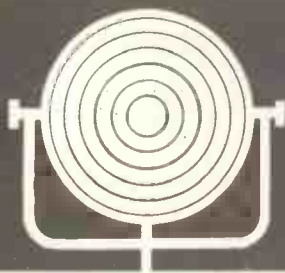
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# STUDIO



# SPOTLIGHT

## THE WORKHOUSE

**T**he Workhouse' is hardly a name to inspire anything other than anxiety in the head of today's typically laid-back recording musician in search of a relaxed studio in which to spend a few months producing the latest in a long line of pleasantly lazy albums. Images of Victorian correction centres manned by armies of Oliver Twists can spring readily to mind, but, you'll be relieved to hear, the present day

Workhouse is indeed a million miles away from those earlier connotations.

The Workhouse is one of those rare studios that is known outside the incestuous recording industry, viz: 'isn't that where Manfred Mann records?' Well, yes it is, but since early last year the studio has struck a slightly different course, shifting direction and approach. So, we thought it was high time we journeyed down the Old Kent

Road (unfortunately not passing 'Go' en route) to check things out.

The studio has been in operation for a good number of years now — but has been primarily Manfred's own private studio. All his albums and singles of the last few years were recorded there, but the studio was available to outside clients only very occasionally. Early last year, however, Manfred went into partnership with Blackhill Enterprises with the intention of turning the Workhouse into a fully commercial studio — although Manfred obviously continues to record there — which entailed some detailed re-equipping.

What exactly changed? "The main change has been the upgrading to 24 track from 16," Rik Walton, engineer-come-

maintenance man-come-general-'ask-him-'cos-he-knows' geezer replied. "The desk is an API which now has the facility for an extra 10 channels to be used whenever they may be needed. The 16 track machine went out the window, proverbially speaking, to be replaced by a Studer 24 track . . ." Hold on, for a moment Rik, let's tell the readers about the studio!

The Workhouse is a self-contained studio complex with offices, a rehearsal studio, control room, main studio, kitchen, and a large lounge upstairs. At present one of Manfred's Earth band inhabits a flat at the top of the building but future developments may even include conversion for use by long-term clients.

The control room is a flyer — overlooking the studio from





some ten or fifteen feet up in the air, which must give the producer and engineer a meglomaniac view of their musicians! The main feature of the control room is obviously the desk — an API as we have already heard. "It's basically quite standard" Rik continued, "and very reliable which is quite a significant factor. It's easy enough to work on, and the extra ten channel facility on the side makes it far more versatile than it could otherwise have been."

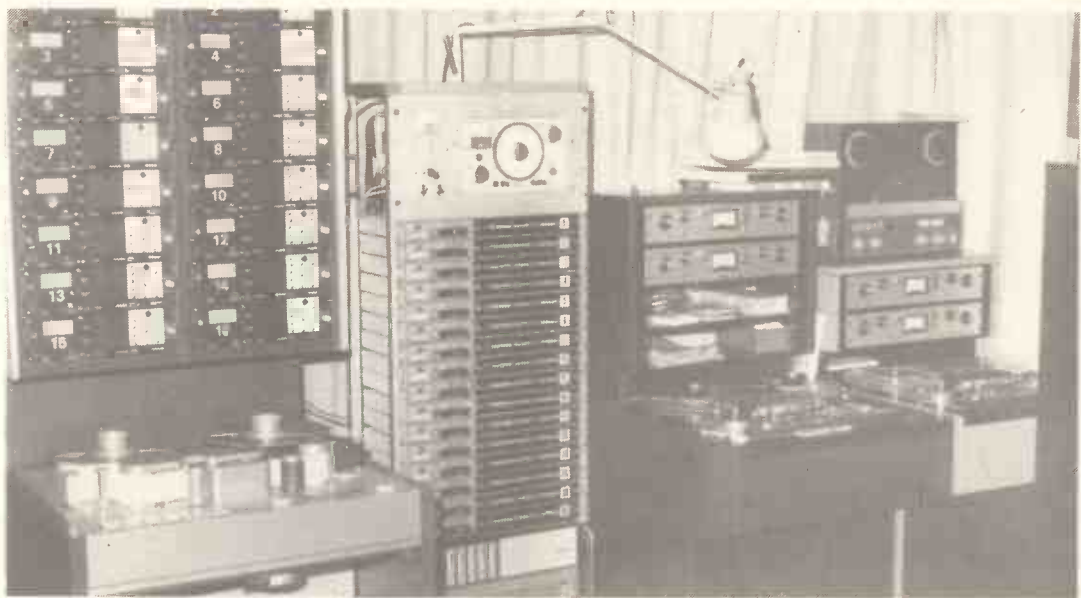
The Studer A80 24-track has full Dolby on each channel, and is linked to 2 Sculley 2-tracks. "We're looking for another mastering quality 2-track at the moment as part of the general up-date of equipment, but we'll definitely keep the newer of the two Sculleys. It's important to have a back-up machine because it's a great time and cost saver if something goes wrong with the front line: we won't have to wait for the repair man." — which would probably be Rik anyway!

Monitors are the massive JBL 4341 powered by Crown amps, and there are a couple of 'medium grotty' speakers, and the final transistor radio speaker built into the API for examination of the sound in the worst possible conditions — an important factor. Outboard equipment is comprehensive and high quality: there's an Eventide Instant Phaser and Harmoniser; 2 Klark-Teknik graphic equalisers, a DDL, Pye Limiter, Spectra Sonics Group Limiter, 2 Audio & Design Compressors and 2 A&D equalisers, a bank of 8 Richardson equalisers and a Mu-Tron Bi-Phase. (Pause for breath ... Ed.) Further to these are the five compressors and one expander built into the API desk!

Echo is taken care of by both an EMT plate and an AKG box. The entire control room has its walls covered in strange box shaped objects faintly resembling speakers of the fifties which are actually middle and bass end absorbers!

Right, down to the studio — and down it really is for the staircase leading from the control room is narrow and the faint-headed should take care to hit the sponge rubber protectors already installed! The studio is middle sized — not the place for the London Philharmonic nor for a solo jews harp player! The studio has a very high ceiling but the walls are very heavily draped.

◀ *The console: blinded by the light*



▲ *More light, shed this time on tape machines and Dolby Rack*



▲ *Manfred "The Legend" Mann welcomes our reporter with a few quick chords*

"The sound is natural" Rik told us, "but it can be altered to a very live feel simply by removing these drapes." There's no drum booth as such, but rather an ingenious arrangement involving setting up screens and then lowering part of the wall. This 'wall' folds down to form a roof for the booth and is apparently very effective.

Although the Bechstein grand is the only instrument available the Earthband store their instruments in the rehearsal room to the rear and if you're kind and generous the chances are you'd be able to pull off a borrowing deal. At the far end of the studio is a staircase which leads to double doors out on to the Old Kent Road. So, you pull up outside, unload, push your gear onto a specially constructed lift,

and lower away — access just couldn't be similar!

So, that's the Workhouse, in short. The studio is trying, and judging by a short list of recent clients is succeeding, to get away from the old private image of a playground for Manfred Mann towards a freer, commercial base. Recent enjoyers of this new atmosphere include David Bedford, Kevin Ayres, Albertos Y Los Paranoias (their Snuff Rock EP was laid at the Workhouse) and Ian Dury who recorded his New Boots and Panties there.

## Succeeds

As a commercial studio it is now to be judged by commercial criteria — and it succeeds. There's still some

decoration to be completed, and the odd piece of equipment to pull in, but basically it's sound, and getting better. Perhaps Oliver Twist too would come back for more.

P.S. While we were at the Workhouse we encountered the legend himself in cahoots with one Mark Griffiths, working with a stereo guitar and piano pick-up. Much interest was aroused, and Beat has promised to look in much closer detail at this new development — and at why British manufacturers appear to be giving it the real cold shoulder treatment. Having heard this pick-up on a six string, a bass, and a Fender Rhodes Beat is scandalised that no commercial outfit has picked up (sic) on its enormous potential. Stay tuned.

# THE WORKHOUSE

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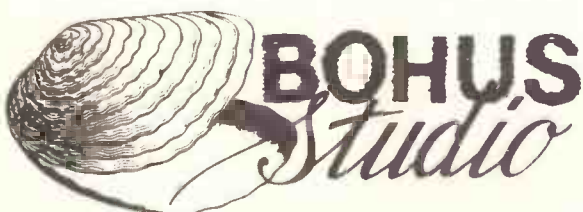
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# CONTINENTAL STUDIO SPOTLIGHT

## BOHUS STUDIO

Sweden seems to be rapidly becoming a prime location for sophisticated recording studios — those recently featured in Beat including Decibel, Glenstudio, KMH, Marcus Music and now Bohus — for which chief engineer Lars Rosin modestly claims "We are the best equipped studio technically and acoustically in Sweden", although he does concede that Abba may be able to muscle in on the scene with some up to date equipment in their own new studio, which is still under construction.

Like several other successful studios, Bohus started with a pop group, in this case a five piece 'middle of the road' combo called the Strepplers (a name which doubtless has more of a ring when pronounced in Swedish!), who four years ago decided to build a small studio

for their own use. Inevitably, other bands started to record there with an equal amount of success, so after two years the decision was taken to expand the studio into a more ambitious commercial proposition.

The engineer who was running the studio at that time had had some experience of working in Westlake Audio designed studios in America, and so on his advice, Tom Hidley was invited to do the design work for Bohus. Mr Hidley, formerly the designer for Westlake, had already had considerable success with his own company, Eastlake, designing control rooms and studios for European clients like Threshold, The Manor, Phonogram Holland, the Chateau and Utopia.

The owners of Bohus visited several of these places, liked what they saw, and con-

sequently asked Tom to design them his own idea of what the 'ideal' studio and control room would be. This was certainly an unusual request, as studios are generally limited in layout by the confines of existing premises and the economics of converting them. It does, however, effectively reflect the thinking behind the Bohus studio, which was generally along the lines of 'well, if we're going to build a new studio we may as well pay out and get the best we possibly can'. Not the sort of line that most people would have the courage to take, but one that has certainly paid off in practice for Bohus.

### Isolation

The studio and control room are completely separate from the surrounding building shell, which contains less-obvious necessities such as offices and accommodation. The playing area in the studio is divided into two parts, with sliding glass doors in between. One side of these doors serves as an ambient Isolation room, while the other side is a recording area with bass traps and a drum cage. For such areas, Hidley concentrates his skills in eliminating acoustically the 'third dimension' of the room, using an active broadband absorbing ceiling so that, from 40 Hz upwards, the effect is somewhat similar to miking up instruments in an environment where there is no roof at all. Combined with other active traps in the studio walls, this gives a natural isolation between close-miked instruments that

was previously undreamt of. "It's amazing", says Lars Rosin, "It's such a very quick and easy studio to work in, because you don't need to move screens between instruments". The drum cage is somewhat similar to the one at Utopia, being of open design, with trapping above and at the sides to give good isolation, while retaining visual and 'spiritual' contact between the drummer and the rest of the band.

There are two JBL L100 monitors for studio playback to musicians in situ, who are also afforded free use of quite an amazing selection of instruments permanently on hand in the studio. There's a grand piano, Fender Rhodes, Hohner Clavinet and Solina string synthesizer; there's a set of Ludwig drums, Fender bass, steel guitar and Martin acoustics, plus 'various percussion'; amps are a fairly catholic selection of Fender, Music Man and Marshall. Headphones for use whilst recording are Pioneer dynamics, which come highly recommended by Lars ... "they're very good mechanically too, you can drop them and they won't break." A fairly important consideration, especially as the floor in the Isolation room is stone tiled.

"We generally use a close up microphone technique," says Lars, "unless we're overdubbing, of course, in which case we have the opportunity to use different distances to get some room ambience: the Iso room is especially good for this." The sliding doors between 'live' and 'dead' areas offer a considerable amount of flexibility in shaping the recording environment; as well as using each area separately, the overall sound at either end of the room could be changed merely by backing off the mikes some and opening and shutting the doors by varying amounts. Most of the microphones at Bohus are Neumanns — U47, U87, KM85 and 84's — but as Lars pointed out to us "I also have a lot of Electro-Voice dynamic microphones, which I use on electric guitars, and when other electric instruments are being played at very high levels. They are very strongly built, and work well with instruments which would damage a capacitor microphone's diaphragm with their high levels." Other microphones available at the studio include various items from the Shure, AKG, Sony and Calrec stables.

Moving into the control room, the desk is a Harrison 32 into 32, equipped with an Allison



▲ A thoughtful moment at the controls.



Research Automation Programmer. This was supplied, along with much of the outboard equipment, through David Hawkins of Scenic Sounds — a man who seems to be becoming almost as ubiquitous in the studio world as Tom Hidley — whose British agent, by coincidence, David Hawkins is. The Harrison console at Bohus brings the total number of these mixers (at around 80 thousand dollars for a 32/32) in Sweden up to six, and Lars certainly had nothing but praise for its facilities, layout and ease of operation. "I worked at EMI before, who as you know have a contract with Neve to supply all their consoles. Although I was familiar with the Neve when I came here, its layout is quite bulky compared to the Harrison, and as an engineer I must say that I much prefer this one."

The Allison Research Programmer automates all channel and group level changes. "It's another way of working altogether" enthused Lars, "it's a great time saver. For the first time as an engineer I can sit back and listen to the music, without having to concentrate all the time on remembering level changes. Normally if the producer says 'Great, but can you change this and this', you must do it all again, but with the Allison you can just play the mix back and make the changes in the right places."

## Impressive

The control room, which is one of the largest that Tom Hidley has designed, has plenty of room for ancillary equipment, which is quite sensibly housed in two symmetrical 'wings' on either side of the mixer, rather than in racks which one has to get up from the mixer to reach. The list of outboard effects and so on contained here is equally as impressive as the specification of the mixer that they flank. There are Time Warp and MXR digital delay lines, as Eventide Harmoniser and Omnipressor, two each MXR phaser and flangers, two each noise gates, Mayer and Kepex, two dbx 160 compressors, two Universal Audio 1176's, two Teletronix levelling amps, one Orban Parasound stereo compressor, (which Lars sometimes uses for adding a touch of compression to a complete mix), one Orban parametric equaliser and one Orban stereo synthesizer; on the way as soon as Scenic Sounds get it is a Marshall Time Modulator. Echo facilities are catered for by a master room reverb, an EMT 140 steel plate



▲ An informal session gives an idea of the studio's size



▲ Work to left, relaxing from right



▲! View of the dancing area from the drum booth

and an EMT 240 gold plate; Lars says that each has its own particular sound, but that generally he prefers the gold foil plate for its natural qualities and warmth.

Monitors in the control room are, of course, Eastlake enclosures with Gauss bass drivers and the wooden HF horn. David Hawkins goes to Bohus every third month to test that the acoustic response in the room remains flat. "It's amazing", says Lars, "in the beginning all speakers change. It's like a motor car that has to be run in. When the speakers were first installed, David told me to put on a two track tape of rock music at maximum volume; we went

and left it playing to itself for half an hour, then he came back and checked it. The response of the speakers had changed quite a lot so he realigned them and did the same thing again. For the first month we checked and adjusted them every week, but now we only need to make very small changes to maintain the flat response." These changes are made by altering the settings of equalisers inserted in the programme chain to the control room monitors.

Apart from the main monitors, there are two Auratone Sound Cubes (5½" speakers in very small cabinets) which are mounted at either end

of the console. Lars described them to us rather effectively as being "very honest! I use them a lot when I'm mixing. The large speakers I use to set the sound, for example to decide whether or not to boost the bass drum. Then I use the small ones to check on the balance for the final mix. When Status Quo came here, they brought a lot of different reference music with them to listen to first on the monitors, and they were very pleased and impressed with the sound."

## Bonus

The Multitrack recorder at Bohus is an Ampex MM1200, interfaced with a full 24 tracks of Dolby A noise reduction. The master two track recorder is an Ampex ATR 100 — "the best" — and a Studer A62 is used for copies. There is also a Revox A77 with varispeed for delay and repeat echoes, which Lars said he uses "quite much"!

Seriously, though, Lars, as the only full time engineer (there's a lot of freelancers and bands who bring their own), speaks very good English, which should be an added bonus for bands like Quo, who incidentally brought John Eden and Pip Williams with them when they recorded at Bohus. Most of the music recorded there is a type of MOR dance music, which although very popular in Sweden is virtually unknown as a style in this country. Apart from mixing the latest ABBA single, currently frisking up the charts in this country, Bohus are eager to attract more bands, who, like Quo, would like to record outside of this country for tax and environmental reasons.

Despite having their own in house record company, 'Bohus Gramophone', complete with A&R man (who was the singer with the band that own the studio for ten years), the company as a whole is fairly small and self-contained. Apart from Lars, there's only the studio manager Tommy Halden and two secretaries. Most groups stay in the studio, which has four bedrooms and a sauna upstairs, and have food brought in for them by the studio.

Bohus is situated about ten miles from Gothenburg on the South West side of Sweden, about half an hour's drive from the airport. The town it's in is a small country one called Kungälv, which is very close to the forests and not far from the sea (which is very good for fishing, as Lars told us with a smile!)

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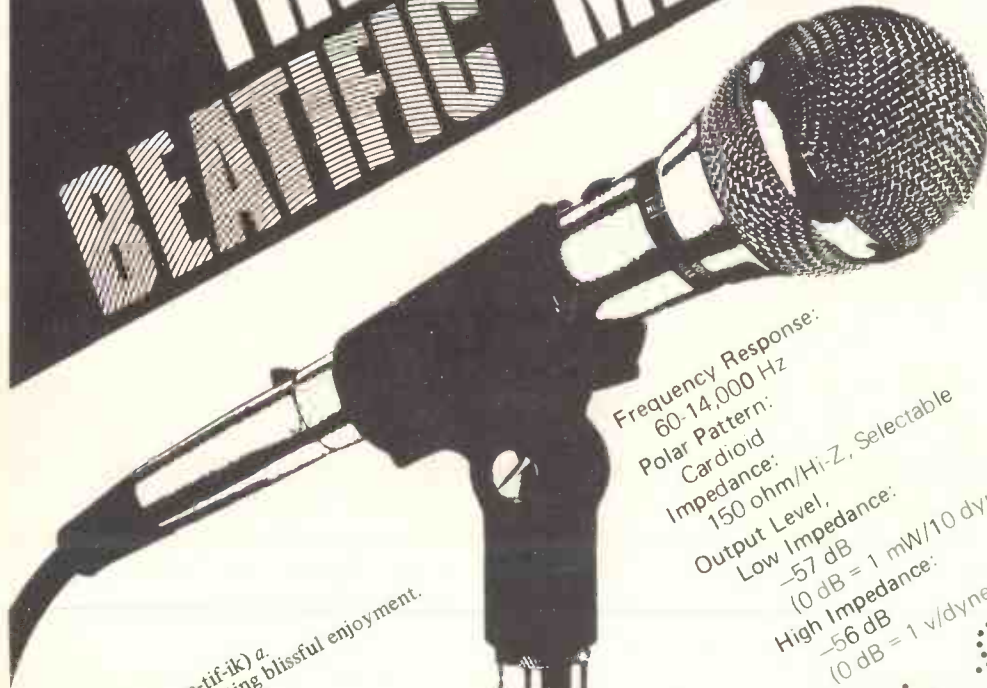
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BI 2

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**LYRICIST SEEKS** composer for collaboration. Hull area preferred, but not necessary. Must be ambitious and willing to invest in at least one demo a month with me. I. Holmes, 2 South View, New Ellerby, Skirlaugh, Hull.

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**SINGER SONGWRITER** instrumentalist Freddie Pascoe seeks work in the North. Own transport and equipment. Experience includes cabaret, concerts and radio, has own album available. Contact Hartlepool 871064 after 6 pm.

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**AMBITIOUS YOUNG GIRL** with mature music views seeks friendly dedicated guys to form rock band for original and imaginative music. Has had previous recording contract for lyrics. Birmingham area preferred. Carly, Hereford 65622

**BASS AND KEYBOARDS**, vocals an asset, required to complete ambitious young rock band, Into Stones, Who, Free, Reed, etc. Hope to turn pro in '78. Two major record co's interested, tour of Holland and Belgium booked for

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**POWERFUL VOCALIST** wanted for rock band, Wickford based. Tel: Wickford 4800.

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**GOOD BASS player/lead vocalist** wanted to join lead guitarist with a view to writing songs together and form 3-piece rock band. Tel: Stuart, 0539 25586.

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**WANTED** — drummer, rhythm guitar and bass player for four piece band. Experience not needed, but must have own equipment and transport. Must be willing to do occasional vocals. Must be into Stones, Beatles, r & b and blues, also sixties and own material. Merseyside area. Phone Colin (0744) 816118 after 7 pm.

**GUITARIST** (17) seeks band or musicians to form progressive band. I played in group before and have good gear but no transport. Write own material but will play Hendrix, Be-Bop, Wishbone, etc. Steve, 7 The Grove, Ryhill,

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**SAX TEACHER/PLAYER** wanted to help 20-year old learner with jazz/blues preferences. Phone Juliana Critchley, St. Helens 32592 or write 330 West End Road, Haydock, St. Helens, Merseyside.

**MATURE GUITARIST** (16) wants to form/join inventive exciting progressive rock group with good musicians. £700 Gibsons etc. Not necessary! Sincere, with great musical feel. Into Genesis, Camel, Colosseum II. Gigs later on? N. London. Dillon, 01-445 2617.

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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. Manufacturers are requested to inform us of all price changes as soon as possible.

## GUITARS

### BALDWIN

<b>GRETSCH</b>	
Sunvalley.....	408-46
Rancher.....	386-69
Broadcaster (solid).....	483-02
Broadcaster (hollow).....	531-84
Broadcaster (bass).....	483-02
Anniversary.....	554-51
Streamliner.....	531-84
Country Club, s/	
burst.....	589-39
Country Club, nat.....	589-39
White Falcon.....	969-53
White Falcon, stereo	
White Falcon, single	
cutaway.....	821-31
Roc Jet, black.....	483-02
Roc Jet, red.....	448-14
Roc Jet, walnut.....	578-93
Country Roc.....	578-93
Tennessee, cherry.....	531-84
Nashville, red.....	605-08
Country Gentleman,	
walnut.....	629-49
Super Chet, walnut.....	845-72
Super Chet, red.....	845-72

### BOOSEY & HAWKES

<b>DI GIORGIO (BRAZIL)</b>	
No 16 Signorina.....	69-72
No 28 Classico.....	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

<b>VEGA</b>	
V244.....	160-00
V445.....	170-00
V445-12 str.....	190-00
V446.....	170-00
V646 S.....	335-00
V845.....	227-50
2052M case.....	59-00

### CBS/ARBITER (EX VAT)

<b>FENDER</b>	
<b>Electrics:</b>	
Jazzmaster.....	374-89
Jaguar.....	367-40
Sratocaster w trem.....	323-25
Sratocaster L/H w	
trem.....	364-90
Sratocaster m/neck	
w trem.....	349-91
Sratocaster L/H m/	
neck w trem.....	391-56
Sratocaster.....	291-59
Sratocaster L/H.....	331-58
Sratocaster m/neck.....	316-59
Sratocaster m/neck	
L/H.....	358-24
Telecaster d/l.....	346-58
Telecaster d/l L/H.....	379-91
Telecaster Custom.....	283-26
Telecaster Custom	
L/H.....	316-59
Telecaster Custom	
m/neck.....	309-92
Telecaster Custom	
L/H m/neck.....	341-57
Telecaster Std.....	258-26
Telecaster Std L/H.....	279-93

Telecaster Std m/		283-26
neck.....		
Telecaster Std L/H		
m/neck.....		306-59
Bronco.....		179-96
Musimaster.....		139-97
Mustang.....		191-61
Mustang L/H.....		206-62
Mustang m/neck.....		216-61
Mustang L/H m/neck		231-60
<b>Semi-acoustics:</b>		
Telecaster Thinline.....		338-24
Telecaster Thinline		
L/H.....		366-58
Starcaster + case.....		496-54
<b>Basses:</b>		
Jazz.....		324-91
Jazz m/neck.....		349-91
Jazz L/H.....		356-58
Jazz L/H m/neck.....		383-24
Telecaster.....		276-60
Precision.....		269-93
Precision narrow		
neck.....		279-93
Precision fretless.....		269-93
Precision m/neck.....		294-92
Precision narrow m/		
neck.....		306-59
Precision L/H.....		291-59
Precision L/H m/		
neck.....		316-59
Precision fretless L/H		
Precision L/H m/		
neck.....		316-59
Mustang.....		206-61
Musimaster.....		124-96

<b>Acoustics</b>	
F.C. 103.....	40-06
F.C. 10.....	44-33
F.C. 20.....	55-41
F.C. 30.....	66-50
F.C. 40.....	73-32
F.15.....	51-45
F.25.....	56-27
F.35.....	63-09
F.45.....	64-80
F.55 12-string.....	78-43
F.65.....	78-43
F.75.....	98-90
F.85.....	129-58
F.95.....	165-39
F.80.....	100-60
F.115.....	242-11

### CHAPPELL

<b>Classical:</b>	
C.100.....	33-00
C.101.....	39-00
C.102.....	45-00
<b>Steel string:</b>	
C.200.....	45-00
C.201.....	57-00

### CLEARSTONE

<b>MELODY</b>	
1200 12/s Folk.....	34-86
1250 12/s Folk Elec.....	43-72
503 Folk.....	30-81
525 Folk Elec.....	38-10
325 Folk.....	13-00
460 Classic.....	29-95
350.....	21-82
450.....	15-34
600.....	34-48
1300.....	39-38
<b>MIAMI</b>	
FT1 Elec.....	25-36
FT2 Elec.....	29-93
FT1 Bass.....	32-64
<b>TANTARRA</b>	
4195 Classic.....	18-28
<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
2655ZB 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	
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
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2409BW bs.....	167-00
2387 Custom Vulcan.....	198-00
2387CU Vulcan bs.....	210-00
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2355M Big John S.Ac.		190-00
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2357 Mt. Strad Violin		88-00
bs.....		
2350 Memphis		136-00
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l/h.....		144-00
2351 Memphis d/l.....		136-00
2351DX Memphis d/l		148-00
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2343 Memphis jun.....		159-00
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2660 Memphis Vine.....		150-00
2458 Memphis Splc.....		157-00
2351CH Memphis		
Cherry.....		136-00
2675 Custom 76.....		430-00
2354 Woodstock.....		133-00
2354S Woodstock std		127-00
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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		
2375W Rocketman		
White.....		152-00
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2375N Rocketman		155-00
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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
26175 Artist nat.....		231-00
2459 Ventura.....		222-00
2469 Vulcan II.....		223-00
2683 Solid special.....		232-00

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<b>FOLK</b>		
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elec.....		
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
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697 Tennessee 6.....		125-00
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Artiste jumbo.....		100-00
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jbo.....		82-00
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1951 Cherry.....	112-00
1952 Bass.....	109-00

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35585.....	218-00
3561S.....	212-00
3566.....	198-00
3565.....	185-00
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3557/12.....	214-00
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3550S Classical.....	163-00
3551 Classical.....	230-00
3570.....	202-00

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36.....	285-00
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33HS.....	250-00
605S.....	205-00
605.....	205-00
Dobro Mandolin.....	200-00

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J5B2	299-88	
J5B2C Carved	342-71	
<b>Acoustic:</b>		
D55-NT TV Rosewood	Dreadnought	546-58
D50-NT Bluegrass Special Rose	Dreadnought	449-47
D44MBL Bluegrass Jubilee Maple	Dreadnought	417-09
G-41NT Jumbo 17"	Body D/nought	413-51
G875NT 1/2 Size 15"	Body D/nought	377-56
G-37BL Arched Back Maple D/nought	Bluegrass Jubilee Mahog.	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	Bluegrass	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 13 1/2 Folk. Nat.		212-16
F50BL Blonde		546-58
F40NT Spruce Mahog		395-50
F30RNT Small.		485-43
B50NT Acoustic bs.		539-35
<b>Twelve-String:</b>		
F-512NT Custom Rosewood 17" Jbo.		715-56
F-41BL Custom Flamed Maple 17" Jbo.		643-64
F-212XLT Extra Large Mah g 17" Jbo.		471-06
F212CNT Cutaway		456-68
F-212NT Mahogany 16" Folk.		402-71
F-112NT Standard 15 1/2 Folk.		312-82
G-312NT Rosewood 16" D/nought.		485-43
G-212NT Mahogany 16" D/nought.		402-71
<b>Acoustic Bass:</b>		
B50NT		539-35
<b>Classic:</b>		
MK5 Rosewood		593-28
MK4 Padouk		355-99
MK3 Mahogany		269-67
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<b>MORIDAIRA MANDOLINS</b>		
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SK612N		17-90
CK100N		25-85
SK 614N Concert		23-70
GK 200 Concert		32-80
WK595SH Jbo.		47-80
WK595Jbo		44-45
WK 588		31-65
FK288		31-05
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FK 299 Folk		42-45
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<b>PALMA ACOUSTICS</b>		
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400F		22-50
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SE480S		179-00
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EB750S		235-00
LG480S		181-00
SE600N		199-00
SA600		199-00
PB420		179-00
<b>JHS ELECTRICS</b>		
LP62B		89-00
MR26		109-00
<b>HONDO ACOUSTICS</b>		
H90N		22-00
H308A		26-50
H310A		34-00
H316A		38-00
H330A		44-00
H130A		35-00
H155A		39-00
H155B		41-00
H156A		52-00
H180A		44-00
H160A		47-00
H1200N		67-00
<b>HONDO ELECTRICS</b>		
EG502		43-00
H5C2		53-00
HFS500		59-00
HLP2B5		69-00
HLP2B		69-00
HLP2N		69-00
EB511		43-00
HPS5002		69-00
H1B2S		77-00
HRB2S		94-00
<b>IVOR MAIRANTS</b>		
<b>MARTIN</b>		
D.18		375-00
D.28		485-00
D.35		500-00
D.12-28		500-00
O16NY inc case		350-00
D.41 inc case		850-00
0021 inc case		500-00
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
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

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.

JC.43	48-00	S8800	360-00
JC.45 inc case	100-00	SB700	345-00
JC.46 inc case	120-00	SB600	320-00
O3	80-75	SB500	305-00
JF.201	19-00	Classic Case	17-69
JF.202	22-50	Folk Case	20-47
JF.203	27-50	Jumbo Case	20-47
JW.303	30-00		

<b>SAKURA</b>	
C114B	20-00
C113A	18-00
LS26D	73-00
LS26S	65-00
LS26	55-00
LS26DS	78-50
F.339R	42-50
MD.25	39-50
C132S	45-00
C136S	74-00
TG.10	27-00
TG.20	30-00
JB.24	69-50
JB.24DN	85-00
I75DC in case	95-00
I75DG 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>	
<b>(EX. VAT)</b>	
All 6 str. from	320-00
All basses from	340-00
Twin necks from	600-00
Cases from	45-00

<b>KEMBLE</b>	
G225	55-00
G230	62-00
G235	69-00
G240	77-00
G245	85-00
G250S	97-00
G255S	111-00
FG325	58-00
FG330	66-00
FG335	79-00
FG340	95-00
FG345	105-00
FG512	111-00
FG350w	115-00
FG365S	121-00
FG375S	146-00
FG336sb	81-00
FG351sb	106-00
FG312	82-00
SG412sb	87-00
FG2000	569-00
SG1500	469-00
SG1000	450-00
SG700	395-00
SG500	350-00

<b>YAMAHA</b>	
G225	55-00
G230	62-00
G235	69-00
G240	77-00
G245	85-00
G250S	97-00
G255S	111-00
FG325	58-00
FG330	66-00
FG335	79-00
FG340	95-00
FG345	105-00
FG512	111-00
FG350w	115-00
FG365S	121-00
FG375S	146-00
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SG700	395-00
SG500	350-00

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G225	55-00
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G245	85-00
G250S	97-00
G255S	111-00
FG325	58-00
FG330	66-00
FG335	79-00
FG340	95-00
FG345	105-00
FG512	111-00
FG350w	115-00
FG365S	121-00
FG375S	146-00
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SG412sb	87-00
FG2000	569-00
SG1500	469-00
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SG700	395-00
SG500	350-00

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G225	55-00
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G235	69-00
G240	77-00
G245	85-00
G250S	97-00
G255S	111-00
FG325	58-00
FG330	66-00
FG335	79-00
FG340	95-00
FG345	105-00
FG512	111-00
FG350w	115-00
FG365S	121-00
FG375S	146-00
FG336sb	81-00
FG351sb	106-00
FG312	82-00
SG412sb	87-00
FG2000	569-00
SG1500	469-00
SG1000	450-00
SG700	395-00
SG500	350-00

SG Std. Bigsby, Sunburst	439-00	3398 2 p/u	165-00
L6-S Custom, Black	425-00	3399 2 p/u bass	175-00
L6-S Custom, Nat.	425-00	<b>Ovation</b>	
L6-S De Luxe, Wine	334-00	Breadwinner	425-00
L6-S De Luxe, Nat.		Deacon	515-00
Satin	302-00	Deacon 12	599-95
Marauder, Nat. Satin	293-00	Viper	435-00
Marauder, Wine	335-00	Preacher	520-00
		Electric Artist	539-95
		Electric Country Artist	539-95
		Electric Folklore	549-95
		Electric Legend	625-00
		Electric Pacemaker	649-95
		Electric Classic	639-95
		Electric Glen Campbell	599-95
		Electric Custom Legend	999-95
		Electric Custom Balladeer	499-95

<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	648-00
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, Ebony	394-00
Ripper Fretless, s/b	421-00
Grabber 3 (G-3), Nat Satin	328-00
Grabber 3 (G-3), Ebony	369-00
Grabber 3 (G-3), s/b	394-00
Grabber, Nat Satin	277-00
Grabber, Ebony	319-00
Grabber, Wine Red	319-00
EB-3, Cherry	394-00
EB-3, Walnut	394-00
EB-3, White	422-00

<b>Jumbo Range</b>	
J-200 Artist, S/b	668-00
J-200 Artist, Nat.	683-00
Dove Custom, Cherry	600-00
Dove Custom, Nat.	623-00
Gospel, Nat Top	509-00
Heritage Custom, Nat Top/Rose Back	529-00
Hummingbird Custom, Cherry	471-00
Hummingbird Custom, Nat.	485-00
J-50, Nat Top	371-00
J-45, S/b	349-00
J-55, Nat Top	425-00
J160E Custom s/b	477-00
B-45-12N d/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	569-00
RB-800 D L	1489-00
RB-250 5-String	813-00
RB-100 5-String	569-00
PB-800 D L Banjo	1435-00
PB-250 Plectrum Banjo	813-00
F-5 Artist Mandolin	1464-00
F-12 Artist Mandolin	1221-00
A-5 Mandolin	976-00
A-12 Mandolin	781-00
821	57-00
822 12 str	62-00
823	57-00
824	77-00
825	94-00

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

<b>STUDENT GUITARS</b>	
3057 Dulcet	19-99
3058 Constanta	14-99
1512 Kansas	13-99
1513 Kansas Variant	13-99
3166 Texan Jumbo	28-50
3169 Laredo Jumbo	22-50
3050 Super Dulcet	22-90
3061 Conchita	23-50

<b>ORANGE</b>	
Orange custom guitar	To order
Case	To order

<b>ROSE-MORRIS</b>	
FT145 Jumbo	79-95
FT165 12/s	129-95
EC20 Classic	59-95
EC15	49-95
FT5705B	139-95
FT130 Folk	69-95

<b>ELECTRICS SHAFTESBURY</b>	
3414 Sunburst	199-9





Musicmaster bass, 1 x 12-inch, .....	106-70
Bassman 50, top, .....	176-42
Bassman 10", .....	276-19
300 PS enclosure, bs., .....	311-80
PA100 top, .....	281-59
PA100 column, .....	92-72
Hi Freq. Horn, .....	56-85
PA160 Amp Top, .....	450-21
PA160 SC3-10 colmn., .....	94-77

### 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>CM1</b>	
1037, 50W L&B, .....	119-23
1038, 100W L&B, .....	138-70
1039, 2 x 5 cab., .....	122-21
120W, id., .....	118-62
1040, 2 x 15 cab., .....	118-62
120W, bass, .....	97-50
1050, 2 x 12 cab., .....	97-50
50W, id., .....	97-50
1062, 1 x 18 cab., .....	98-81
100W, bass, .....	98-81
1063, 4 x 12 cab., .....	129-00
100W, d., .....	129-00
1064, 4 x 12 cab., .....	129-00
100W, bass, .....	129-00
1047, 2 x 10 cols., .....	110-11
60W, pr., .....	110-11
1048, 4 x 10 cols., .....	142-26
120W, pr., .....	142-26
1065, horn cabs., .....	81-57
1066, 2 x 12 cols., .....	158-87
100W, pr., .....	158-87
1067, 6 x 10 cols., .....	127-60
300W, pr., .....	191-57
1068, 250W slave, .....	257-41
1069, 8-change mixer, .....	257-41

<b>Solid State amps:</b>	
1071 50W, L & B, .....	118-84
1072 100W L & B, .....	127-57
1073 50W PA, .....	118-84
1074 100W PA, .....	153-50
1075 100W slave, .....	111-36
1066, 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, G12H, 30W, .....	18-28
1053, G15M, 50W, .....	22-98
1055, G18C, 100W, .....	41-23
1056, S10, 15W, .....	5-49

### J. T. COPPOCK

<b>ELGEN</b>	
Details and prices on application.	

### CUSTOM SOUND (EX. VAT)

<b>Amplifiers:</b>	
CS 700 BM, .....	137-95
CS 700 CV, .....	116-25
CS 700 DB, .....	220-10
CS Trucker, .....	89-90
CS Trucker duo, .....	111-60
CS Trucker bus, .....	106-95
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 chn., .....	396-80

<b>Monitoring:</b>	
CS 7WM, .....	44-95
CS 7WMS, .....	54-25
CS 7WMM, .....	68-20

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

### DARBURN

Reverb, .....	71-30
SRV-50/80, .....	180-60
SRV-100, .....	245-50
KGP-50/80, .....	184-30
KGP-100, .....	252-80
KGP-100   x 15, .....	273-10
Piezo hn. extra, .....	13-95

### ELECTRO-VOICE (EX. VAT)

FC100 horn, .....	72-00
1823, 110W driver, .....	61-90
1829, 60W driver, .....	65-10
Eliminator I, .....	695-00
Eliminator II, .....	585-00
Sentry IV system, .....	966-30
EMV12L speaker, .....	123-15
EMV15B speaker, .....	128-20
EMV15L speaker, .....	125-65
EMV18B speaker, .....	142-60
SPB8, 8 coaxial, .....	57-15
12TRXB, .....	117-48
T25A driver, .....	76-20
T350, VHF driver, .....	85-73
8HD horn, .....	28-58

### ELKA-ORLA

6101 Universal Amp, .....	239-32
6102 Universal Amp, .....	269-42
6103 Universal Amp, .....	437-38
200, .....	437-38
1604 Reverb Ill., .....	104-59

### 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
10, 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

### FUNKSHUN

1 x 12" 50W all purp., .....	46-37
1 x 12" Pro 75W all purpose, .....	49-72

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2 x 12" 100W P.A./disco, .....	82-00
2 x 12" Pro 150W P.A./disco, .....	88-72
2 x 12" Pro w hrn 150W P.A./disco, .....	108-81
2 x 12" 100W Guitar, .....	82-00
2 x 12" Pro 150W Guitar, .....	88-72
Baby Bin 75W 1 x 12" P.A./Disco w sgl 25W horn, .....	105-46
Reflex 1 x 15" 100W P.A./Disco, .....	102-11
Reflex 1 x 15" 125W Bass/Heavy Duty P.A./Disco/Organ, .....	128-90
Mini Bin 100W 1 x 15" P.A./Disco, .....	100-44
Mini Bin 125W 1 x 15" Bass, .....	127-22
Bass Bin 100W 1 x 15" P.A./Disco, .....	130-57
Bass Bin 125W 1 x 15" Bass Guitar, .....	157-36
Single High Hn 50W, .....	32-48
Twin High Hn 100W, .....	52-74
Horn Unit 2 x 25W Upper Mid Range (small), .....	58-59
Fibreglass R.C.F. 100W Mid Range Horn with lid, .....	143-96
Wedge Monitor 75W 1 x 12", .....	58-59
Flight cases and empty cabs., .....	POA

### G.M.S.

<b>P&amp;N microphone stands:</b>	
CT 1025, floor, .....	15-64
GM167, floor, .....	8-10
GM119F, boom stand, .....	20-70
GM139, boom stand, .....	16-18
GM115, boom, .....	7-83
GM120, boom, .....	9-41
GM121, boom, .....	10-42
GM137, boom, .....	6-86
GM109, cable top, .....	8-06
GM111, cable top, .....	9-27
GM148, low level, .....	9-43
GM149, low level, .....	10-61

### 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
<b>INSTRUMENT LOUSPEAKERS</b>	
412 BL 4 x 12 200W, .....	158-87
215 BL 2 x 15 200W, .....	172-25
<b>PA AMPS</b>	
MA100 5 ch 100W, .....	149-17
MA100S 5 ch 100W, .....	138-41
S130 slave 100W, .....	89-90
<b>PA LOUSPEAKERS</b>	
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

<b>JHS</b>	
Z3, .....	29-50
CD6SD, .....	42-50
CD15T, .....	65-00
CD50T, .....	95-00

### KEMBLE

<b>YAMAHA</b>	
P.A. and Ensemble: PM200B, .....	292-00
PS75B pr., .....	498-00
YPA150B, .....	790-00
PS100, .....	515-00
YPA200, .....	807-00
YPA100B, .....	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

<b>Lead stacks:</b>	
PE200A, .....	185-00
TS100, .....	269-00
YTA100A, .....	454-00
TS200, .....	431-00
YTA200A, .....	616-00
<b>Bass stacks:</b>	
BE200, .....	151-00
BS100, .....	359-00
YBA100, .....	510-00
<b>Horn speaker:</b>	
YHS100, .....	251-00
<b>Combos:</b>	
G25112, .....	159-00
G50112, .....	239-00
G100B212, .....	329-00
G100115, .....	369-00
G100410, .....	435-00
BS0115, .....	283-00
B100115, .....	381-00

### KINGFISHER

<b>ACOUSTIC Combos:</b>	
134 125W 4 x 10" 2 chn rev., .....	366-66
135 125W 2 x 12" 2 chn rev., .....	366-66
<b>Bass Combos:</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", .....	211-30
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., .....	---
<b>PA Enclosures:</b>	
804 2 x 12", 3 x 8", .....	183-62
2 x sib. proj., .....	225-42
807 Full range, .....	480-23
808 2 x 15", 2hn., .....	253-67
2 x sib. proj., .....	366-62
809 Horn enc., .....	338-42
810 4 x 12" Bass enc., .....	338-42
811 Horn enc., .....	451-42
812 4 x 15" Bass enc., .....	451-42
<b>Keyboard mixers:</b>	
500 4 chn., .....	366-66

### 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

### MACINNES (EX. VAT)

<b>CROWN INT/AMCRON</b>	
IC150 Stereo Pre-Amp, .....	285-00

### MARLBORO

GA2 Amp, .....	59-95
GA3 Amp, .....	67-60
G20R Amp, .....	127-55
G40R Amp, .....	161-40
G60R Amp, .....	195-15
GB0 15 B Amp, .....	130-15
I500 B Amp, .....	115-25
P200W slave, .....	161-90
SM600 mixer, .....	154-95
L515B cab., .....	104-30
LS20LH cab., .....	137-95
SC40 column, .....	128-20

### MAINE

<b>P.A. EQUIPMENT</b>	
PA170 mixer amp, .....	267-84
212PA cab., .....	147-31
112M mon cab., .....	108-81
Tripod for cab., .....	38-50
<b>AMPLIFIERS</b>	
Artist 170A, .....	199-20
Standard 170S, .....	169-07
Booster 170B, .....	142-79
Musician 120C combo, .....	289-60
Musician Super 120J combo, .....	539-03

<b>LOUDSPEAKER CABINETS</b>	
I2 2 x 122 spkrs., .....	113-83
I2 4 x 12 45pkrs., .....	192-51
412	



<b>Amplifiers:</b>	
PA150 Slave.....	90-00
WA600 Mixer/Amp.....	187-00
AP360 100W.....	180-00
<b>19" Rack Mounting Equipment:</b>	
EPI22 2-way elec. cross.....	49-00
EPI23 3-way elec. cross.....	65-00
EPI27 7-way graphic EQ.....	65-00
EPI30 st. bs. bin filter.....	46-00
EPI41 st. comp. limiter.....	72-00
EPI61 sub-mixer.....	93-00

## MUSIC MAN

<b>Combo Amps</b>	
112-65.....	428-62
115-65.....	471-90
212-65.....	471-90
212-65.....	558-49
212-65.....	558-49
21OH-D-130.....	558-49
212HD-130.....	649-41
41OH-D-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

## NORLIN

<b>SELMER 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>SPEAKERS</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 dbl hn.....	81-00
7994 S115A 1 x 15".....	229-00
7451 TV-35 PA Col.....	55-00
7450 TV-20 PA Col (pair).....	75-00

## NOVANEX

<b>Combos</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
OPS 70.....	450-00
OPS 120.....	550-00
WA44/S100.....	35-00
<b>Power generators, mixers</b>	
L 30.....	165-00
L 50.....	219-00
L 75.....	290-00
L 100.....	360-00
L 125.....	430-00
LM 30.....	149-00
LM 40.....	179-00
M 61.....	230-00
M 41.....	180-00
X 41.....	155-00
M 62.....	390-00
M 82.....	470-00
M835.....	555-00
M1235.....	755-00
M1635.....	955-00
M 122.....	630-00

M 162.....	790-00
M1235.....	755-00
M1635.....	955-00
<b>Echo/reverb units</b>	
ER 300.....	99-00
ER 500.....	169-00
ER 800.....	259-00
<b>Line source mixers</b>	
LS 50.....	173-00
LS 75.....	260-00
LS 100.....	330-00

## ORANGE (EX. VAT)

<b>CABS</b>	
115 Bass 60W, 1 x 15" inv. horn.....	159-51
114/110 Bass, 100W, 1 x 15" inv. horn.....	253-28
113 Reflex Bass, 2 x 15" 120W.....	235-62
113/200 Reflex Bass, 2 x 15" 200W.....	313-99
109, 4 x 12" 200W.....	171-39
107, 2 x 12" Monitor, 60W.....	105-51
114/4H, 1 x 15" inc. horn, 4 horns and cross.....	306-08
106, 4 x 12" anti-feedback col.....	171-39
<b>HORNS</b>	
108 Horn unit, 100W.....	189-70
121A 2 horns.....	85-57
121B 4 horns.....	151-42
<b>MIXER AMPS</b>	
104B, 6 chann, 120W PA.....	331-47
102, 120W, graphic PA.....	191-37
102/80, 80W, graphic PA.....	181-62
103T, 200W, Slave.....	255-87
111, 120W, graphic Slave.....	175-00
111/80, 80W, graphic Slave.....	162-12
112, 120, 120W.....	184-92
112.80 80W graphic.....	175-00
115, 80W combo.....	256-83
115/R 80W, combo with Hammond reverb.....	308-28
115, 120, 120W, combo.....	326-97
<b>OMEC</b>	
150W inst. amp.....	137-98
150EQ equalizer.....	156-94
S150 - effects.....	185-19
S150EQ w. both.....	205-74
PA150 4 ch. Wrvb.....	165-08
PA150 EQ.....	182-03
OM1 digital amp.....	397-22
OM2 Remote unit.....	39-83
<b>Speakers</b>	
OC1 2 x 12 PA.....	92-11
OC2 2 x 12 stage.....	95-71
OC3 2 x 12 140W.....	109-71
OC4 15" bass.....	118-11

<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.....	224-75
PA400 200W 12 inpts PA700S New stereo mixer amp 120W/ch.....	326-55
260B 260 Booster 130W slave.....	558-00
260S 260 Stereo Booster 120W/ch stereo slave.....	170-50
400B 400 Booster 200W slave.....	259-62
800B 800 Booster 400W slave.....	240-25
CS800 Commercial Power Amp stereo 400W/ch.....	333-25
480-50	
<b>Mixers</b>	
600 Mixer 6 ch mono 600S 600 Stereo Mixer 6 ch stereo facilities.....	259-62
800S 800 Stereo Mixer 8 ch stereo facilities.....	480-50
900 Mixer 9 ch mono 1200 Mixer 12 ch mono.....	333-25
1200S 1200 Stereo Mixer 12 ch stereo facilities.....	406-87
2400F Festival Mixer 24 ch full prof unit.....	736-25
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 x Tweeters Col.....	135-62
412 4 x 12" Col. each.....	139-50
1210T 2 x 12" + 2 x 10" + 3 x Tweeters Col. each.....	178-25
215H 2 x 15" + Hyperbolic Hn Cab.....	248-00
1510T 2 x 15" + 2 x 10" + 3 x Tweeters Cab. each.....	271-25
115HT 1 x 15" + Hyperbolic Hn + 2 x Tweeters Vocal Proj. each.....	217-00
215HT 2 x 15" + 2 x 10" + 3 x Tweeters Vocal Proj. each.....	333-25
SP1 Spider Bin 1 x 15" + Radial Hn Theatre Type encl. each.....	372-00
T300 Bank of 3 Twtrs T12 Radial Bank of 12 Tweeters each.....	58-13
166-62	
<b>Ancillary Public Address Equipment</b>	
MO Monitor Amp 130W.....	186-00
112TS Monitor Wedge Cab 1 x 12" - 2 Tweeters each.....	135-69
22 Spider 22 High Efficiency Hn driver A1 Adaptor for above A2 ditto.....	73-63
7-75	
A3 ditto.....	11-63
13-95	
PMH Peavey Micro-Phone High Imp.....	56-58

## PEAVEY

<b>exc VAT</b>	
<b>Combination Amplifiers</b>	
PI12 Pacer 45W 1 x 12" w. reverb.....	170-50
TNT Tn t 45W 1 x 15" bs unit.....	209-25
CL212 Classic 50W 2 x 12" w. reverb - Automic.....	248-00
CL410 Classic 50W 4 x 10" w. reverb - Automic.....	294-50
D212 Deuce 120W 2 x 12" w. reverb - Automic.....	333-25
A112 Artist 120W 1 x 12 w. reverb - Automic.....	333-25
M212 Mace 160W 2 x 12" w. reverb - Automic.....	441-75
M412 Mace 160W 4 x 12" w. reverb - Automic.....	527-00
SN212 Session 200W 2 x 12" w. reverb.....	410-75
SN12EV Session 200W 2 x 12" Electro-Voice spkrs.....	519-25
SN115 Session 200W 1 x 15" JBL or Black Widow.....	503-75
LTD115 LTD 200W 1 x 15" JBL or Black Widow.....	503-75
<b>Instrument Amplifier Heads</b>	
CY Century 100W all purpose.....	166-62

<b>SAP Standard 130W</b>	
all purpose + reverb + Automic.....	224-75
<b>B Bass 200W w. Eq - Automic.....</b>	286-75
<b>M Musician 200W w. Eq + effects - Automic.....</b>	313-88
<b>MA Mace 160W w. reverb - Automic.....</b>	313-88
<b>SN Session 200W w. rvb.....</b>	279-00

<b>F800B Festival Series 400W w. reverb, effects and Eq.....</b>	480-50
<b>F800B Festival Series 400W Bs unit w. Eq.....</b>	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.....	224-75
PA400 200W 12 inpts PA700S New stereo mixer amp 120W/ch.....	326-55
260B 260 Booster 130W slave.....	558-00
260S 260 Stereo Booster 120W/ch stereo slave.....	170-50
400B 400 Booster 200W slave.....	259-62
800B 800 Booster 400W slave.....	240-25
CS800 Commercial Power Amp stereo 400W/ch.....	333-25
480-50	
<b>Mixers</b>	
600 Mixer 6 ch mono 600S 600 Stereo Mixer 6 ch stereo facilities.....	259-62
800S 800 Stereo Mixer 8 ch stereo facilities.....	480-50
900 Mixer 9 ch mono 1200 Mixer 12 ch mono.....	333-25
1200S 1200 Stereo Mixer 12 ch stereo facilities.....	406-87
2400F Festival Mixer 24 ch full prof unit.....	736-25
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 x Tweeters Col.....	135-62
412 4 x 12" Col. each.....	139-50
1210T 2 x 12" + 2 x 10" + 3 x Tweeters Col. each.....	178-25
215H 2 x 15" + Hyperbolic Hn Cab.....	248-00
1510T 2 x 15" + 2 x 10" + 3 x Tweeters Cab. each.....	271-25
115HT 1 x 15" + Hyperbolic Hn + 2 x Tweeters Vocal Proj. each.....	217-00
215HT 2 x 15" + 2 x 10" + 3 x Tweeters Vocal Proj. each.....	333-25
SP1 Spider Bin 1 x 15" + Radial Hn Theatre Type encl. each.....	372-00
T300 Bank of 3 Twtrs T12 Radial Bank of 12 Tweeters each.....	58-13
166-62	

<b>Ancillary Public Address Equipment</b>	
MO Monitor Amp 130W.....	186-00
112TS Monitor Wedge Cab 1 x 12" - 2 Tweeters each.....	135-69
22 Spider 22 High Efficiency Hn driver A1 Adaptor for above A2 ditto.....	73-63
7-75	
A3 ditto.....	11-63
13-95	
PMH Peavey Micro-Phone High Imp.....	56-58

<b>PML Peavey Micro-Phone Low Imp.....</b>	56-58
<b>BMH Peavey Ball Microphone High Impedance.....</b>	56-58
<b>BML Peavey Ball Microphone Low Imp.....</b>	56-58

## RESOSOUND

<b>SBI/M Cardioid med mic.....</b>	42-55
<b>S91/H Condenser mic.....</b>	52-87
<b>S91/L-M Condenser mic.....</b>	52-87
<b>UDI-H Cardioid mic.....</b>	28-00
<b>UDI-M Cardioid mic.....</b>	28-00
<b>RG71 Super Cardioid mic.....</b>	24-00
<b>ECON Omni-direct. mic.....</b>	12-85
<b>Cabaret Exec mic.....</b>	356-40
<b>TX100.....</b>	174-96
<b>TX100 (Gold mic, transmitter).....</b>	174-96
<b>TXT.....</b>	174-50
<b>RXA Receiver w. aerial.....</b>	166-32
<b>PA Horn/p.....</b>	56-00
<b>4820 25W.....</b>	65-50
<b>4820/T 25W.....</b>	23-50
<b>SU25 Driver 25W.....</b>	32-25
<b>SU25T 25W.....</b>	32-25
<b>SA5205 Spark diaphragm.....</b>	4-33

## ROOST

<b>AMPLIFICATION (Valve)</b>	
50W 2 Chann + overdrive fac.....	109-40
50W 2 chann + integrat 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 + integrat 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
<b>Session Master 50W comb 2 x 12".....</b>	184-37
<b>Session Master as above w reverb.....</b>	213-26
<b>SM100 100W combo.....</b>	216-63
<b>SM100R w. rvb.....</b>	245-34
<b>SM104 100W combo.....</b>	285-94
<b>SM104R w. rvb.....</b>	314-81
<b>Solid State</b>	
8 chan mixer.....	137-27
As above + 100W amp.....	225-99
Stereo slave.....	199-62
2 x 12" 100W.....	85-79
4 x 12" 200W.....	146-47
4 x 12" 400W.....	177-02
1 x 12" 30"/60"/90"/stage monitors pr.....	107-14
1 x 15" 100 Folded hn bass bin.....	127-99
As above + tweeters.....	159-80
2 x 12" 200W.....	102-53
2 x 15" 170W bs cab.....	154-84
4 hn dispersion cab.....	71-98
100W folded cab + tweeters.....	225-99
100W ported cab + 2 hn.....	102-53
2 x 12 100W + hn.....	228-08
1 x 15 100W + hn.....	228-43
1 x 15 as above w. 50W hn driver.....	181-56
Radial Flare add on hn. 50W.....	131-73
As above but 100W. Prices ex covers.....	155-68

<b>Disco Units</b>	
Maverick disco.....	144-00
Disco IVS.....	189-00
Disco IVSP.....	210-00
Disco IVSP 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
78" hn.....	252-00
Miri bass cab.....	102-00
Super lead cab.....	96-00

<b>ROSE-MORRIS</b>	
<b>MARSHALL</b>	
Instrument Amp Tops.....	
1959 100W Lead.....	214-95
2203 100W M/Vol.....	214-95
2068 100W Artist.....	216-45
1989 50W keyboard.....	175-00
2195 100W Trans.....	109-95
2098 100W Trans Lead.....	174-35
1992 100W Bass.....	214-95
2099 100W Trans Bass.....	174-35
1986 50W Bass.....	175-00
1987 50W Lead.....	175-00
2204 50W M/Vol.....	

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

### SOUNDCRAFT

16/2 mixer	1000-00
12/4 mixer	1500-00
16/4 mixer	1800-00
Soundcraft/Court Acoustic PA's prices on application.	
Options arranged	
SP11 50W hn	30-00
SP1V 100W hn	51-00

### STRAMP

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

### STRINGS & THINGS

<b>BARCUS BERRY AMPS</b>	
1500 Pre-amp contr.	242-73
1510 Pre-amp contr.	326-43
1520 Pre-amp contr.	368-28
1601 Pwrd 12" spkr unit.	326-43
1602 Pwrd 15" spkr unit.	351-54
1603 Pwrd 2 x 12 spkr unit.	368-28

### THEATRE PROJECTS (EX. VAT)

<b>ALTEC VOICE OF THE THEATRE COLUMNS AND CABS</b>	
812 100W 1 x 12"	155-00
816 150W 1 x 15" Id.	180-00
812TU Port H/F for 812.	147-00
816TU Port H/F for 816.	147-00
1208B 50W V.O.T.T.	497-00
1211A 50W Col.	185-00
1217A 75W Col.	317-00
1215 150W Port L/H horn.	248-00
1215T Port H/F for 1215.	286-00

<b>STUDIO MONITORS</b>	
604-89 15" 65W	265-00
9844A 30W	500-00
9845A 50W	600-00
9846-8A 100W	530-00
9849A 60W	400-00

<b>AMPLIFIERS</b>	
9440A 2 x 225W	830-00
1214-AX 100W Mixer amp.	650-00
1224 60W/30W bi-amp.	315-00
1609 100W/50W bi-amp.	570-00

<b>MUSIC SPEAKERS AND COMPONENTS</b>	
417-8H 12" 100W	98-50
418-8H 15" 150W	108-00
421-8H 15" 150W	126-00
511B Sectoral hn	75-00
811B Sectoral hn	64-00
808-8A 30W H/F driver.	108-00
802 HF driver 40W	92-50
809 Xover 100W	65-00

### TRAYNOR (EX. VAT)

<b>Combas:</b>	
YGM-3 30W rvb	114-00
YGM-4 40W rvb	132-00
YGL-3 Twin rvb 90W	252-00
YBA-2B Bs mate 30W	114-00
YBA-450W15" spkr	177-00
<b>Amplifiers:</b>	
YBA-1 50W, bs.	108-00
YRM-1 50W Id w/rvb	132-00
YBA-1A 100W bs.	138-00
YGL-3A 100W head-rvb/trem	168-00
Monoblock 325W bs/lb.	243-00
<b>Speaker Systems:</b>	
YS-15P 15" ported bs	99-00
YT-15 2 x 15" Id/bs.	120-00
YF-10 4 x 10" Id/bs.	120-00
YC-810 8 x 10" bs.	150-00

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

YC-610 6 x 10" Id.	138-00	A500 Pro. Power amp	480-00
Y-2122 x 12" Id.	108-00	TPS 12/2 mixer	1740-00
YF-12 4 x 12" Id.	150-00	TPS 16/2 mixer	2125-50
YCV-188 1 x 18" Vega cab 300W.	132-00	YPS 20/2 mixer	2500-00
YCV-212 2 x 12" Vega cab 200W.	174-00	TPS 24/2 mixer	2875-00
<b>P.A. Amps:</b>		TPM 10/2 mixer	1931-25
YVM-3 P.A. rvb 30W	99-00	TPM 16/2 mixer	2562-00
YVM-4 4-ch w/rvb	150-00	TPM 20/2 mixer	2981-25
YVM-6 6-ch w/rvb	234-00	TPM 24/2 mixer	3400-00
YPM-1 100W slave	99-00	<b>Belden Multiway Cables.</b>	<i>on app</i>
<b>P.A. Speaker Systems:</b>		Cannon Pigs-Stdg.	"
YSC-2 4 x 12" cols (pr.)	144-00	Boxes.	"
YSC-3 4 x 8" cols (pr.)	114-00	Gauss Spkrs.	"
YSC-8 6 x 8" cols (pr.)	180-00	JBL Spkrs.	"
YSC-9 15 x 12" x hn cabs (pr.)	438-00	<b>VITAVOX (EX. VAT)</b>	
YM-1 Mtr cabs (ea.)	63-00	Thunderbolt CN480.	520-00
YSC-7A Cols (pr.)	216-00	Bass Bin CN308.	655-45
YSP-1 Sibalance Projector (ea.)	57-00	6200 Bitone Repro	471-45
		Major Bitone CN343	579-65

### TURNER (EX. VAT)

1 x 15 Bs Hn.	180-00
2 x 15 Bs Hn.	340-00
1 l 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
A300 Pro. Power amp	350-00

### W.E.M.

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

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

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

### WHITE

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

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

<b>INSTRUMENT ENCLOSURES</b>	
A2004 x 12" 200W	157-68
A150 1 x 15" fldd hn bs enc 150W.	216-63
A150H as A150 w mid range hn.	269-73
A250 1 x 18" fldd hn bs enc 200W.	277-50

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

Projector 200 2 x 15" 3 hn.	258-00
<b>CONCERT RANGE PA ENCLOSURES</b>	
B12 1 x 12" Mid rng	
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
0 36" horn 70W.	314-85

<b>MONITOR ENCLOSURES</b>	
100/12 1 x 12"	
MWedge 100W.	370-71
M100/15 1 x 15"	
M200/15 1 x 15"	
D24 St 24 ch.	1275-00
Multi wedge 200W	184-98
Mon Horn "A" Mid/H.F.	12-78
Mon Horn "B" Ext.	58-68

<b>MIXING DESKS</b>	
DB Mono 8 ch.	185-79
DB-DL Mono 8 ch.	229-80
D16 St 16 ch.	870-00

### WOODS

<b>GUYATONE</b>	
GA280	47-58
GA380	64-97
GA480	90-36
GA580	127-17
GA580B	149-60
GA680	165-60
GA880	234-00
GA1050DR.	279-45
GA100DR.	309-58
PS.101 Phaser.	50-49

### ZOOT-HORN (EX. VAT)

All prices available on appl.	
BB 1 x 15" bin.	TBA
BB 2 x 15" bin.	"
FB 5 mon. 75W	"
FB 6 mon. 150W	"
MB 12 x 12" ATC.	"
MB 22 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

### ASBA

<b>Asba Metal</b>	
24 x 14 bass.	184-53
22 x 14 bass.	171-92
20 x 14 bass.	167-79
18 x 14 bass.	161-49
14 x 9 Tom Tom.	99-65
13 x 9 Tom Tom.	95-51
16 x 16 Tom Tom.	151-05
12 x 8 Tom Tom.	92-36
10 x 8 Tom Tom.	89-21
15 x 10 Tom Tom.	103-78
14 x 14 Tom Tom.	142-57
15 x 15 Tom Tom.	146-72
18 x 16 Tom Tom.	157-35
<b>Snares</b>	
14 x 5 wood.	128-01
14 x 5 metal.	128-01
14 x 6 1/2	136-28
<b>Stands</b>	
Snares	31-50
<b>Conga/Bongo</b>	
Tumbador.	118-55
Quinto.	102-40
Bongos.	48-17
Metal bongos.	36-62

### D. H. BALDWIN

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

### BOOSEY & HAWKES

<b>BEVERLEY COMPLETE OUTFITS</b>	
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
7389 12"	35-00
7390 13"	39-01
7391 14"	44-99
7392 15"	48-01
7393 16"	50-99
7394 17"	56-00
7395 18"	61-00
7395S 18" 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
7396P 20" Swish	88-00
7397B 22"	96-00
7397S 22" Swish	104-00

### AVEDIS ZILDJIAN HI-HAT CYMBALS

7390HH 13"	78-01
7391HH 14"	90-00
7392HH 15"	98-02
7393HH 16"	101-98

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

<b>ROGERS</b>	
<b>Outfits:</b>	
Studio X.	1035-89
Londoner V.	619-43
Ultrapower VII.	918-76

Starlighter IV.	560-98
Greater Londoner V.	658-75
Headliner IV.	455-33
Londoner VI.	695-13
Londoner VII.	822-37
Ultrapower VIII.	983-15
<b>Drums:</b>	
Dynasonic snare 5 x 14"	113-94
Dynasonic snare 6 1/2 x 14"	113-94
Superten snare 6 1/2 x 14"	87-50
Powertone, 14 x 20 bs.	135-50
Powertone, 14 x 22 bs	147-84
Powertone 8 x 12 t.t.	61-60
Powertone, 9 x 13 t.t.	64-66
Powertone, 10 x 14 t.t.	70-84
Powertone, 12 x 15 t.t.	80-07
Powertone, 16 x 16 t.t.	98-55
Powertone, 16 x 18 t.t.	110-89
Powertone, 18 x 20 t.t.	154-02

Accusonic timpani 20 inch	504-86
Accusonic timpani 23 inch	533-20
Accusonic timpani 26 inch	



20" Cras*, Med/Ride	60-11
22" Crash, Med/Ride	76-90
24" Crash, Med/Ride	92-71
18" China type	70-08
20" China type	89-04
8" Bell cymbal	30-23
11" Splash cymbal	35-96
Formula 602:	
13" Hi-Hat Sound Edge	96-91
14" Hi-Hat Sound Edge	105-69
15" Hi-Hat Sound Edge	112-34
13" Hi-Hat	75-92
14" Hi-Hat	80-90
15" Hi-Hat	90-49
16" Thin	51-66
18" Thin	62-15
20" Thin	77-52
22" Thin	99-32
24" Thin	119-44
18" Flat Ride Med.	70-10
20" Flat Ride Med.	89-05
18" China type	70-10
No. 1 Seven Snd. set.	30-32
No. 2 Seven Snd. set.	35-67
No. 3 Seven Snd. set.	61-60
No. 4 Seven Snd. set.	70-08
No. 5 Seven Snd. set.	70-08
No. 6 Seven Snd. set.	70-08
No. 7 Seven Snd. set.	89-05
14" Joe Morello Hi-Hat	88-97
17" Joe Morello	51-81
18" Joe Morello	59-08
20" Joe Morello	75-02
2" Finger Cymbals	6-88
22" Dark Ride	129-16
Cup Chimes with stand	176-14
Dixie Cymbals:	
14" Hi-Hat	28-40
16" Hi-Hat	20-07
18" Hi-Hat	25-39
20" Hi-Hat	33-25
Stambal:	
14" Hi-Hat	40-55
16" Hi-Hat	25-93
18" Hi-Hat	32-21
20" Hi-Hat	40-39

## CLEARTONE

<b>SLINGERLAND</b>	
Outfits:	
7001 Joe Cusatis	527-77
7002 New Rock	657-13
7002/24 Super Rock	680-95
7003 Buddy Rich	728-04
7004 Gene Krupa	576-81
7005 Avante	752-39
7006 Jazz Rock	1017-43
7007 Modern Solo	608-09
7008 Pop	588-12
7009 Duet	840-80
7010 Modern Jazz	490-28
7011 San Juan	618-18
7012 Concorde	1285-06
7128 RJB	857-77
7129 Jupiter	915-40
Snare drums:	
7013 5" x 14"	117-63
7014 6 1/2" x 14"	121-05
7015 5" x 14"	85-65
7016 6 1/2" x 14"	86-99
7017 5" x 14"	86-99
7018 6 1/2" x 14"	90-34
7020 5" x 14"	70-28
7021 5 1/2" x 14"	86-99
7022 5" x 14"	117-63
7023 6" x 14"	117-63
7130 5" x 14"	110-73
7131 6" x 14"	110-73
7132 5" x 14"	110-73
7133 6 1/2" x 14"	110-73
7216 5" x 14"	77-63
Tom toms:	
7024 12" x 8"	73-54
7025 13" x 9"	76-31
7026 14" x 10"	79-90
7027 15" x 10"	83-15
7028 15" x 12"	88-45
7029 14" x 14"	101-97
7030 16" x 16"	114-50
7031 18" x 16"	133-39
7032 20" x 18"	156-55
Bass drums:	
7033 14" x 18"	129-76
7034 14" x 20"	151-03
7035 14" x 22"	66-14
7036 14" x 24"	181-67
7037 14" x 26"	201-08

## FLETCHER, COPPOCK & NEWMAN

<b>KENT</b>	
N2501 Apollo 5	229-00
N2501 Superstar	295-00
N2501 Apollo 4	156-00

## HÖHNER

### SONOR

Outfits	
XK984	541-85
XK925	650-00
XK926	717-05
XK946	822-25
XK925 rosewood	1078-45
XK9212 Sound mchn.	1354-25
Snare drums:	
D565 14" x 5 1/2"	89-40
D566 14" x 6 1/2"	96-10
D561 Acrylic	89-40
Bass drums:	
G318 18" x 14"	103-70
G370 20" x 14"	115-15
G322 22" x 14"	126-45
G324 24" x 14"	150-35
Tom-toms: (single-headed)	
T706 6" x 5 1/2" } Set	55-50
T708 8" x 5 1/2" }	
T710 10" x 6 1/2" }	51-65
T712 12" x 8"	54-90
T713 13" x 9"	54-90
T714 14" x 10"	63-55
T715 15" x 12"	85-30
T716 16" x 14"	86-30
Tom-toms: (double-headed)	
T722 12" x 8"	54-90
T723 13" x 9"	54-90
T724 14" x 10"	63-55
T625 15" x 12"	71-40
T734 14" x 14"	86-05
T736 16" x 16"	86-30
T738 18" x 16"	112-25
Snare drum stands:	
Z5554	52-30
Cymbal stands:	
Z5224	34-40
Z5227	16-40
Z5228	69-70
Z5229	34-40
Cymbals:	
Zymbor	
Z1002 12"	6-10
Z1003 13"	7-20
Z1005 14"	10-55
Z1007 16"	13-30
Z1009 18"	19-25
Z1011 20"	21-75
Turko:	
Z2002 12"	11-80
Z2003 13"	13-55
Z2005 14"	16-90
Z2006 15"	19-40
Z2007 16"	22-50
Z2009 18"	29-45
Z2011 20"	38-40
Z2013 22"	48-95
Zyn:	
Z72 12"	4-80
Z74 14"	7-40
Z75 15"	8-80
Z76 16"	10-40
Z78 18"	14-85
Z78 18" sizzle	15-75
Z80 20"	16-90
Z82 22"	17-30
Z82 22"	20-25

## HORNBY-SKEWES

<b>HOSHINO</b>	
HSD500	389-00
HCT8	295-00
HM300	159-00
JK510	43-00
TFL102	75-00
TFL104	19-95

## 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.	623-00
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/FFW 24" Bs.	529-00
6324/SW 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/PF 22" Bs.	440-00
6342/SFW 22" Bs.	468-00
6342/PF 22" Bs.	496-00
6342/SF 22" Bs.	524-00
6355/PNP Concert	
Tom-Toms	429-00
6359/SNP Concert	
Tom-Toms	468-00
Snare Drums:	
6356 Cust. Metal	
Snare 5 x 14"	51-00
6357 Cust. Brass	
Snare 5 x 14"	71-00
6358 Cust. Brass	
Snare 6 x 14"	71-00
Accessories:	
6360 Bs Drm Pedal	25-75
6361 Hi-Hat stand	31-75
6362 Cymbal floor stand	16-00
6363 Snare Drum stand	18-25
6364 Cymbal Boom stand	30-75
6365 Drummer's Stool	39-50

## PEARL MAXWIN

Outfits:	
6400 Stage-705 22"	
Bs Drum	245-00
6401 Stage-704 22"	
Bs Drum	218-00
6402 Studio-504 22"	
Bs Drm	199-00
6403 Studio-503 20"	
Bs Drm	126-00
Snare Drums:	
6410 Snare Drum Kit	
5 x 14, 12"	36-75
6411 Metal Snare	
Drum, 5 1/2 x 14"	31-00
Chrome	
6412 Wood Snare	
Drum, 5 1/2 x 14"	27-75
6413 Wood Snare	
Drum, 5 1/2 x 14"	23-50
Accessories:	
6420 Bs Drm Pedal	12-00
6422 Hi-Hat Stand	13-00
6423 Cym Floor Std.	7-25
6424 Snare Drm Std.	8-25

## TOSCO CYMBALS

14" Hi-Hats	38-00
15" Hi-Hats	40-00
16" Crash Ride	23-00
18" Medium Ride	33-00
20" Medium Ride	39-50

## ORANGE

Single drum kit	To order
Double drum kit	To order

## PREMIER (EX. VAT)

Snare:	
31, 14 x 5 1/2"	61-57
33, 14 x 5 1/2"	72-68
35, 14 x 5 1/2"	73-15
36, 14 x 6 1/2"	78-70
37, 14 x 5 1/2"	64-81
1002, 14 x 5 1/2"	36-57
1005, 14 x 5 1/2"	37-04
1035, 14 x 5 1/2"	58-33
1036, 14 x 5 1/2"	62-96
2000, 14 x 5 1/2"	83-33
2001, 14 x 5 1/2"	75-46
2003, 14 x 5 1/2"	88-89
2004, 14 x 6 1/2"	100-00
2005, 14 x 8"	75-92
2006, 14 x 12"	96-29
2011, 14 x 4"	81-48
101	74-07
Outfits (w/out cymbals)	
202 w 20" BD	370-84
B202 w 22" BD	372-23
D202 w 24" BD	383-34
201	359-72
B201	361-11
B203	457-87
D203	466-20
B204	525-04

D204	545-37
304	452-32
B304	453-71
D304	464-82
305	495-83
B305	497-22
D305	508-33
308	531-02
B308	532-41
D308	543-52
604	437-96
B604	439-35
D604	450-46
605	521-29
B605	522-68
D605	533-79
606	651-86
B606	654-64
D606	676-86
717 w 20" BD	600-46
B717 w 22" BD	601-85
D717 w 24" BD	612-96
808 w 20" BD	801-39
B808 w 22" BD	804-17
D808 w 24" BD	826-39
1030 20" BD	341-67
B1030 22" BD	345-84
D1030 24" BD	350-47
1031 w 20" BD	227-79
B1031 w 22" BD	231-49
1033 w 20" BD	270-37
B1033 w 22" BD	274-07
B3304	506-02
B3305	556-02
D3717	684-72
Bass Drums:	
124, 28 x 14"	93-06
125, 24 x 14"	88-89
126, 26 x 14"	92-13
127, 18 x 12"	68-06
130, 20 x 14"	76-39
132, 22 x 14"	77-78
142, 22 x 14"	88-89
144, 24 x 14"	97-22
150, 20"	64-35
152, 22"	68-52
154, 24"	73-15
161, 20 x 14"	56-48
163, 22 x 14"	58-80
170, 20 x 12"	50-46
171, 20 x 14"	50-93
172, 22 x 12"	54-17
173, 22 x 14"	54-63
175, 24 x 12"	59-26
Timbales:	
531, 13 & 14 x 6	101-85
532, 13 & 14 x 6	94-44
531C	101-85
532C	94-44
Tom-Toms:	
112	31-02
113	33-85
114	40-74
115	47-22
116	50-00
118	52-78
333	50-46
340	55-56
342	47-22
346	71-30
348	79-63
433, 13 x 9"	44-91
435, 14 x 14"	58-90
436, 16 x 20"	70-83
440, 14 x 10"	50-00
442, 12 x 8"	41-20
444, 14 x 9"	47-22
445, 15 x 12"	56-94
446	64-35
448, 18 x 16"	70-83
1433, 13 x 8"	28-70
1333	34-26
1340	36-11
1346	49-07
1435, 14 x 14"	41-20
1440, 14 x 10"	36-57
1441, 12 x 8"	21-30
1442, 12 x 8"	27-31
1445, 16 x 16"	34-72
1446, 16 x 16"	43-06
1448, 18 x 16"	44-91
Tom-Toms:	
112	29-17
113	31-94
114	38-42
115	44-44
116	47-22
118	53-24
333	51-59
340	55-35
342	49-07
346	76-39
348	85-18
433, 13 x 9"	43-98
435, 14 x 14"	62-96
436, 16 x 20"	70-83
440, 14 x 10"	48-15
442, 12 x 8"	41-67
444, 14 x 9"	47-68
445, 14 x 9"	67-13
446, 18 x 16"	74-07
1433, 13 x 8"	31-48
1333	35-18
1340	38-42
1346	53-70
1435, 14 x 14"	50-00
1440, 14 x 10"	33-70
1441, 12 x 8"	23-15

## SUMMERFIELD

### TAMA 'IMPERIAL STAR DRUMS

8993 Saturn 12+1 Drum outfit.....	1160-73
8987 'Saturn 7' Drum outfit.....	740-95
8909 'Mars 9' Drum outfit.....	1055-51
8908 'Mars 8' Drum outfit.....	893-76
8906 'Mars 6' Drum outfit.....	802-70
8905 'Mars 5' Drum outfit.....	636-41
8805 'Mars 05' Drum outfit.....	597-76
8804 'Mars 04' Drum outfit.....	540-05
8705 'Mercury 5' Drum outfit.....	572-22
8704 'Mercury 4' Drum outfit.....	490-58
8520 Bs Drum w/spurs	110-87
8522 Bs Drum w/spurs	125-46
8524 Bs Drum w/spurs	135-37
8526 Bs Drum w/spurs	143-26
8534 Floor Tom Tom w/legs.....	80-04
8536 Floor Tom Tom	

w/legs.....	86-25	Tom w/hldr.....	37-12
8538 Floor Tom Tom w/legs.....	93-92	8564 Concert Tom Tom w/hldr.....	43-33
8588 Snare Drum w/ tone cont.....	127-90	8565 Concert Tom Tom w/hldr.....	46-88
8688 Snare Drum w/ tone cont.....	142-49	8566 Concert Tom Tom w/hldr.....	52-89
8585 Snare Drum w/ tone cont.....	98-74	8569 Concert Tom Tom set.....	244-23
8685 Snare Drum w/ tone cont.....	111-16	8570 'Augustar' Tom Tom Concert set.....	418-95
8555 Snare Drum w/ tone cont.....	85-62	6898 Concert Tom Tom stand.....	32-10
8512 Tom Tom w/ tone cont.....	51-85	6910 Stage Star Snare stand.....	34-05
8513 Tom Tom w/ tone cont.....	54-99	6912 Stage Star Cym stand.....	31-40
8514 Tom Tom w/ tone cont.....	63-64	6914 Stage Star Cym stand.....	39-77
8515 Tom Tom w/ tone cont.....	68-10	6915 Stage Star Hi-Hat stand.....	42-70
6899 Double Tom Tom stand.....	33-56	6895 'Stage King' Hi-Hat stand.....	38-66
8556 Concert Tom Tom w/hldr.....	23-79	6890 'Stage King' Snare Drum stand.....	31-05
8558 Concert Tom Tom w/hldr.....	24-98	6892 'Stage King' Cym stand.....	27-14
8560 Concert Tom Tom w/hldr.....	30-35	6893 'Stage King' Cym stand.....	27-91
8562 Concert Tom Tom w/hldr.....	35-73	6894 'Stage King' Cym stand.....	34-68
8568 Concert Tom Tom set.....	174-73	6870 'Stage Master' Snare Drum stand.....	26-52
8563 Concert Tom		6872 'Stage Master'	

Cym stand.....	19-54	7904 Drum outfit.....	342-82
6875 'Stage Master' Hi-Hat stand.....	32-87	7520 Bs Drum w/spurs	93-52
6790 'Stage King' Drummer's throne	43-05	7522 Bs Drum w/spurs	106-48
6740 'Hi-Beat' Drum pedal.....	29-93	SA7520 Bs Drum w/ spurs.....	93-50
6681 Single Tom Tom hldr.....	16-82	SA7522 Bs Drum w/ spurs.....	106-48
6682 Double Tom Tom hldr.....	22-68	TD7822 Bs Drum w/ spurs.....	147-30
6675 Double Concert Tom Tom hldr.....	16-12	7534 Floor Tom Tom w/legs.....	65-87
6580 Bass Drum spurs	8-02	7536 Floor Tom Tom w/legs.....	70-89
6552 Tone control.....	2-20	SA7534 Floor Tom Tom w/legs.....	65-87
6080 Drum Sticks—F, 5A, 7A & Rock 105.....	1-46	SA7536 Floor Tom Tom w/legs.....	70-89
6082 Drum Sticks—2B & 5B.....	1-57	TD7836 Floor Tom Tom w/legs.....	104-46
6090 Drum Sticks w/ nylon—FN 5AN, 7DN.....	1-57	7512 Tom Tom w/ tone cont.....	40-05
6092 Drum Sticks w/ nylon—2BN & 5BN.....	1-67	7513 Tom Tom w/ tone cont.....	42-00
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7917 Drum outfit.....	591-42	SA7512 Tom Tom w/ tone cont.....	40-05
7925 Drum outfit.....	460-74	SA7513 Tom Tom w/ tone cont.....	42-00
7924 Drum outfit.....	406-24	TD7812 Tom Tom w/ tone cont.....	47-73
7955 Drum outfit.....	448-36	TD7813 Tom Tom w/ tone cont.....	54-08
7954 Drum outfit.....	406-20	7556 Concert Tom Tom w/hldr.....	23-10
7805 Drum outfit.....	552-4	7558 Concert Tom	
7804 Drum outfit.....	493-35		

Tom w/hldr.....	24-21	7560 Concert Tom Tom w/hldr.....	28-80
7562 Concert Tom Tom w/hldr.....	33-91	7568 Concert Tom Tom set.....	169-98
7568 Concert Tom Tom w/hldr.....	36-42	7563 Concert Tom Tom w/hldr.....	42-98
7564 Concert Tom Tom w/hldr.....	45-63	7565 Concert Tom Tom w/hldr.....	51-78
7566 Concert Tom Tom set.....	241-02	7569 Concert Tom Tom set.....	411-00
7570 Concert Tom Tom 8-pc set.....	57-22	7588 Snare Drum w/ tone cont.....	44-80
7575 Snare Drum w/ tone cont.....	44-80	SA7576 Snare Drum w/ tone cont.....	44-80
SA7576 Snare Drum w/ tone cont.....	51-70	TD7876 Snare Drum w/ tone cont.....	27-77
6880 'Hi-Ace' Snare stand.....	20-79	6882 'Hi-Ace' Cymbal stand.....	
6885 'Hi-Ace' Hi-Hat stand w/die cast			

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<b>ROLAND</b>	
Rhythm Units:	
TR 33 Rhythm box.....	174-54
TR 55.....	205-15
TR 66 w/auto rhy.....	208-98
TR 77.....	321-12
Keyboards	
SH 1000 Syn.....	585-41
SH3A Syn.....	586-68
SH 2000 Syn.....	694-49
SH 5A Syn.....	956-63
System 100.....	1517-64
System 700.....	10627-93
EP 20 Elec piano.....	455-05
EP 30 Elec piano.....	582-55
RS 202 String.....	601-58
HP762.....	1134-10
HP862.....	1215-69
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## C.B.S. ARBITER

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Concorde 602.....	1432-88
Capri 101 P.....	460-43
Capri 101 C.....	479-62
Capriccio 33/LS.....	1412-02
Notturmo 66/OLS.....	1713-22
Elkarpiano 88.....	283-66
Elkarpianosody 490.....	348-81
Prehudio 22L.....	964-55
Elkarpianosody 610.....	585-67
Elka 'String Bass' Pedalboard.....	66-59
Tiffany 3.....	163-08
Tiffany 4.....	165-02
Companion P37/12A.....	219-66
Companion P21A.....	219-66
Fantasy 37/12A.....	259-94
Fantasy 20A.....	259-94
Fantasy Duo E.....	349-17
Fantasy 27A Duo P.....	425-91
Companion P2A port Fantasy 2A cons.....	411-38
Elkatone 610PR.....	354-86
Elkatone 61SPRS.....	556-20
Elkavox 77P.....	734-83
Elkarhythm.....	1593-08
Elkarhythm.....	152-85

## FARFISA

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Beaumont.....	664-60
Belgrave.....	875-76
Balmoral.....	965-76
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Beresford.....	1594-01
Buckingham.....	1998-74
Church 25.....	1296-00
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Pro Duo.....	1051-74
Pro Elec Piano.....	873-96
Transivox TX1.....	476-85
Transivox TX2.....	1013-53
Transivox TX10M.....	1096-61
Scandalli 137.....	342-27
Scandalli XIV.....	428-67
Scandalli Super IV.....	440-30
Scandalli Super VI.....	586-51
Polyfonico XIV.....	438-64
A251 Cordovox.....	3346-30
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Syntorchestra.....	470-76
Cordovox A210.....	981-25
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306 Korg Polyphonic 305 Korg Tuning Trainer.....	867-85
307 Korg Polyphonic II.....	85-75
308 Korg 770.....	945-85
303 Korg 700 stand.....	474-55
302	



# INDEX TO ADVERTISERS

Andertons	55	Ground Control Guild	66	Oakland	40
Blackpool Sound	35		20, 69		
Bohus Studios	77	Hamer	30	Peavey	31
Boosey and Hawkes	41	Hammond	64	Phoenix	61
		Hohner	25, 56		
Clearitone	60, 84	Hornby Skewes	47	Quest	84
Craighall	60				
Curly Music	93	James How	58	Roost	23
Custom Sound	37			Rose-Morris	18
				Rose-Morris shop	46
Darburn	63	Kemble-Yamaha	36, 62		
Dave Simms	55	Kingfisher	54	Shergold	37
Diamond	40			Shure	72
Dolby Labs	15	London Drum Centre	81	Simon King Music	48
				Soundwave	73
Eastwood	59	Macari's	94	Summerfield	7
Electro-Harmonix	OBC	McKenzie	66		
Electrovoice	83	Mega	IFC	Telecomms	28
Elka-Orla	16	Mick Johnson	54		
		Musical Sounds	47	Uxbridge Music	54
		Music Laboratories	9		
Fletcher, Coppock and Newman	68	Music Man	IBC		
				Wing Music	65
GMS	28, 33, 54	Norlin	45	Workhouse Studios	76



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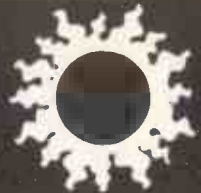
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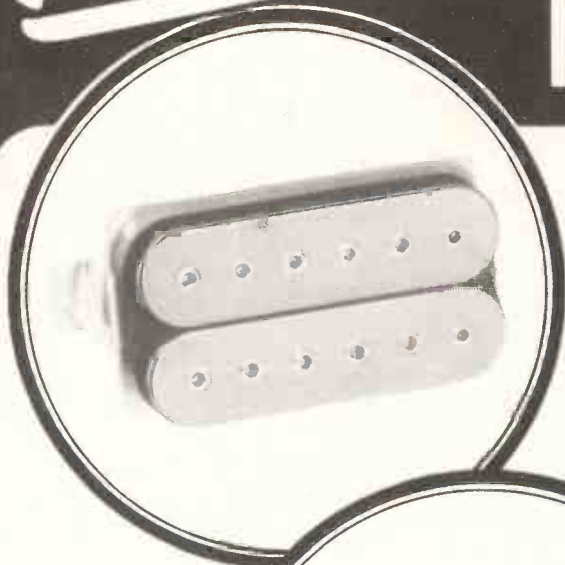
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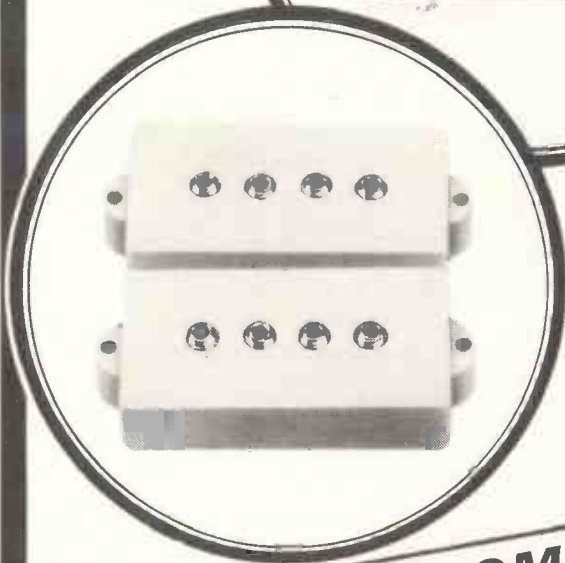
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