

# BEAT

Oct 1979 40p  
U.S. \$2

**INSTRUMENTAL**  
#Songwriting & Recording

**JOE JACKSON**  
and the art of  
songwriting

**ALBERT LEE**  
**BILL NELSON**

**CAMEL**

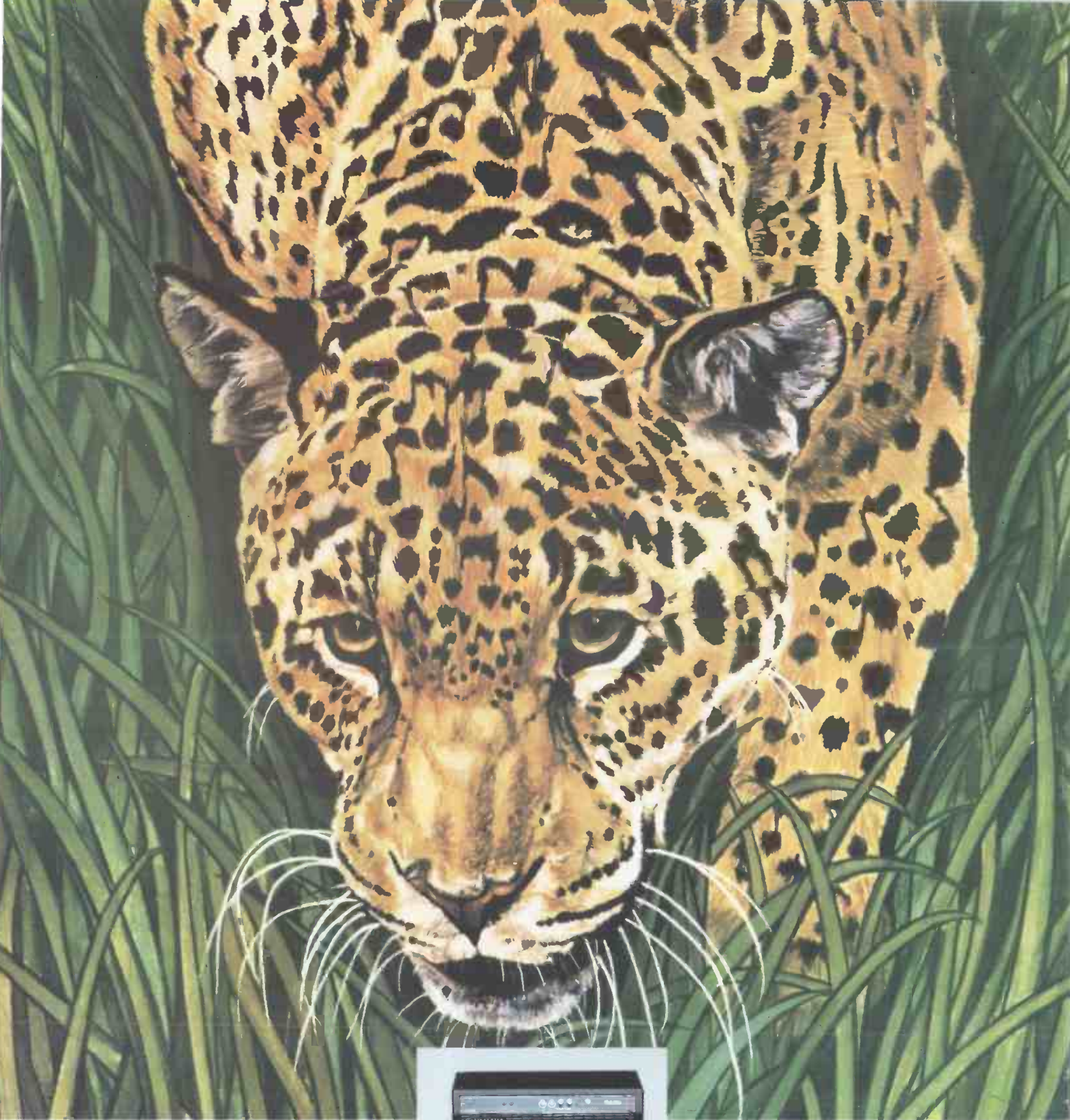
**Five top  
bass players**

## **INSTRUMENT REVIEWS**

**Rosetti Saxophone**  
**Washburn Falcon Electric**  
**Ibanez Fretless Bass**  
**Gretsch Drums**  
**Zildjian Cymbals**

**PLUS: Live Music  
Show report**





A sad fact, proved to be true night after night, is that without proper amplification, good guitarists with expensive instruments will sound bad. The worse the sound, the worse the playing and everyone suffers. It's a waste of good money and talent.

Since Yamaha make excellent musical instruments they naturally needed amplifiers of compatible quality to do

them justice, and since only the best is good enough for Yamaha, they built their own.

Like the rest of their instruments, Yamaha amplification is a satisfying blend of sophistication and reliability; characteristics not shared by a lot of their rivals.

But then Yamaha is a breed of its own.



**YAMAHA**

Craftsmen to the world's musicians since 1887.



# **MORE MUSIC SUPER MUSIC STORES**

**OPENS IN SCOTLAND**

**126 ST CLAIR STREET, KIRKCALDY,  
SCOTLAND**

**BRINGING YOU THE BEST PRICES — THE BEST SERVICE — FREE ADVICE —  
FREE DELIVERY ANYWHERE IN U.K.!! — MOST ITEMS ALWAYS IN STOCK**

**WE STOCK  
ALL THE BIG NAMES:**

**FENDER, GIBSON, MOOG, KORG, PEAVEY, MARSHALL,  
OVATION, MUSICMAN, YAMAHA, HOHNER, VOX, MM, WEM  
AND MANY MORE**

**Open 7 Days a Week (Sundays 2.30-5pm)**

**BARCLAYCARD HOLDERS  
0206-45505  
For immediate despatch**

**ACCESS CARD HOLDERS  
0206-45506  
For immediate despatch**

**H.P.? NO DEPOSIT REQUIRED  
0206-45506  
For immediate clearance**

**LOOK AT THESE ADDRESSES**

**AT MORE MUSIC : CHURCHWALK : COLCHESTER : ESSEX — 0206-47151 : MORE MUSIC : 124  
SPRINGFIELD RD : CHELMSFORD : ESSEX — (0245-69117) : MORE MUSIC : 33 UPPER ORWELL ST. :  
IPSWICH — 0473-210755 : 126 ST CLAIR STREET, KIRKCALDY, SCOTLAND.**

# The London Synthesiser Centre

Manchester  
Tel 061-228-2865

London  
Tel 01-387 7626  
01-387 7449



## ARP U.K. Tour 1979

ARP Synthesiser Concerts and Clinics  
Mike Brigida and Bill Singer  
ARP Product Specialists from the U.S.A

You are invited to the special ARP concerts and clinics sponsored by the London Synthesiser Centre. Here's an opportunity to see and hear the complete ARP product line — in an incredible all synthesiser musical performance!

Get an in-person demonstration and explanation from one of ARP's experienced product specialists on the synthesiser that most interests you — from the revolutionary ARP Avatar Guitar Synthesiser to the brand new polyphonic, programmable ARP Quadra. Don't miss your chance to learn all about synthesisers; what they are, how they work and what they can do for your musical creativity.

### See you at the ARP concerts!!

Place:	Newcastle	Glasgow	Birmingham	Cardiff	Manchester	Southampton	London
Day:	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Date:	21st October	22nd October	23rd October	24th October	25th October	26th October	27th October
Time:	7.30p.m.	7.30p.m.	7.30p.m.	7.30p.m.	7.30p.m.	7.30p.m.	7.30p.m.
Venue:	Royal Station Hotel, Neville Street.	Central Hotel, Kintyre Suite, Gordon Street.	Grand Hotel, Grosvenor Suite, Colmore Row.	Park Hotel, White Hall Suite, Park Place.	Portland Hotel, Ullswater Suite, 3-5 Portland Street, Piccadilly Gardens.	Ring shop for details: 01-387 7627	Hotel New Ambassadors, Society Suite, Upper Woburn Place, London, WC1 (Nr. Underground, Euston)

Sorry I can't make the concert but send me details of ARPs range.

Name: .....

Address: .....

.....

.....

LONDON SYNTHESISER CENTRE, 22, Chilton St, 1611 Euston Rd, London NW1

PLEASE SEND ME A LONDON SYNTHESISER T-SHIRT I ENCLOSE £1. MY CHEST MEASUREMENT IS ..... PLEASE SEND ME FULL DETAILS OF YOUR RANGE OF SYNTHS TICK APPROPRIATE

OBL RHF IM

YAMAHA

ARP

# BEAT INSTRUMENTAL

♯ Songwriting & Recording

## Contents

### Features

Joe Jackson — Tony Horkins tries to find out what makes a good songwriter tick	6
Albert Lee — Paul Sexton peeps behind the talent	11
Bill Nelson — Bill voices opinions and Tony Sayers disagrees	16
Camel — Andy Latimer and Andy Ward reveal all to Tony Horkins	19
Five Of The Best — This month bass players. Giovanni Daddomo talks to the bass men with Motorhead, Sinceros, Stranglers, Wild Horses and the Specials	24

### Regular Items

Getting Your Act Together Gary Cooper looks at the protection racket	28
New to You	32
Album Reviews	36
Studio Profile — Decibel Studios	39
Shop Profile — The Music Centre, Hamburg	41

### Reviews

Ibanez fretless bass — Sting from the Police reviews a £375 model	45
Gretsch Drums — Thin Lizzy's Brian Downey loves the kit, but isn't so keen on the price	47
Washburn Falcon — Brian Robertson slips on another guitar for <i>Beat</i>	49
Rosetti Saxophone — Camel's Mel Collins blows his trumpet. Well, his saxophone...	51
Zildjian Cymbals — The Who's Kenny Jones crashes and rides with the best	53

October 1979 No. 156

Beat Instrumental  
Incorporating Songwriting & Recording.  
Published by Campillos Ltd.  
Editorial and Advertisement office:  
1B Parkfield Street, London N1  
Telephone 01-359 5419 (editorial)  
01-359 6406/5378 (advertising)

**Publisher**  
Alan Walsh

**Editor**  
Tony Horkins

**Advertisement Manager**  
Nick Elliott

**Advertising Executive**  
Joe Wenbourne

**Administration**  
Christine Flaxman

**Production and art direction**  
Mitch Howard, Ann Mroz, Lesley Lyons

**Contributors and Consultants**  
Gary Cooper  
Giovanni Daddomo  
Tony Sayers  
Paul Sexton  
Billy Hayes  
Brian Robertson  
Jimmy Bain  
Mel Collins  
Kenny Jones  
Sting  
Gordon Giltrap  
Brian Downey  
Scott Gorham  
Clive Edwards

Copyright 1979 by Beat Instrumental. All rights reserved. Printed by Thamesmouth Printing Co. Ltd., Stock Road, Southend-on-Sea, Essex. Distributors: Spotlight Magazine Distribution Ltd., 1 Benwell Road, Holloway, London N7 7AX. Tel: 01-607 6411.

# JOE JACKSON

'Sometimes I wonder if I'll ever write a song again' says Joe. Tony Horkins wonders why.

**F**OR a singer, Joe Jackson has an impressive musical background. His first encounter with music came when he was eleven and was given a violin to scrape a bow on. A while after that he decided he preferred pianos, so he tapped his mum and dad and started learning his own way around that. It wasn't until he was sixteen that he had formal lessons, and they were short-lived.

He proved to be a little better at the piano than your average Joe, and managed to get an S-level in music and a 3-year course at the Royal Academy of Music. He has been a pro musician since he left five years ago.

Through various jobs, including doing cabaret at the Playboy Club, he got enough money together to make that all-important demo. After that his story is strictly fairytale. American producer David Kershenbaum heard the demo, one thing led to another, and Joe signed to A&M.

At the time of writing Joe's single 'Is She Really Going Out With Him' has just shot up ten places in the charts to 13 — the fruitful result of one talented young man.

So how do you approach writing a song of that standard?

"If I really knew then I'd be able to tell you. I don't really know how I do it — it's not really very organised. There's no system, no set method. Sometimes I wonder if I'll ever be able to write a song again — but somehow or other it happens.

"Some songs are written really quickly and others take ages and ages. Basically I've got a stock of ideas and every now and then something happens where I'll say 'Ah, this fits, this makes a song. I really can't explain it.'

Does he work out tunes on the piano?

"Not really. I try not to use the piano too much — I do most of the things in my head."

It seemed obvious that Joe Jackson doesn't write songs in any calculated pattern or form at all, so I asked how he actually wrote 'Is She Really Going Out With Him?'

"There were about three different ideas that went into it. One was that I heard The Damned doing 'New Rose' and it starts off

with 'Is She Really Going Out With Him?', and I thought 'Where have I heard that before?', and it was on that Shangri Las record 'Leader of the Pack.'

"I thought that that was a pretty good title for a song, and it appeared to me that it should be a song about gorgeous girls walking around with really hideous blokes and obviously it was going to be a humorous song."

Match an idea like that with a bass/chord sequence and there you have a hit single. But like he mentioned earlier, not all of his songs are constructed in the same manner.

"Each song I write starts from a different place. Some start off just with a drum rhythm, others start off just with a

riff, and it's changing all the time. I've got a song I'm working on at the moment and it hasn't got any music at all yet. It's the first time I've ever done that. I've no idea what'll happen to that song."

He doesn't write a song and then arrange it, he hears the whole thing in his head and then tries to tell his band. With the more than just competent line-up he has at the moment this can't be as hard as would seem.

But does he model his style of writing on anyone else?

"No, not at all. I'm not conscious of having a style really. There's certain things I like to do, and certain things I don't like to do, but I don't think I actually have a style. I don't want to have a style really. I don't want people to say 'Joe Jackson is this style, or that style,' I'm just interested in writing songs. The style will change according to the needs of the song.

"I think certain things are distinctive. I don't have songs that have long rambling guitar solos, the bass tends to be the lead instrument, there's one or two little trade marks I suppose, but nothing that really constitutes a style."

Seeing as how much Joe utilises the bass in his songs, I wondered if he's ever sat down and worked things out just with the bass player.

"Well, not really. Basically I write the song then I say 'Right, I've finished the song — here it is'. But Graham (Maby) gets lots of bits in the songs where he can interpret things in his own way.

"I think that if you've got musicians you have confidence in — which I have — you can give them a bit of freedom. I quite often say to the band 'I want something along these lines' and I have to say 'I don't like that — try this', So I'm more or less still in control, but they put in variations."

"People either think I'm a dictator telling them what to play and that's it, or else it's a free thing and everyone contributes, but it's not really either of those."

Apparently on the second album, 'I'm The Man', which should be released in October, the band does have more say in what's gone down. When they did the first



I'm using Melodica because it's quite horrible."





The Joe Jackson Band. Guitarist Gary Sanford is third from the left

## JOE JACKSON: 'I try to look at things like I'm not a musician'

album the band had never gigged together and what Joe said went, but the second album sees more involvement on the band's part.

"There's a song on it called 'It's Different For Girls' where I had the idea of the drums stopping at the end and the bass just carrying on and fading out and slowing down, and I just gave that idea to Graham and he came up with the ideas for that bit. There's just a couple of things like that. Everyone has more to say."

Is the second album pretty similar to the first in the respect that it relies on the bass in the same way. Is that a good formula worth sticking to?

"Well, it's what I like. But then the guitar's more important on this album as

well. I just don't like the cliché of half way through the song a screaming lead guitar solo comes in — I find that really boring.

"So the odd bits of instrumental stuff in my songs are generally a bass solo, or I'm playing some melodica, or it's a bit of piano — just eight bars of it.

"I'm using the melodica on the second album because it's really quite a horrible instrument, but I found one or two ways it can be used to nice effect. There's a lot you can do with just four people without adding synthesisers and stuff."

Like most people, Joe first got interested in music after hearing the like of The Beatles, The Kinks and The Stones. Now he's very into reggae which shows on one or two tracks on 'Look Sharp' — mainly 'Fools In Love'.

In fact, thinking back on the album, Joe sings like an American. I wondered whether he was very conscious of the fact . .

"When I hear it back I suppose there is an American accent there. People have pointed that out, saying I don't sound British when I sing, but I don't really think

about it so much. People in the States said that they thought I was American when they met me, which I find very ironic.

"Ninety-nine per cent of rock singers do sound American — it's just the way of singing. If you don't sound a bit American it's not rock singing really is it?"

Ian Hunter managed all right didn't he?

"Yea, but he sounds very afflicted doesn't he? Like Joe Strummer or Johnny Rotten don't sing with an American accent but that's up to them, fine. I sing the way that seems natural to me, and the words I write seem to sound right like that."

I can't say I agree about Ian Hunter sounding 'afflicted', but that's just an opinion. But I can agree with his opinions on the music market. I asked him if he links himself with the new wave, but he doesn't think he can really be linked to that, though he'd rather be considered as new wave than old.

"The more obsessed you are with being part of one particular movement the worse it is for your own career as an individual. Like if you're going around saying 'We're a mod band, were playing for the mods





"I try not to use piano too much. I do most of the things in my head."

now so stuff everything else — it's all dead, we're the mods', that really limits you. The best bands that come out of any particular movement after a while aren't associated with that movement anymore, because they're just good bands.

"The sort of people that I admire in the music business are people like David Bowie or any of the people that have been around for years and years but have kept changing and coming up with something good. Like Joni Mitchell — she's been around for years and she says once you're successful you've got the choice of either staying the same or changing, but whatever you do you're going to get criticised for it. So you might as well change, because at least that's interesting."

At this point in the conversation we were joined by Gary Sanford, Joe's 23 year-old guitarist. Gary used to front his own band, Brains, but is happy playing along with Joe.

"Everything happened so quickly," Gary explains.

"I'm still writing my own songs, and as soon as I get some money I'll record them.

Everybody in the band is so good it's pointless thinking about leaving at the moment because everything's going so well and I'm really enjoying what's happening. If I stopped enjoying it then I'd probably think about leaving."

Getting down to gear talk, Gary tells me he's only got one guitar which he's had for about eight years now. He keeps changing around the pick ups, bridges and everything else he can rip out of it, and had a little trouble remembering that once-upon-a-time it was a Strat.

"At the moment I've got an original Fender pickup on it and a P90 from an old Firebird. The bridge pickup is one coil from a Fender pickup and a coil from a Micro Humbucker wired together and I've taken all the pots out and just put switches on it."

In complete contrast, Joe couldn't give a damn about what gear he's using, and he's certainly not willing to talk about it.

"I'm not interested in discussing what sort of microphone I use, or what sort of PA we use. We've got a good sound guy who susses all that out. I'm not the slightest

bit interested in technical matters.

"I'm not interested in being a musician first and foremost and feeling this great camaraderie with other 'Musicians' (with a capital 'M'), and discussing 'musical things' all the time. I'm always trying to look at things like I'm not a musician. After having spent years trying to be a good musician, I now don't want to be a musician.

"I'm trying to go backwards and see music like the average person sees it. Someone who doesn't know anything about the technicalities of it. I'm interested in the emotional side of it, not what goes behind it. I find myself getting further and further away from being a musician."

Later on he told me that his bass player doesn't know what model bass he plays, and he thought that was just great. And when you stop to think about it it doesn't really matter — the guy's still one of the best bass players I've ever enjoyed. (Stand up and be counted Graham Maby).

So that's that. A whole interview with Joe Jackson and I didn't mention Elvis Costello once. Ooops. . .!



# It's worth a trip to Romford.

There is always a problem choosing sound equipment: What will the rig you choose sound like?

The only way is to see the whole rig in front of you. Working.

To be able to try a range of mikes and effects in quick succession, through an enormous variety of mixers and amplifiers.

Well, at Soundwave we give you that

and more. Using our elaborate 'Comparator', it is possible to add units to a rig without moving from the control centre, so that the difference can be heard immediately. You can swap parts around, or build as big as you like, because we hold one of the largest stocks of sound equipment that you will find in one place.

Although we deal with some of the top names, we always like to help the small group or disco.

We are quite close to Romford station (turn right, turn left) and parking is easy. Our showroom is open 9.30am to 6.00pm except Thursday.

If you haven't got our latest 1979 catalogue, just return the coupon with a large 12½p SAE or 2 international reply coupons.

**If you care about sound...**

# soundwave

66 Victoria Road, Romford, Essex. Tel: 0708 25919

Please send me the latest Soundwave catalogue.

Name \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*Paul Sexton talks to the guitarists' guitarist*

**I**F YOU had the choice, which would you go for: a period of mass adulation from the punters who threaten to leave you high and dry at any minute, or the lasting respect of your fellow musicians over many years?

Depends on your devotion to the greenback, I suppose, but it's pretty obvious which one Albert Lee went for.

You might not see his name in the bestsellers very often, but time and again you'll read of other players putting him up at the top, and people like Eric Clapton and Emmylou Harris — not exactly below par themselves — have gone further and asked him to play with them.

It's not as if Albert sits around lamenting his limited commercial success. He's philosophical about it. "I've just stood there and watched all my friends go sailing past earning tons of money, but I suppose that's why I am who I am and they're who they are. I'm not really unhappy about it."

I spoke to Albert at the A&M offices when he was over here to promote his new album 'Hiding'. Yeah, that's what all the fuss is about. So the obvious question was why, as he's been in the business since somewhere around 1962, has it taken so long for him to get a solo album together?

"Oh, because I'm . . . I don't know if you'd say I was lazy, really — I mean I should have done it in '73 when Head, Hands and Feet split up, but I got waylaid."

I think we can let Lee off for not getting around to it before. His career thus far has been crammed with so many musical adventures that it would have been a miracle if he'd ever found the time for an album of his own. He was off to a rather ambitious start when, at age 11, he started teaching himself guitar and having piano lessons almost simultaneously. "Piano was what I started on, but I left it alone for a while. I had piano lessons for two years, but I wish I'd made better use of them."

Lee now lives in Los Angeles, but he was born in Herefordshire and brought up in Blackheath. Thus when he left school at 16 he hit the road, jack, with various package tours. He spent several years with the Thunderbirds, who were Chris Farlowe's backers. When he decided it was time to extend himself in 1968 and be in a band, he joined Country Fever with Pat Donaldson, but really established that reputation when he and Pat formed Head, Hands and Feet.

Now HH&F were one of those bands that most people have heard of, but

# A LITTLE BIT OF LEEWAY...



# A LITTLE BIT OF LEEWAY...

fewer can tell you anything about. If you're racking your brains trying to think of their most famous song right now, chances are the man you're after is 'Warming Up The Band'. The band only lasted for just over two years. Albert feels it was worthwhile, but he says: "It was pulling in different directions. I wasn't really happy with the way the band sounded, and it seemed like it was trying to cater for a market that I didn't want to be part of."

Any regrets, then? "No, not really, I wasn't happy at the time, maybe looking back I should have done another tour to promote the last album that we did, maybe that would've changed things a bit, but I probably wouldn't have been able to stick it much longer after that. It would've made it harder, I suppose. But at that time we weren't earning any money so I wasn't really giving anything up. It had its moments, that band, I think we made some good records. I enjoyed most of what went on."

As Albert admitted, 1973 seemed like the obvious time, once the band had split, for him to do that elusive album. "Head, Hands and Feet were signed to Atlantic, and when we split up we were all signed individually, and they wanted a solo album out of me." (It beats a pound of flesh any day). "But I was a silly boy at that time, I wasted a lot of time, instead of taking advantage of the opportunity, and it slipped by."

The main distraction was an offer from Rick Gretch to join the Crickets. Lee was such a fan that he couldn't refuse, even though the original offer was just to stand in for pianist Glen D. Hardin for a week, while he was working with Elvis Presley. But he ended up staying a little longer. It sounds like the old grandmother story. He came for a week, and stayed for two years. His standard wisecrack at the time was that he was with the Crickets longer than Buddy Holly had been.



*'I feel the style of a solo. I won't really think it out'*

Albie continued to do sessions for various people and even toured with Joe Cocker in 1974, but the next big deal came when James Burton was leaving the Hot Band, Emmylou Harris' back-up band. Glen D. Hardin (yep, him again) invited Lee to join and again things worked out. He played electric guitar on some of Emmylou's best known numbers of recent years, like Chuck Berry's '(You Never Can Tell) C'Est La Vie' and 'Two More Bottles Of Wine', both included on the 'Profile/Best Of Emmylou Harris' album, and he stayed around long enough to play on her current album, 'Blue Kentucky Girl', released here in May this year.

He even ventures onto mandolin on 'Save The Last Dance For Me' and the title track. Albert talks of Emmylou in hushed, respectful tones and says that he has never enjoyed being in a band so much. He's no longer in the Hot Band — it began to split when some members started to work with John Denver — but the partnership with Emmy will probably continue.

The missing link in the story of Albert's new album is Brian Ahern, Emmylou Harris' husband and producer. Lee says: "I'd started my album in '75, and it hadn't quite turned out how I wanted, I needed to do some more tracks for it. I

felt really comfortable working with Brian Ahern so it seemed like an obvious choice to get him to help me finish it off. I've done quite a bit of work with him, two or three albums with Emmy and some other people as well — Mary Kay Place we did two albums, Jonathan Edwards we did one album with him. It's a really nice, comfortable set-up, it's a mobile truck outside a house in Beverly Hills, and everybody knows each other. It's a bit of a factory in a way, but it's really comfortable, you know? So it was really easy to go in there and do an album."

Ahern doesn't sound like one of those domineering producers who dictates exactly how an album's going to sound. "He left a lot of things up to me, but I suppose there's a lot of him in there too, or he suggested a lot of songs and it was up to me, if I said I didn't want to do it, I didn't have to do it."

I remarked on one song in particular from 'Hiding', Mark Knopfler's 'Setting Me Up', which appeared on Dire Straits' first, eponymous album last year. An unusual choice, I thought. "Yeah, that was my choice to do that one, and he (Brian Ahern) didn't like the idea of it to begin with, because I played him the Dire Straits one and he thought it was great, but why try and do it? But at that time they weren't very big at all, I didn't even think that the album would be released in America. I'd received the album in the post from a friend of mine, who took me to see them at the Marquee one time, and I thought they were great but somehow I couldn't see them being that big, and I probably wouldn't have done the song if I'd known. But I recorded that song last September, I think, maybe before that."

There's a commanding posse of talent on the album — respected players like Buddy Gene Emmons, Rodney Crowell and Glen D. Hardin, and more brightly illuminated names such as Emmylou Harris, Don Everly and Chas and Dave. "Emmy was an obvious choice because I was still doing a lot of things with her band and with her, and I really owed it to her to get her to sing on it, because she's helped me a lot and I've had a lot of fun playing with her and the band. Don Everly is my favourite singer of all time, I really love his singing, and he's become a very good friend over the last few years. I first really met him in '73, I suppose, I'd met him in '62 or '63, but I'm sure he doesn't remember."

Well, things were going round pretty fast for Don and Phil back then Chas Hodges and Dave Peacock might not seem to fit snugly on an album like this, but take it from Albert, they DO give a

monkey's.

"They're more old friends. You see they were on the original album that I did for A&M that sat on the shelf. I did it in Los Angeles and I flew them over to do it with me, and I just ended up using two tracks from that album, the ones that you see their names on. I'm glad I got to use them and let them get their names on the album." Chas supplies piano and Dave bass on 'Now And Then It's Gonna Rain' and 'Come Up And See Me Anytime'.

It isn't always worth putting tags on everything, but I wondered if Albert thought his music was country, bearing in mind the 'Country Boy' single, with those words: 'I may look like a city slicker shining up through my shoes. Underneath I'm just a cotton picker/Picking out a mess of blues.'

AL: "I suppose 'Country Boy' could be autobiographical. I mean I didn't write the lyrics but I suppose it could be viewed that way. What I do is how I like to hear country music, it's not everybody's idea of country music but it's the way I like to hear it. I try and do it that way, I don't think it always comes off. I don't think I've changed, really. I think I've always played the same style no matter who I've played with. I was listening to some things that I did in about '62, recently, and I was surprised looking back then at what a basis I had then for what I play now. A lot of the things that I was trying to do then I can do now — obviously I'd set the direction I wanted to go in right back then. I always thought I'd really picked it up in the last ten years or so, but it was all there a long time ago, y'know, whatever I wanted to do, the basis was there."

When a respected guitarist lists his favourite musicians, it's worth turning the volume up a notch to hear just who he, in turn, respects. Lee has several faves. "Jimmy Bryant is my favourite country player. James Burton's my favourite rock 'n' roll player, or country rock player, I suppose. I love Buddy Emmons, that's why I was really pleased to get him on a track or two, even though he doesn't do very much on there. I wish I'd had more for him to really stretch out on, but everything he does just blows me away, so I was really pleased to get him on there. I really like Jimmy Webb as a musician, even though he doesn't do very much now, everything he does I really enjoy. I don't know what he's doing now, he had a solo album out last year which didn't do very well. Some people regarded it as a bit middle of the road, but I really like him as an overall musician, I think he's great. Listening to him really encouraged me to get back into my piano again."

Albert thinks there's quite some difference between teaching yourself an instrument and having lessons. "There are people who are taught things and they learn to play them parrot fashion but they don't quite grasp it, it's different to learning the thing by the feel of it. I must admit I learned most of my early solos listening to records and trying to copy them, but then I got to a stage where only occasionally would I try to work out a whole solo from start to finish that somebody played, I'd just try and get the essence of it, get the feel of it, and I guess that's the way I play at the moment. I'll feel the style of a solo, I won't really think it out at all, it'll just come. If it works it works — there are a lot of times it doesn't."

## *'I have one of Don Everly's old guitars'*

Lee says that although he enjoys both, he prefers electric to acoustic guitar. He always uses Telecasters, while his favourite acoustic guitar is a Martin 0028. "I have one of Don Everly's old electric guitars which is my pride and joy," he says. Albert uses a device called a B-bender on electrics, which produces a steel guitar effect. He uses Musicman amplification — 8 × 10, 130 wt, although this is obviously much bigger when he plays with Eric Clapton.



Chuck Berry

Keyboards-wise, Lee has a Fender Rhodes, but says: "I'd like to get into some synthesisers, but I don't know much about them. I wouldn't know where to start." He laments the fact that he's unable to build a collection of complementary equipment as far as keyboards are concerned, as he had done with guitars. "It took a long time — I was really envious when my friends used to come back from the States with free guitars. But I've been lucky over the years."

Lee compositions don't exactly predominate on 'Hiding'. Is songwriting a chore? "It is for me, yeah, I'm not very good at it," he laughs, "I think I'll have a much better idea of how to go about it next time, now I've finally got this out of the way." And it looks like we won't have to wait so long for another album. "I'm hoping I'll get another chance after this. But I still want to be able to play with other people as well, that's what I really enjoy doing."

In which respect he talked about his recent touring with Eric Clapton, in ol'slowhands band. "We're so different but we're so complimentary to each other, it really works out well. It's a lot of fun, and I think I'm going to be doing some more stuff with him, because the schedule won't be that demanding, I'll be able to do my things as well. It's a good relationship, it really is."

Seems to me that Albert Lee's life has been full of good relationships, and real understanding between musicians. The hallowed charts can wait. Nothing's going to come before his satisfaction as a guitarist, and giving it back out to other people. And he's been doing that for a while.

Britain's largest range of PA cabinets



500 watt stereo system as illustrated - £1420 (inc VAT & carr)



EP112  
Exponential Mid Range  
1 x 12" RCF 12P24  
£127 inc

Airthrey manufactures just about every type of professional plywood P.A. cabinets, empty or loaded. If you are looking for a P.A. system or cabinets to upgrade your present system get the Airthrey Catalogue. Express mail and export service. Competitive prices. Retail shop now open. Send 2 x 9p stamps to

AIRTHREY MUSIC

Towers Place, Causewayhead, Stirling. Tel. (0786) 70923

SOMETHING FOR EVERYONE AT

THE LIVE  
MUSIC  
SHOW

SPONSORED & APPROVED BY

Melody  
Maker

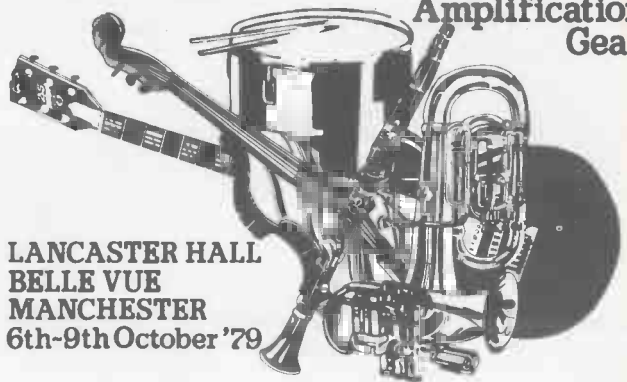


OPEN TO  
THE PUBLIC  
Sat 6th Oct 10 a.m.-7p.m.  
Sun 7th Oct 1p.m.-7p.m.  
Mon 8th Oct 5p.m.-9p.m.

TRADE ONLY  
Sun 7th Oct 10 a.m.-1p.m.  
Mon 8th Oct 10 a.m.-5p.m.  
Tues Oct 9th 10 a.m.-1p.m.

The North's  
Largest Exhibition  
of Musical  
Instruments &  
Amplification  
Gear

ADMISSION:-  
ADULTS 60p  
CHILDREN 30p



LANCASTER HALL  
BELLE VUE  
MANCHESTER  
6th-9th October '79

IN KINGSTON UPON THAMES'....

john king

Y'WAH.....

john king

WHO?

john king

'ES GOT EVERYFING....

8 RICHMOND RD., KINGSTON SURREY  
OPPOSITE RAILWAY STATION  
01-546 9100/9124

GUITARS

WESTERN  
FOLK  
CLASSICAL  
SEMI ACOUSTIC  
ELECTRIC &  
BASS MODELS  
+  
AMPS & ACCESSORIES

Columbus Kimbara Satellite  
Hagstrom Kent Lorenzo

Write now for illustrated details.

FCNmusic

MORLEY ROAD TONBRIDGE KENT

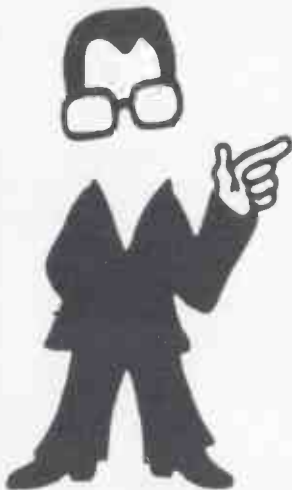
FCN  
music

Name \_\_\_\_\_  
Address \_\_\_\_\_

Ref: B.I.

# DAVE SIMMS MUSIC PRODUCTS

*See all this and more on  
Stand No 25 at the Live Music  
Show Bellevue Manchester*



- ★ Disco Consoles,
- ★ Disco Mixers,
- ★ Power Amps,
- ★ Speaker Systems,
- ★ Microphones,
- ★ Stands,
- ★ Jingle Packs,
- ★ Projectors

And Accessories,

- ★ Sound To Light Systems,
- ★ Lasers,
- ★ Snakelights,
- ★ Flowboxes,
- ★ Strobes,
- ★ Bubble Machines,
- ★ Mirror Balls,
- ★ Fog Machines,

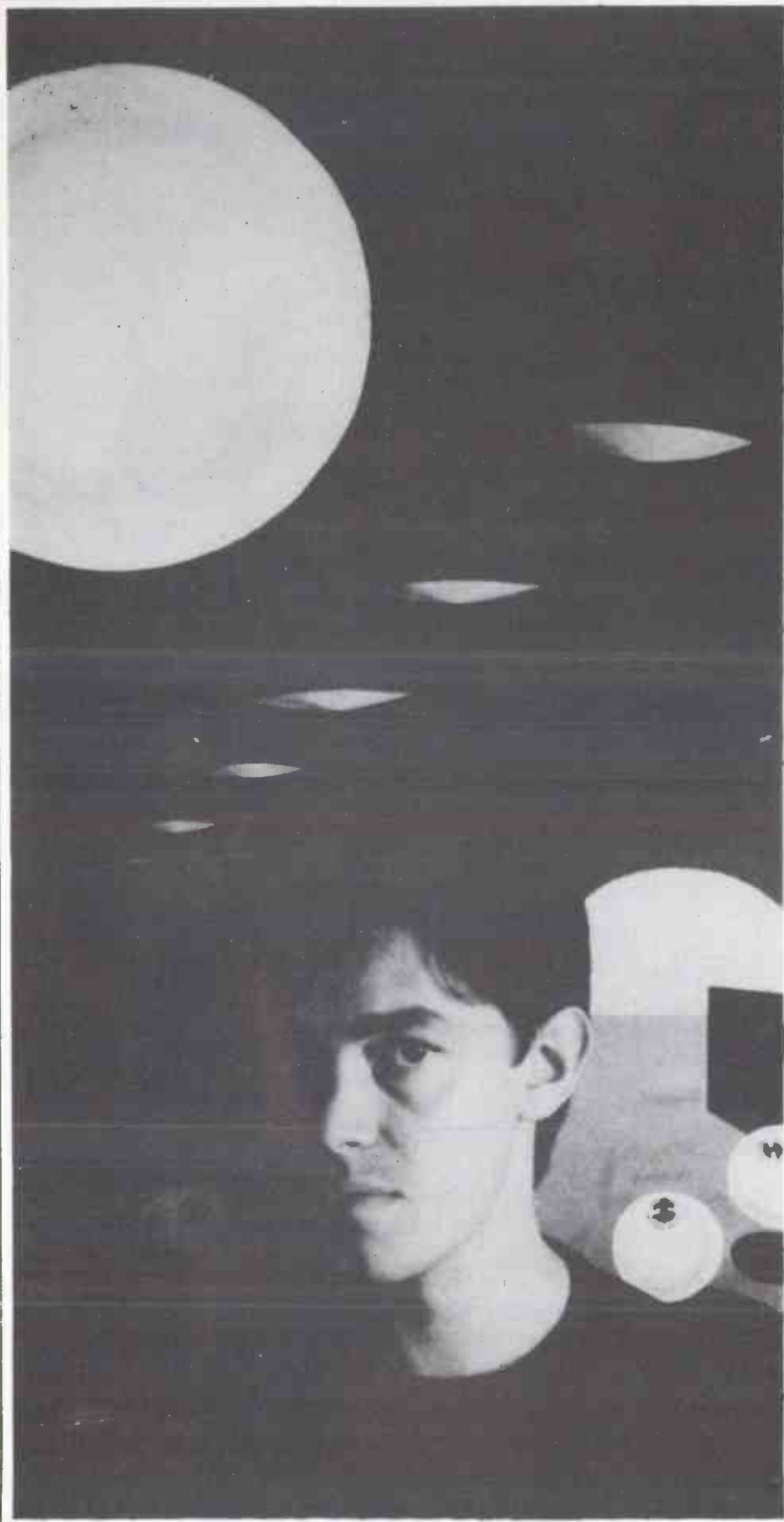
- ★ Light Mixers,
- ★ Professional  
Stage Lanterns,
- ★ Lighting Hoists,
- ★ Pin Spots,
- ★ Scana-Spots,
- ★ Rota-Spots,
- ★ Helicoptors,

Etc Etc Etc...

Trade and Export enquiries welcome.

Project Electronics Ltd. 5, The Grove, Ealing, London W5 5DX England.

Telephone: 01-567 0757.



Bill Nelson: 'There are a very few guitarists who impress me!'

# The

**B**ILL NELSON is currently staying in the idyllic surroundings of Rockfield Studios, set in a remote village in Wales. It's here that he is in the process of producing the new Skids album.

His own album "Quit Dreaming And Get On with The Beam" was finished a few months ago, and providing he can get the running order sorted out is scheduled for release in late September. It is the follow up to his very successful "Sound On Sound" album, his first since leaving Be Bop Deluxe and forming Red Noise. His new album though, features Bill playing nearly all the instruments, himself, in contrast to an actual band used on the last one.

Since "Sound On Sound" was one of my favourite albums I was eager to hear the new one and consequently was very much looking forward to my day out in the Welsh countryside mingling with the stars at work.

However, when I arrived at Rockfield after a three hour journey that is exactly what I found Bill and The Skids doing . . . work.

What they were doing looked very much like a chore they could well do without. Bill was standing behind the mixing console dressed in *his* weird suit trying to get a harassed engineer to do something he couldn't quite explain. The Skids meanwhile were sitting about in *their* weird suits like Bill Nelson androids programmed to wait. It all looked boring and very un-rock and roll to me. (Reality is harsh — Ed).

Later I asked Bill about his relationship with the band.

"Recently I've been asked to do production for a number of bands. The Skids were inspired by Be Bop Deluxe albums that I did three of four years ago. It's very strange because they are such a new band."

Sounds to me like another case of band getting their hero to produce them and then giving him a free hand. But Bill thinks not.

"Oh no. They certainly put forward any ideas of their own and stop me when they think I'm going a little too far. But on this album they've allowed me to become their unofficial keyboards player. So I've added a little colour and a few textures here and there.

"One thing I have taught them is that there is no shame in not being able to get the same sound live as they did on record. After all an album will be listened to over and over again, but a performance is played and then gone."

After all that I will certainly be very interested in how the next Skids album



# Bill Nelson touch

turns out, and whether you can detect a heavy Nelson influence. Mind you, if their recent publicity photographs are anything to go by, they have already been reading the Bill Nelson Guide To Posing.

However, the reason I am in Wales is not the Skids' but Bill's own album. It was recorded on a mobile in his local village hall in Yorkshire, which he hired from the vicar.

It took only three weeks to record and five sessions were so fruitful they had four tracks too many. These will either be used as B sides or in the form of a free single given away with the album.

Bill played all the instruments himself with the exception of saxophone (the only instrument he can't play, he modestly informed me) which was played by his brother Ian. Also on one track he gives the drum stool over to the Skids drummer. One thing which has always puzzled me is just how these multi-instrumentalists begin.

"I've got a very primitive rhythm box with only about three rhythms on it. I record that for about five or six minutes so I've got something to play along with. Then I put down a rhythm guitar track with that, followed by real drums and bass. Since the first rhythm guitar is usually too stiff due to being recorded with a machine I usually record a second rhythm guitar part which fits in better with the bass and drums.

"Then when I've rubbed off the drum machine and first guitar I'm left with the basics of drums, bass and rhythm, so I'm in a position to build up from there.

"I usually have a pretty good idea of what I'm going to do before I start because I always do everything at home first on an old four-track. Obviously I come up with a few musical embellishments in the studio, but the majority of the parts are worked out.

"I've always done demos at home, so I got used to the technique of building up layers of instruments. Even with Be Bop I used to demò everything first and then give the band cassettes and told them to learn their parts. Then they would come back with it as near as they could get it.

"Its funny because I went through this stage where people in the business got to hear my demos and said they preferred them to the final product with the band and I'd always fancied a go at doing something all by myself."

So why did he form Red Noise after splitting up Be Bop instead of doing it solo?

"Red Noise wasn't to be as rigid a band. It was more a working title for a number of

things which could happen. All the musicians were hired on a session basis anyway, so when we weren't doing anything I had to lay them off. This provided the ideal opportunity for me to record by myself. I soon found out that it turned out quicker than getting a band together and rehearsing for two weeks anyway."

It seems then, that Bill has found the ideal way to work. Eliminating both session fees and the possibility of compromise. So presumably all future Red Noise projects will be done in this way. But apparently not.

"I enjoyed doing it all myself, but I don't think I would want to do it again

---

**'I'd always  
fancied a go  
at doing something  
by myself.'**

---

because it's very hard work. The results are interesting, but I never had the chance to sit back and watch somebody else do some work. It was constantly in, out, in, out all the time . . . . . quite exhausting.

"I might like to do things in that way on the side. There's a few strange pieces I would like to do. But as far as Red Noise is concerned as a commercial venture I'd like to get a permanent band back together.

"As soon as I finish here with the Skids I've got to start auditioning for a tour. This time I'm looking for quite a big band with a second guitarist, two keyboard players and sax doubling on keyboards. So at times there will be three keyboards going.

Changing the subject I asked Bill how it was that he first got into guitars. It seems that he has been playing about fifteen years, he's now thirty, and that he had no formal training whatsoever and was totally self taught. After 15 years does he still get dissatisfied with the way he's playing?

"Oh yeah! Everytime I finish an album I immediately want to go in and not do the album again, but write some new material.

"I've been neglecting the guitar recently, since I got into other instruments. But I find, especially with guitar, that it's very easy to fall into certain clichés. So if you haven't got anything fresh to say on an

instrument you are usually better off saying nothing at all."

That sounds fairly logical at first. But when you start to think about it you realise that Keith Richard and his pals have been playing those clichés for the last ten years. And they seem to be doing alright on them. So aren't there any guitarists Bill admires?

"Not really. There are a very few guitarists that impress me. There are a lot of technically impressive guitarists, but very few who have anything to say.

"That's a rut I thought I was in with Be Bop. I felt a lot of anguish in me due to the fact that I was just repeating myself. There was a severe lack of inspiration. All the other members of the band were into very slick music, jazz, rock etc., and although I quite enjoyed some of that I was always into more bizarre things.

"When the new wave started, and I don't mean punk, I mean the intelligent new wave, I felt a lot closer to that than to anything else that was happening.

"Towards the end of Be Bop I did try to break away from the stylized image we had and the last album was nearer to Red Noise than the old Be Bop. But as long as you've got that title you're still associated with the past. Like, if I had put out the "Sound On Sound" album under Be Bop's name then people would have come along to the gigs to hear songs from the first and second albums.

"So I had to dissolve Be Bop even though financially it was a very foolish thing to do. Because even though it may not have got any bigger, there was a very steady audience we could rely on. What I did was big gamble.

"But looking back it was a good thing, I felt certain doubts obviously, because for a start Red Noise isn't as important as Be Bop was. But that's about all really."

I couldn't really ask Bill too much about equipment because now that he plays all instruments himself the list would be endless. Suffice to say then that as far as guitars go his main one is still the Yamaha S9 200 which he uses "basically because it's very strong and a sensible guitar." He has various other acoustics and a guitar synthesiser which he uses when his keyboard playing isn't as good as is required, but that's about it.

As far as amps are concerned he has had a change from the Carlsbro that he used to use with Be Bop, and has had short fling with Messa Boogies, which he finds too muddy, and Marshalls. Now he is looking forward to acquiring a new Burman amp which he recommends as one of the best buys around.

**TONY SAYERS**



# fact: Shure's new loudspeakers may look compact...but there's plenty of room for all your sound!

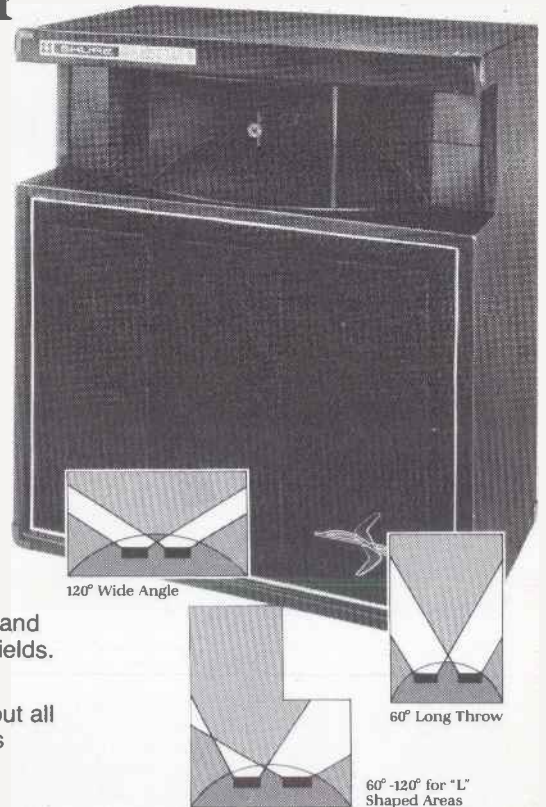
## PRO MASTER™ Model 701 Loudspeaker

- Adjustable dispersion—for long- or short-throw applications.
  - Easy to transport—practically abuse-proof.
- High efficiency—100 dB SPL at 1.2m (four feet) with one watt power.
  - High power handling—handles up to 150 watts continuous.

A giant step forward in compact, professional quality sound reinforcement equipment the PRO MASTER 701 Loudspeaker is specifically designed to meet the needs of today's entertainers and musicians, in intimate clubs, lounges, large auditoriums, churches, and schools.

The revolutionary PRO MASTER loudspeaker is the result of sophisticated computer-assisted design techniques, state-of-the-art materials engineering, and countless hours of consultation with performers and sound technicians in all fields.

The highly efficient design allows the PRO MASTER loudspeaker to deliver a walloping 100 dB SPL at 1.2m (four feet) with only one watt power. And, you put all the sound *where you want it* with exclusive adjustable dispersion, that adjusts for wide-angle (short-throw) or long-throw applications. Each speaker weighs only 26.4 kg (58 lbs), and two fit into many subcompact cars.



### PRO MASTER Modular Loudspeakers

These modular units may be used to construct a custom speaker stack, add high- or low-frequency emphasis to another full-range system, or create custom stage monitor systems. Each speaker is designed to operate with an amplifier capable of delivering up to 150 watts continuous to an 8-ohm load.



#### Model 708 High-Frequency Speaker

The high-frequency portion of the Model 701, including adjustable dispersion horn. It has a frequency response of 2,000 to 15,000 Hz, an internal crossover filter rolling off at 18 dB per octave below 2,000 Hz.



#### Model 707 Low-Frequency Speaker

The low-frequency portion of the Model 701, with rubber feet on two surfaces and diagonally beveled back allowing the speaker to be tilted. It has a frequency response of 50 to 2,600 Hz, an acoustic rolloff above 2,600 Hz.

### PRO MASTER Stage Monitors

Really cut through in monitor applications! The Shure-developed shaped response is a performance-proven way to put the sound energy where it belongs.

#### Model 703

Special removable wedges enable the monitor to be used in a wide-angle or narrow pattern. Rated at 100 watts to 8 ohms, output 117 dB SPL at 1.2m (four feet) with 100 watts.



#### Model 702

A compact two-way system rated at 50 watts to 16 ohms, output 114 dB SPL at 1.2m (four feet) from only 50 watts. Features a built-in volume control.



#### VOCAL MASTER® Stage Monitor

The VA301-S is a highly directional stage monitor, featuring a built-in volume control. Designed to be used with the Shure VOCAL MASTER Sound System, it is rated at 50 watts to 32 ohms.



### Compact Speaker Systems

Three professional speaker systems (SR112B, SR112W, and SR116B) that combine high output capability, high power handling ability and wide frequency response into a compact package. Extraordinarily efficient, they produce 95.5 dB SPL at 1.2m (four feet) with just one watt. And, each is rated at 100 watts to 8 ohms!

#### SR112B (SHOWN)

Designed for permanent or semi-permanent installations indoors or outdoors.

#### SR112W

Same as SR112B with woodgrain finish, matching many indoor decors.

#### SR116B

Carrying handle and extra built-in corner protection, built to stand up to the bumps and scrapes of touring.



#### Shure... The Sound of the Professionals

Write for full details, or get in touch with your dealer.



Shure Electronics Limited  
Eccleston Road, Maidstone ME 15 6AU  
Telephone: Maidstone (0622) 59881



Camel (l to r): Jan Schelhaas (keyboards), Andy Latimer (vocals/guitar), Kit Watkins (keyboards), Andy Ward (drums), Colin Bass (bass).

## Tony Horkins goes down on the farm with CAMEL

Before launching into an interview with Camel it seemed like a good idea to ask who's actually left in the band now. Every time I hear about Camel they've either dropped or added another member to the line up, and on my way to the interview I was reliably informed that saxophone player Mel Collins had just departed in the middle of a photo-session.

So if you happen to see some contradicting photos in the press of Camel in the same place but with or without Mel Collins you'll know why.

'Camel let loose an 'orrible Mel', is the in-camp joke over that one.

So in the beautiful surroundings of The Farm Yard Studios, somewhere in the area of Chalfont and Latimer, I asked Andy Latimer who's in Camel.

"Well, I'm still in Camel, Andy ward is still on drums. Jan Schelhaas is on one of the keyboards, he played on the last tour, and Kit Watkins is also on keyboards. We've a new bass player called Colin Bass who used to be with Clancy."

He also said that although Mel wouldn't be playing on the next tour, there's a pretty good chance that he'll be playing on the one after that.

So what happened to Peter Bardens, and why has no-one mentioned him? Drummer Andy Ward explains.

"With Peter the working relationship just fizzled out. It wasn't creative anymore. Andy (Latimer) was doing most of the writing and when Peter did have ideas we kind of slowed him down, not being fully into them, and he'd slow Andy down not being fully into his ideas. It was as simple as that really. It was obvious that one or other had to go."

So was Peter Bardens so good that you had to replace him with two keyboard players?

"We've replaced him with two keyboard players that are both better than him. Now we've got two, we've got

a lot more scope."

It transpires that Camel were left at short notice for a tour so brought in two keyboard players to learn the parts for it, because of lack of time for one person to learn all the parts. However, things sounded so good they decided to keep on two keyboard players and explore the possibilities.

"Ever since Doug left, our first bass player, we've been trying to get a unit type feeling back in the band and it's come back. Everybody is having a good time now."

Well with the line-up problems sorted out, for the time being anyway, we switched the subject to prime BEAT fodder. Andy Latimer explains how he first got around to playing the guitar.

"My dad always had a guitar around the house. He had several instruments, in fact, being a bit of a muso himself, and I used to play around on his pianos and guitars. I didn't really do anything positive until I was about 14 or 15. My brother and one of his mates were trying to work out a simple song like Jingle Bells when I came in and picked up a guitar and got it in a matter of minutes. I thought, 'This is easy'. My father thought he saw something so he sent me to lessons straight away which I did for about one and a half years learning the theory side.

"I'm mainly self taught really, just working out my own sort of things. I

# CAMEL: 'The material is stronger. The playing's better. The

went and studied for another year and a half with a classical guitarist and that improved my right hand technique. Before that I couldn't use my right hand at all.

"I eventually had to make a decision as into what area I was going to go — classical or pop. So I decided to knock the classical on the head. I wasn't that dedicated to do classical, and everything about being in a pop band appealed to me. Also it made me different. I was a normal geezer until I picked up a guitar, and then everyone wanted to talk to me.

"Your ego comes in to, you enjoy it, it's good fun, easy, and it progressed from there. The classical guitarist I had was really good and I thought if I practice, in another five years I may be as good as him. But where is he now? He's earning about £30, £40 a week teaching, and I just wasn't that dedicated to do that."

Talking about influences he reverts back to people like Reinhardt and remembers days when he'd buy every guitar album that came out and try and copy it.

"Over the last three years I haven't really got into any new guitarists. The only one really that I still listen to is Larry Carlton, who used to be with the Crusaders. He's an amazing player and has his own band now. I've seen him a couple of times live and he's outrageous, he plays some amazing lines."

He also mentions Allan Holdsworth — "a very gifted player" — but really can't think of any one new guitarist he really likes.

As for actual guitars, Andy stays loyal to a Gibson Les Paul.

"With that I'm not conscious that I have a guitar on. It's just like an extension of me. I've got a couple of Strats but I really have to bite them, I'm so aware that I'm using one. The only other one that I feel very comfortable with is an old Epiphone Sheraton, 1958, but it's not such a good rock n' roll guitar. It's got very jazzy pick ups on it.

## Effects

"The Les Paul is still my favourite. The whole thing about it. I like sustained notes and an easy to play guitar. At the moment I've got Di Marzio PAF pickups on it which I quite like now. I've changed the pots, and I've changed the machine heads to Shalters from Grovers. The Grovers were good but didn't tend to hold their tuning so well."

Like most guitarists, he says, he likes to change bits and pieces because 'satisfaction is really temporary.'

On stage Andy uses a three amp set up. He has a Roland JC 120, with Electrovoice speakers in them, an old Peavey and a Boogie. All three are fed into a footswitch someone made for him and he is able to switch to either three at the flick of an ankle. So why all the different amps?

## Judgement

"Well for the music we play I haven't found one amp that will suffice for everything we do. Like if I play chords I like a really clean chord sound so I use the Roland. However the Roland is a transistor amp and I don't like transistors for lead work. So if I have three amps it

enables me to have all the sounds I want and it enables me to combat any acoustic situation I come up against in a hall."

The pedal board he uses not only enables him to switch between the three amps but also works in any effects pedals he wants to use. At the moment he has a Korg Stage Echo, an MXR digital delay, an MXR fuzz box, a variable wah (eight positioned) and an MXR phaser.

"Not a lot of effects, but enough."

As for strings he uses Ernie Ball because he feels that their good tonal qualities last longer than most strings, and as he changes strings quite a lot he thinks that's an important factor.

Meanwhile on the floor, Andy Ward had picked a bald patch into the



Andy Latimer: 'The Les Paul is still my favourite guitar.'

## sounds are stronger.'

luxurious grass grounds of the studio. It was his turn to speak of drums. I'd barely got the question out of my mouth when he launched into details of his rather unusual kit.

"At the moment I'm using a Pearl 14" x 6½" maple snare drum, a 20" by 17" bass drum and five roto-toms, two 12s, a 24", 26" and 18". I've been using Roto-toms for about the last three years."

So why all the Roto-toms?

"Well apart from the vari-pitch aspect where you can turn them and tune them while you're actually playing, they're also very easy. They're very easy to mike, it makes the sound engineer's job a lot easier, it's easier to get a good sound and they bounce very well as well."

Actually, as I arrived at the studio, one Mister Gary Mann from Sonor drums was up there trying to impress Andy with a Sonor bass and snare drum. It's too early for Andy to give a judgement on them yet, but he's suitably interested in giving them a try.

"Before my present kit I had a much bigger outfit including a 24" bass drum and seven tom-toms. But now I'm happy with the Pearl and Roto-toms."

He uses Remo Ambassador heads on all the toms, clear spot on the bass drum and the snare's an Ambassador as well, but with the brush finish. He also enthuses about the Pearl hi-hat pedal and says he's just got used to the Pearl bass drum pedal.

### Simple

"I was using a Rogers for years but it broke and I thought I'd try the Pearl one as I had it. It's much simpler than the Rogers and there's less to go wrong, and I've always found with pedals it's just a matter of getting used to it."

There's always been one main thing I'd linked to Andy Ward and his drumming. It's a rhythm I first heard on the 'Snowgoose' album where he rides alternately off the cymbal and snare while the bass drum keeps the beat. Did he consciously develop that or was it something that just happened?

"It must have been something I just happened to do. I don't practise very much partly through laziness and partly through the fact that if you're playing eight months of the year you don't really feel that you need to, though obviously the more you practise the better you get. We play such a lot that I don't practise much by myself. I don't often sit down and work things out, I feed much more on what everyone else is doing, and if a nice rhythm comes out of that that



Andy Ward: 'I don't practice very much'

happens to be flashy I'll keep it."

Until about the age of 12 Andy was more rapped up in the guitar than the drums. He had lessons on the guitar but at the age of 12 something happened that he can't actually recall that made him change to drums.

"It was around the time of dreadful people like Dave Clark and Ringo so I don't think it was any of them that changed my mind. However I was young enough so it could have been. It took me a long time to actually get 'a drum.' It was a Gister snare drum."

Rather like Andy Latimer with guitarists, Andy hasn't found, or at least can't remember, any drummers in the last year that have made an impression on him.

"I haven't heard any drummer that's made me go out and buy every album he's on. It used to happen: It happened with Phil Collins, it happened with John Marshall and Tony Williams but I think that particularly with the new type of music drumming has become much more simple because the music demands it."

I remind him of the emergence of Simon Phillips, a name that's cropping up on all sorts of albums. Surely he must have been just a little impressed with his stickmanship?

"Oh yes. I first saw him a couple of years ago with the Jack Bruce band. He's just fantastic — you just reminded me," he said with a look of envy on his face.

As for cymbals, Andy uses all Paiste. There's 14s on the hi-hat, a 16 and two 18 crashes, a 22" ride an 18" chinese and a 20" chinese."

In the studio he close-mikes the kit but also uses one ambient mike which he sometimes uses for a combination with the close miked drums. He won't use damping on his drums when it's not necessary, but uses it where it's essential.

### Mixing

At the time of the interview Camel are just finishing the mixing on the album while rehearsing for their forthcoming tour. The album title is a gem. The cover has a picture of an astronaut nailed to the cross. All very psychic, but the title is 'I can see your house from here.'

"We got fed up of being so po-faced about things," Andy Ward offered in defence.

When asked if this album differs dramatically to their other albums he said,

"Well, it is better. It's got a more uniform feel to it."

Andy Latimer agrees.

"The material is stronger, the playing's better, the sounds are stronger."

Looking back on their old albums, Andy Ward likes 'Raindances' best, while Andy Latimer says he doesn't really like any of them!

"I never play them. You only end up listening to them and saying 'I could have done that much better.'"

We took a walk inside and listened to a few tracks from the new album. The tracks that I heard really did sound very strong, and seem to be a major departure from the album they're trying to forget — 'The Snowgoose.' Albums since the Snowgoose have been different, but not, at least for me, that brilliant. Under studio conditions this album sounds very tight and really quite original.

# AC-ES PROFESSIONAL SOUND EQUIPMENT

INTRODUCING A NEW BREED OF 19" RACK MOUNTING PA AND STUDIO EQUIPMENT DESIGNED TO PROVIDE QUALITY GEAR AT RESPECTABLE PRICES. WE MANUFACTURE EVERYTHING FROM DI BOXES TO 24 CHANNEL MIXING CONSOLES.



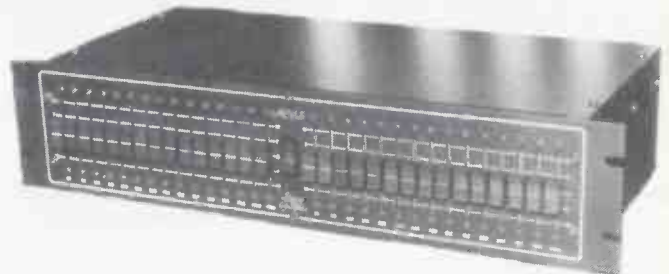
SM2418/2 Studio Console 24 into 8/2

## INTERESTED?

RING PETE ON 0691-4504 OR WRITE TO: **A.C. ELECTRONIC SERVICES,  
OLD RAILWAY WORKS, GOBOWDEN ROAD,  
OSWESTRY, SALOP SY11 1HJ.**



SP1000 480 + 480w at 2Ω



GE/15 Stereo 15 Band Graphic EQ

*For free brochure write to:  
SHERGOLD GUITARS,  
Avenue Industrial Estate,  
Gallows Corner, Romford, Essex.  
Please enclose S.A.E.*



The Logan String Melody II, perhaps the most sought-after string machine on the market today, features sliders for Violin, Viola, Cello and Bass — Attack and Sustain sliders — 5 settings including Organ, Accordion and pre-set Orchestra.

# LE Logan String Melody II

Distributed by

JOHN HORNBY SKEWES & CO LTD Salem House Garforth Leeds LS25 1PX

**hornby skewes**

## SOUNDER

### electric bass guitar strings

#### Semi (Half) Round Bass String

Wound with round stainless steel then precision ground and polished. This provides an extremely flexible string with a flat playing area and 'Vibration Chambers' below the surface of the visible winding. Also eliminates finger and fret wear.

Available in long or medium scale.

Set No SRIOL Long Scale    Set No SRIOM Medium Scale

#### Round Wound Bass String

Wound with stainless steel to give tremendous magnetic response. Extremely flexible. All strings are burnished to reduce finger and fret wear.

Available in long or medium scale.

Set No RWIOL Long Scale    Set No RWIOM Medium Scale

### electric guitar strings

#### Plain String

Unique 'Long Life' twist at ball end. Almost doubles strength at this weakest point, reducing breakage. Finest plated high tensile steel.

#### Wound String

Sounder covered strings are precision wound under a constant tension using a process which allows you to cut the string anywhere along its length without the spinning wire coming loose. So no problems because 'you did not take a turn around the peg'. Spun with silk at the ball end. Pure hard nickel wound.

Available in four superbly balanced sets, reference numbers as follows:

Superlight No IOS (.008)    Extra Light No 1OE (.009)  
Light No IOL (.010)    Light Wnd. 3rd No IOLW (.011)

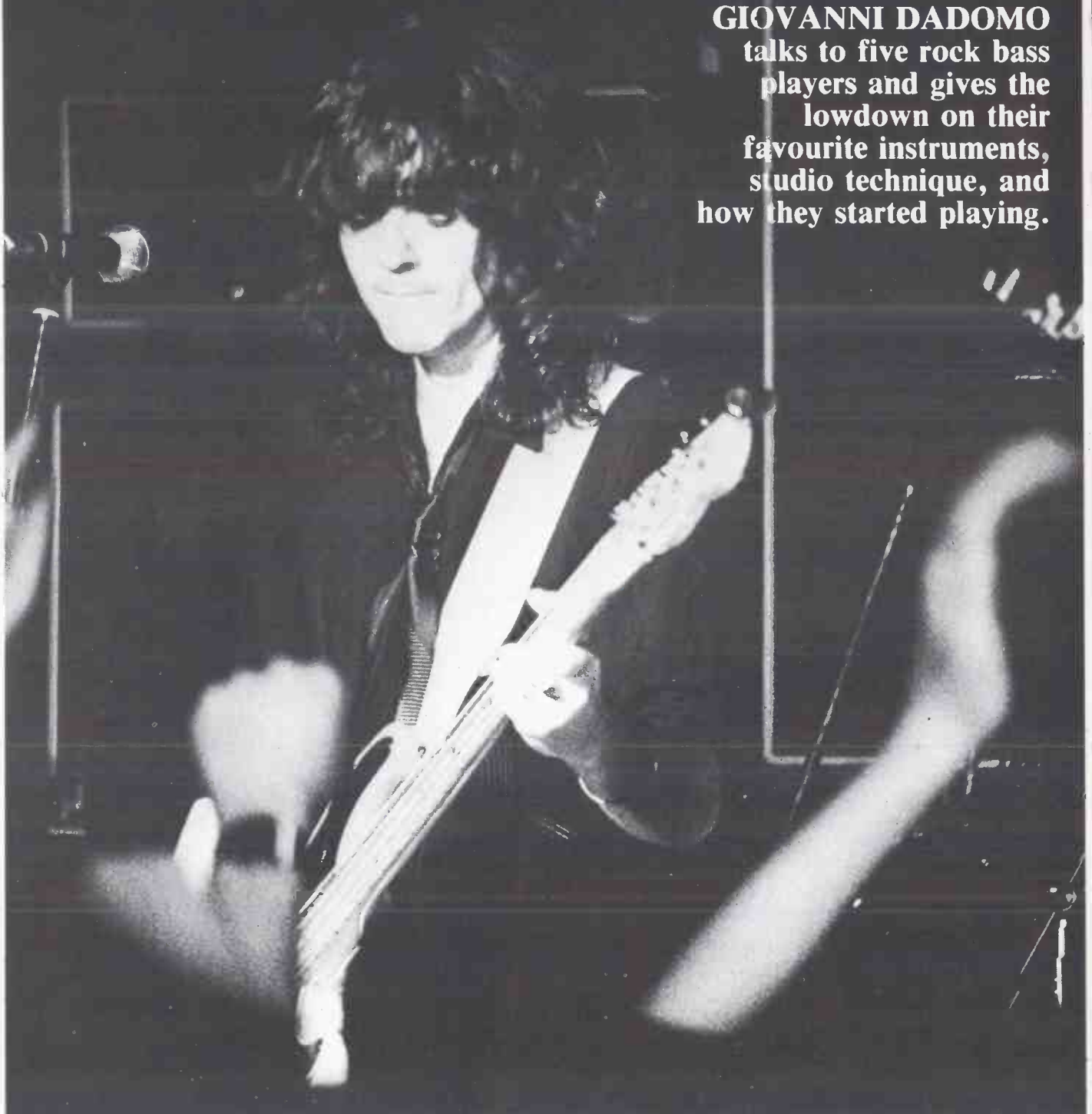
Also full custom range.

**valley** MUSIC STRINGS  
Treorchy Rhondda  
CF42 6AA

*Features*

# FIVE OF THE BEST

**GIOVANNI DADOMO**  
talks to five rock bass  
players and gives the  
lowdown on their  
favourite instruments,  
studio technique, and  
how they started playing.



*Jimmy Bain of Wild Horses. Pic by Tony MacLean.*



# Jimmy Bain of Wild Horses.

**J**IMMY BAIN'S apprenticeship was in a Dunbar band called The Sinners. "I was fourteen or fifteen," he recalls, "and it went on for two or three years.

"I was playing six-string actually, lead and rhythm. It wasn't anything too serious but it was lots of fun. Then another gig materialised; I heard about this new band being formed in Edinburgh that was looking for a bass-player. So I borrowed a bass, practiced for about two hours before the audition and got the gig! And after a while I found I really got off on playing bass much more than the six-string."

His borrowed white Fender Precision was reclaimed by its owner and Jimmy went on to a short spell with a Hohner 'Beatle'. "Then I bought a blonde Epiphone Rivoli. It was before Epiphone went Japanese — an American one — and there were only two of them in Scotland at the time. Great guitar — you could actually play it with one hand 'cause the action on the neck was that good.

"I had these two Vox Foundation cabs and a Vox Foundation Piggyback amp which was all of eighty Watts in those days."

Jimmy moved to Canada in 1969 and started playing again about a year after that. "It was a sort of juke-box band, playing the Top Forty and one or two originals. But I got really fed up,

Jimmy came back to London, picked up a guitarist called Smiggy (now with Captain Beefheart) and singer Lenny Parson and returned to Canada to form Street Noise. "It lasted about a year and a half and we were doing all our own stuff. That," he recalls wryly, "was when I started losing my stereo and my car and stuff. But I did start writing too.

"I got an offer to come back here and join a band called Cody, which was an offshoot of White Trash." Re-named Choker, the band had a really good deal with Atlantic, says Jimmy. "But then the manager

\*\*\*\*\* off to the States with all the contracts and most of the ten grand advance. Atlantic went \*\*\*\*\* and that was that."

Four or five months with the odd session job and Jimmy was approached to join Marmalade. He went to see them, pinched guitarist Mike Japp, and formed his own band, Harlot.

"We did some demos but we never got very far with the record companies 'cause all they were interested in was trying to screw the chick that was managing us.

"So the biggest success we had was six Sundays, at The Marquee. Richie Blackmore came to see us, rang me up, we had a play, and three weeks later I was playing with Rainbow.

"I encompassed a lot of styles by then and I was used to singing and playing at the same time. But in Rainbow I just concentrated on the playing. It was just a case of doing everything at 78rpm. When Blackmore auditioned people it was more like an endurance test. One day we got through thirteen drummers! He wouldn't say a word, just play at a really manic tempo and wait and see if the drummer slowed down. Most of them were completely demoralised. I felt really sorry for a lot of those guys..."

During his Rainbow days Jimmy first got friendly with Brian Robertson. They worked on demos together but Brian was going through his on-off relationship with Thin Lizzy still, so Jimmy ended up playing two European tours with John Cale and playing on the Welsh loony's 'Animal Justice' EP.

"I was doing this solo stuff when Brian finally split with Lizzy, so I scrapped the solo thing and we formed this band."

And now the equipment update: "I just got a new Yamaha — I reviewed one for 'Beat' last month and I liked it so much I bought one. I didn't actually get the one I reviewed, I got a natural finish one, and that's become my number one instrument.

"I've still got a 1961 Tele

bass, and a Gibson Thunderbird from 1963 — they only made them that year, and it's just one solid piece of wood.

"I've got four Marshall hundred-Watt stacks and these new 2x15 bass cabs Marshall just brought out." All this, and a 10-band MXR Graphic, and MXR Phaser, too, says Jimmy.

"The Graphic I use for various acoustics, so I can get a good sound wherever I play. They're quite pricey but they're really good."

Five strings are Rotosound Round-Wound: "I haven't found anything else that's anywhere near as good. They've got a real twang to them."

## Ron Francois of the Sinceros

**R**ON FRANCOIS and his bass put a lot of the bite in the pop-with-a-beat Sinceros quartet, a hard-hitting club act whose LP debut 'The Sound Of Sunbathing' was issued by Epic a couple of months past. Ron's been fingering four strings for about the same number of years, he explains. "I used to sing with this band called Lulu Claw and we couldn't find a bass-player. So the drummer said, Why don't you try? So I learnt a few licks from the guitarist and just carried on from there. I had no heavy training.

"After about a year, we all went our separate ways, but as I was learning to play for that last year I'm sure it didn't help the band!" says Ron, with typically self-deflating humour. From there he moved through various funk bands, touring the country with the likes of Limousine. Dissatisfaction at playing other people's likes and a growing boredom with funk in general eventually lead him to be part of his first 'name' act, the — as it turned out — ill-fated Strutters. "By then I'd got enough money to buy my own guitar. I had this Fender copy at first, but the neck broke!" A Hayman which a friend converted to stereo replaced the toy-town Fender. "It was quite poky but I liked it. It had that equal note sound you get on cheap guitars."

This particular item's life ended when Ron started doing odd bits of session work. "They kept saying, turn it up, turn it up, and I was playing as loud as I could. So I sold that and picked up a Jazz Bass with a Humbucker. Great sound. I used that on lots of records that

came out and never got anywhere.

Equipment-wise, Ron's settled for the Acoustic set-up he first used when the group backed Lene Lovich on the Stiff Tour, "I've found it best for live work. It has a lot of punch and really gets through. I have it turned down really low on stage, 'cause these things throw things so far you could kill people!

"Since we got the deal I've bought a Music Man; grey with one pick-up, a really nice job.

"I'm thinking of getting a Roland Combo cause the Acoustic's so big. It's great if you're in an angry band, but there's lots of vocals in this band so I tend to prefer a fairly acoustic sound on stage. I'll probably get a new bass with two pick-ups.

"I'll probably get a Precision, which I've never had. I'd love a tasty old one.

"In the studio, for a master track, I'll usually use a stack and D.I. as well, 'cause I like both sorts of sound. That way I put it all down and then it gives me a choice after it's all on tape."

FX are out, says Ron. "I haven't used them for a long time because I haven't found any that I really liked. Besides, I'm much more into a semi-acoustic sound. A Hohner violin'd be nice."

Ask Ron Francois what he enjoys most about being a bassist, he'll once again stress the melodic aspects of the instrument. "It's such a *woeful* sort of sound. Things like 'Walk On The Wild Side' — the whole atmosphere of that song is in that bass-line."

# Lemmy of Motorhead

**H**ERE'S A man who needs no introduction — Lemmy! Master of Metal Mayhem, Mr. Loud, etc.' etc., etc.

But listen ... Lemmy has something to shout about, namely, the fact that he's only recently completed a quest of more than ten years' duration and become the proud owner of an Hagstrom eight-string bass. "Hendrix had one when I was with him," says Lemmy, "and I always wanted one since then.

"And I walked into the rehearsal room a few weeks back and the guy that runs it said, Feller's got a bass he wants to sell, got it upstairs ... you wanna see it?"

"And I'm always getting offered these bargain basement basses, so I thought, Oh yeah? But I went upstairs and it was only an eight-string. Really battered to death and all marked, with three strings on it. The switches don't still all work yet but I bought it immediately for a hundred and twenty quid, which is a pretty good price.

"It's a hard bass to use to any advantage. I wouldn't use it on stage, not yet.

"I've only just figured out how to string it. I know they don't make sets of eight bass strings. So I was trying with the four bottom strings of a guitar and a set of bass strings. But that seems to make the E a bit loose. But I've used it on one track on the album, 'Poison'. But although it sounds really good on that I haven't really got the sound I want with it. So I shall have to persevere with it.

"I'd really like to use it on stage a lot, 'cause it's like having a rhythm guitar and a bass together. Which is really handy for a three-piece, right? But the Experience never used theirs at all on stage, I don't think. They used it on 'Axis ... 'cause I was there for those sessions. They used it on 'And The Gods Made Love', yeah? Noel was hacking away at Fender Mustang and Mitch was using the eight-string. And then they phased it and brought it in and out. And that bit of feed-

back at the end of that track, that's the eight-string feeding back. So I'll have to watch out for that as well."

From there, Lemmy kindly offers a conducted chronological tour of all the basses he's owned.

"When I joined Hawkwind, I didn't even own a bass guitar. All I had was a Telecaster and that was it — I hadn't been doing nothing for about a year. And I wasn't even a bass-player then.

"So I played the '... Ritual' playing Dave Anderson's bass, the feller they had before me. He never used to turn up, but his bass did. And that's where I got the Rickenbacker preference, 'cause that's what he had.

"He finally left and took his bass with him, and Del Dettmar had this German copy of a UBL called a Hopf. It was a beautiful little bass, as it happened. He'd got it at the auctions at Heathrow for twenty-seven quid. So I offered him twenty-seven fifty, but I never paid him for it. I shall have to send him a cheque to Canada!

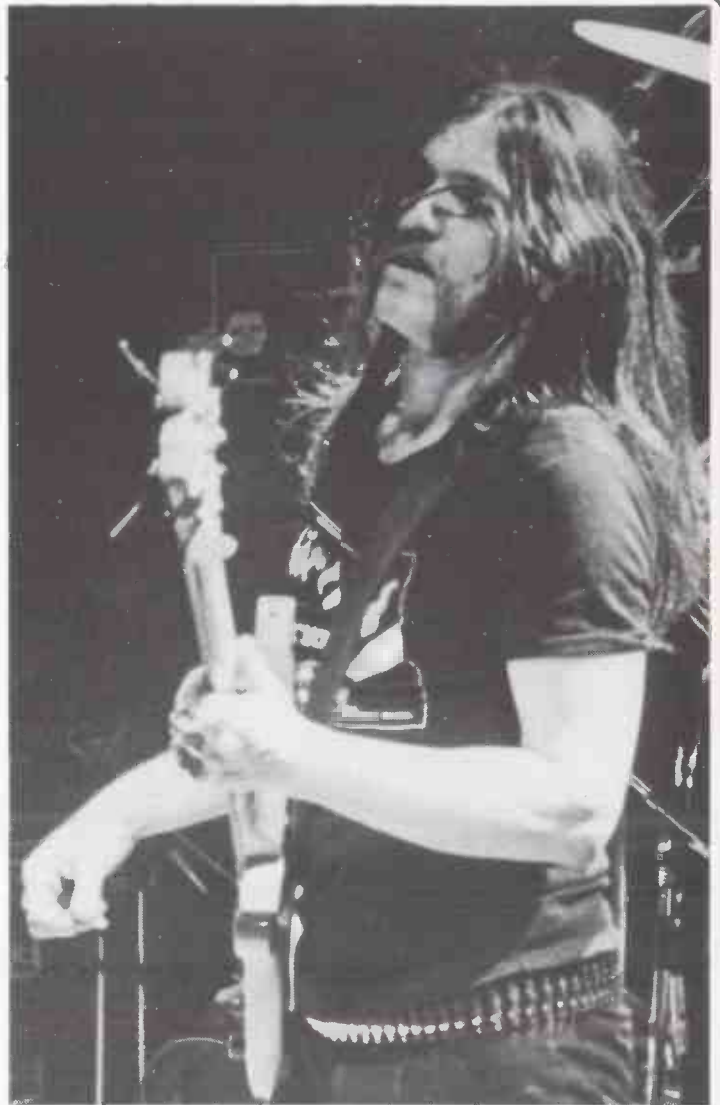
"So I used that all of '71 and '72 and at the end of '72 we were doing the Space Ritual tour and I bought the Rickenbacker. And it was this horrible salmon pink colour ... vile.

"So I played the '... Ritual' tour with it salmon pink and then I got all the paint stripped off. and it had about eight layers of paint and nine layers of varnish. And so it was about four pounds lighter after that, and it's worked like a dream.

"So I played that right up 'til last year; I didn't have another bass."

The switch from guitar to bass was remarkably easy, Lemmy recalls. "Because I don't play bass like a normal bass-player would, and I found it really easy to switch to the style I have. And I thought I should have been a bass-player all along really. 'cause I'm a much better bass-player than I ever was a guitar-player.

"The old bass was a Rickenbacker 4000, which I think you get a much better



Lemmy of Motorhead.

sound than with a Stereo. Because with a Stereo, to get the real effects of the Stereo, you have to have two stacks.

"And even then I think it's a bit of a waste of time, 'cause it's a bit crafty, this stereo bass business ... who needs a stereo bass, for Christ's sake?"

"The old guitar, when I'd had all the paint stripped off they'd had these thunderbird pick-ups in the shop, which was a really rare thing. And I'd always wanted a Thunderbird, so I settled for a Thunderbird pick-up in the Rickenbacker, in place of the bass pick-up.

"And it killed the treble pick-up in three weeks, just blew it out of the guitar! And it doesn't work to this day. But that was a great sound, that's how I got that horrible snarl that I had.

"So when I got the new one last year, the white one, it didn't really sound right. It sounded all

*dink-dink-kink-dink*, treble and light and feeble and thin.

"So I got this guy to make me a copy of the Thunderbird pick-up. Because it's a single pole, right? With a single pole-piece. There's no pole-pieces that you can adjust, it's just a straight bar. So it picks up everything you're playing on the bass and it's a lot stronger. And after that it worked fine.

"So I've used the new one on all the tracks on the new album. But I've still got a sneaking regard for the old one. The old one's a lot easier to play, it's got a much thinner neck. I've kept the paint on the new one but I've had the back of the neck stripped. You'd be amazed man, how much paint they put on those \*\*\*\*\*. Layers and layers of it, layers of varnish on top. It's horrendous. Fenders are the same; if you strip a Fender down it's about four pounds

## Lemmy continued

lighter.

"Another thing is the Rickenbacker's very neck-heavy. If you let it go the neck always hangs straight down. I always envied these guitar-players who let go of their guitar and it just hangs there.

"Lots of people say they don't understand me playing Rickenbackers, but it's because I was a guitar-player. They've got a very thin neck. And the strings are very close to the neck and they're very easy to play. I can't play Fenders, or Gibson's either, 'cause they're built as a bass. I think Rickenbacker started out making guitars and made a bass by mistake, that's what it feels like anyway. Gary Cooper did an interview at the studio and used the old Ricky and he said it was the easiest bass he'd ever played."

The neck of the three month-old Hagstrom is "miraculous", says Lemmy. "There's just no other word for it. I can't understand how it's got double the tension because of the eight strings and yet it's the thinnest neck I've ever seen. It's like a Gibson Les Paul neck. Preposterous. You can do bar chords on it!

"That's part of the reason I haven't really got used to it, because it's so fast you find you run away with yourself and miss frets. Because you're so enthusiastic, you're diving about the neck..."

Amplification? "With Hawkwind I used a Marshall

100. And I had four 12's and an eighteen. And I didn't like that much because 18's are too dense for my sound. So I ended up, quite by accident, getting this cab with four 15's. And that was really great.

"As a matter of fact, I've had it copied. So I've got two stacks now, two 4x12's with flat fronts, and two 4x15's with flat fronts, and it works really well.

Studio-wise, Lemmy and Motorhead D.I. nearly everything. "I just have a single 4x12 with a 100 Watt amp and that's enough, 'cause you can always whack it up later.

"But live and studio, it's like two different bands. We're watching ourselves all the time in the studio, whereas live you can get away with murder.

"Advice to young bass-players? Hit it very hard and turn it up very high! If you're in a three-piece use chords, and if you're in a four-piece, for God's sake don't."

Favourite bassists? "John Entwistle. He can do no wrong for me. And he doesn't do much wrong for anybody else, let's face it. He's steady as a rock and at the same time his fingers are a blur. I can't believe how good he is. I wish I had half his collection of basses!

"I always liked Jet Harris. Because he *looked* great. And that's a big part of it, looking right in rock'n'roll.

"Paul Samwell-Smith of the Yardbirds, he was good. He's influenced me a lot. And while Pagey was on bass in the Yardbirds, he was good too. Although he hated it, he always wanted to be on guitar..."



Jean Jacques Burnel of the Stranglers.

## Jean Jacques Burnel of the Stranglers

**S**TOP THE first kid you see on the street and ask him to name his favourite bassist and the chances are overwhelmingly in favour of Jean-Jacques Burnel's name coming back at you. It might not be pronounced right (even

his fellow Stranglers call him 'John') but "the geezer in The Stranglers" is what you'll most likely get, a fact borne out by Burnel's topping the bulk of music press pop polls over the last couple of years. Funnily enough, the biggest name was,

on this occasion anyway, the man of fewest words (a fact probably not unassisted by the fact that your reporter was not at his most human, having spent several pleasantly disorientating hours in the company of Lemmy).

"My first electric instrument was the Fender Precision Hugh sold me for thirty-five quid," says Jean. "No, I didn't practice much at all. Hugh

showed me a few things and we just started playing. I had this amp made up from a transformer from a model railway." The Fender's semi-retired now, says Burnel. "I still record with it, but I can't use it for gigs any more."

Two Fenders of more recent acquisition make up Burnel's current arsenal. "Also, there's a Yamaha 200 I was given in Japan. It sound alright but it's a

**I**F THE Summer of '79 has had a 'sound' to remember it by, it's not been the much-touted 'mod' revival but the arrival (or re-arrival) of the irresistible dance rhythms of Ska and Bluebeat as performed primarily by the clique of new bands from the unlikely environs of Coventry, led and supported by the dynamic Specials. And, being dance music, the sound of the 'silent' city inevitably requires the solidest and at the same time most fluid of rhythm basses. So it is with the Specials, who live up to their name with delightful ease, not least in the person of the diminutive bass-man of the group, Horace Panter.

What drew Horace to the bass, he recalls, was seeing Tony Jackson of The Searchers on TV. "I was about eight or nine at the time, and I just thought he looked dead good." Part of

## Burnel continued

bit *too* heavy." Amp-wise, JJ has an Amy Hiwatt 200, plus four 4x12 speakers and four 15's." Simplicity's a key-word with strings, too: "I just know about four names," Rotosound being the first choice.

Action? "The lower the better."

Does he listen to other bassists? "No, of course not." Not even at first? "No. I didn't have anything to listen to them on. I didn't have a record-player for about a year." He doesn't, he says, like "thuddy basses."

Ambitions? "I wish I could be as flash with my thumb as Stanley Clarke. Otherwise, I'm as fast as anyone."

And what about his own sound, how's that developed? "It's changed a bit recently, I'm going for a more bottomy sound on the new album." And on his 'Euroman Cometh' solo LP, says Jean, "I tuned the basses so they were slightly out of sync. So you could hear the harmonics and I could play four bass strings at the same time." Disco has no attraction for him, it seems. Ask him if he's heard any interesting bass-lines in that area and the reply's a succinct, "there's some good loops around."

Jackson's coolness, says Horace, stemmed from the fact that, like Gerry Marsden of the Pacemakers and no other soul in rock'n'roll, "he used to have his bass strapped up really high." Mr. Panter, please note,

# Horace Panter of The Specials

wears his bass the Tony Jackson way to this day.

"My first guitar was this old Rosetti. It cost me six quid and it was about as tall as I was. And it was impossible to play." Serious playing started around '72-'73, says Horace, the usual run of here today, gone tonight living-room and garage bands. "At first it was usually Heavy Metal, lots of Free influences.

"I'd always liked Soul music but it took me a while to get into playing that. Andy Fraser was numero uno for a long time. Then I saw Average White Band and I thought the playing was dead good. I realised that what I liked about soul was that it was what they left out that mattered." Tenancies with various soul combos followed

soon after this revelation took place. "It was really easy — all you have to do is hit the note at the same time as the bass drum."

"I think my next guitar was a Burns but it could just as easily

have been made out of a bed-end! Then I bought an Antoria Jazz-bass copy and that was really great. I got a Precision in '75 and that's the one I've got now.

"When I got the Antoria I had a 4x12 amp but as soon as I got the Fender I blew the speakers.

"Now I've got this 18 reflex bin which was made by this bloke called John Jostins in Warwick. Plus a WEM front-facing single 1x18, and I've been using an ordinary HH IC 100 I've had four or five years. It's OK. The HH has been dropped out of the van a few times but it's survived. But now that we've finally got a bit of money I've been told to get something else."

Studio-wise, Horace likes to combine D.I. with an Ampeg Portaflex. "So then you e.q. both inputs, which is what we've been doing on stage."

And strings? "At the moment I'm using Rotosound Super. They're flat wound; for reggae you need a very 'boingy' sort of sound to keep it cutting through. The black nylon re-wound strings are supposed to be great for reggae, but we don't just play reggae.

"My ideal guitar would be a Telecaster bass with a jazz bass pick-up towards the bridge and perhaps a Telecaster Humbucker so that you could go from one to the other at the flick of a switch. The Tele gives a lot 'bottomier' sound. And besides it's what Kenny Gradney — who's just about my number one hero — plays.

"But I don't like to alter guitars really. I've messed around with a Flanger, which really brings up the harmonics. For Ska a fretless guitar would be ideal, but I'd keep putting my fingers in the wrong places!"

Horace takes the opportunity of a silence on the line (the journalist is scribbling furiously in scrawlhand) to ask if an anecdote would be permissible. By all means...

"Last year we did four nights supporting The Clash at the Music Machine, and one night Paul Simonon asked how long I'd been playing.

"About eight years altogether, I said. And about four years seriously.

"And Paul sort of scratched his head and said, Oh, I wonder when I'll start taking it seriously?"

"And that sums it up really. I remember when I was about sixteen, I was living in Kettering and there was this one guy who was really good. And one day I plucked up the courage to ask him for some tips. And he just looked down (he was really tall as well as really good) and said, 'It's just a matter of putting your fingers in the right places.' And then he just walked off. I was really upset at the time, but he was right really."

Horace Panter says he has to wear his guitar up high in order to reach the top of the neck, by the way. "I've tried wearing it low like Rod but when I try to reach it I usually fall over!"



Horace Panter of The Specials on the right.

# AKG

ACOUSTICS



**Stage Quality –  
Studio Sound**

### The new D 300 mics for vocalists

AKG provide studio quality live on stage. The D 300 series – consisting of three microphones – offer the maximum sound quality. These microphones are designed especially for musicians, mainly for vocalists.

#### **D 310 – D 320 B – D 330 BT**

- Extremely robust
- Shock-mounted microphone cartridge
- Excellent suppression of handling noise

- Integral windscreen (total elimination of pop and breath sounds)
  - Uni-directional polar pattern to minimise acoustic feedback and ambient noises
  - Unequalled reproduction of both voice and music
  - Extra protection provided against all kinds of mechanical shock
  - Individual sound shaping by use of three-position contour switches (D 320 B, D 330 BT)
  - Abuse proof
- These microphones are designed for professional use. They'll be your best partner on stage.



AKG Acoustics Ltd.  
191 The Vale, London W3 7QS  
TF: 01-749 2042 (5 lines)  
TX: 289 38 (akgmic g)

Send this coupon for information about AKG products

- STEREO HEADPHONES**  
 **MICROPHONES**  
 **MAGNETIC CARTRIDGES**

Name \_\_\_\_\_

Street \_\_\_\_\_

Town \_\_\_\_\_

Postcode \_\_\_\_\_

ADV 272/1/E

# GETTING YOUR ACT TOGETHER

## PART THREE:

### Gary Cooper looks at the gear to buy to get your band off the ground and onto a stage . . .

AS ANY musician knows, equipment is a vital part of your performance. Although a great player can often make a poor instrument sound good, no-one can play accurately on a guitar with a badly warped neck and no-one can make an amp with bad speakers sound clean. Conversely, having a good instrument can make a bad player sound a lot better than he is. Even within the confines of brand F and brand G it is noticeable how much

better a mediocre player sounds when he picks up a Gibson with humbuckers. Somehow the warmer, fatter sound of the twin coil pickup seems to enable you to get away with being that much slower or that much less clever.

The point of all this is to introduce the subject of equipment and make an attempt to talk sensibly about what you need to get you band off the ground in a reasonable sort of way. I'm making the assumption that you don't pop down to your local music shop in a Rolls-Royce, simply because that's the way it is for nearly all of us when we start out in this business — and it's a condition which might well persist until you finally give up in disgust twelve years or so after starting!

The point to remember about equipping a band in this day and age is that the market is actually full of better gear than there has ever been before. Not only is this because people learn how to do things better over a period of time but also because there are today far more companies making musical instruments than there has ever been before. As a result of this competition is stronger and the desire to innovate either pricier or in terms of quality is greater now than at any time in history.

Just think back. Twenty years ago a

cheap beginner's electric guitar was something like an Egmond or a Futurama. In those days these were the average sort of instrument retailing at a price which, if you take into account inflation, would today buy you one of the nicer Japanese copies or maybe something like a Washburn or a Westbury.

Amps too are delivering more power for your money. Speaker advances and the development of the transistor, whatever one may think of its potential overload characteristics, have meant that power can now be got which was unheard of in the 50's and early 60's. Furthermore, because of the advances made in micro-circuitry, it can be done relatively cheaper than ever before which, in short, is why your super-duper tranny combo is cheaper than a traditional 100 watt valve top.

Although you might actually prefer the sound and general tonal qualities of a valve amp it would be a big mistake to set your sights too high too early on in your career.

For most bass purposes, for example, transistor amps make quite a lot of sense unless you can really afford to be a perfectionist. I speak as a dedicated valve man and bass player, by the way! Guitar players, on the other hand, have rather



There's a wider selection of gear to choose from than ever. Check instruments and amps carefully — especially if you're buying secondhand.

more to worry about. Unlike most bass guitarists they tend to use a lot of overload in their sound and that can mean that they will not be satisfied with the simulations of the valve sound offered by many tranny amps.

So let's go back to the very beginning and try and equip a small to medium band and see what can actually be done. For the purposes of being as thorough as I can, let's assume that the band has come together with an absolute minimum of gear, most of which will be unsuitable for use in any other than rehearsal environments; a sprinkling of the worst Jap copies and really worn-out amps.

The sort of gigs a band at this level will be playing are, for the most part, clubs and pubs. For these venues large PA's are simply not needed. What is called for here is a reasonably strong backline and a small PA systems for vocals. Curiously enough it's as bands get larger that their backlines get smaller. When you're playing a pub or a medium-sized club you need at least 50 watts for guitar. Once you mike up the guitar amp through a PA your can stick with 50 or even move down from a 100 which is why you see so many big name players nowadays using Mesa Boogies and small Marshall combos.

But let's start with guitars and basses and move onto amps later because it makes more sense to look at this whole subject right through the chain and to start at the very beginnings of the link.

These days the Japanese are beginning to get out of the copy market. Names like Antoria and Cimar are starting to go on to original designs and, although some of

them are truly fabulous value for money (like the Westburys I mentioned earlier who offer a superb twin-pick up double-cutaway glued-neck job with a great neck for £135!) they may still be a little too pricey for you.

The first thing to do, obviously, is to decide how you are going to finance yourselves. There is something to be said for pooling your resources but, in general, I am against it until a band has been together for a considerable length of time. Bands are made of friendships and friendships have a nasty habit of going wrong.

If the guitar player wants to leave your band and he has a quarter share in the gear then you either have to sell the equipment to pay him back or buy him out — and it may be hard to find the cash to do that. For my part I've felt that the best way to tackle this problem was for each member of the band to buy his own gear but for the PA to be owned communally on the understanding (put it in writing if you can) that if anyone wants to pull out he will have to wait up to say, six months for his money if necessary.

So, you're trying to buy your guitars, what do you do? Well the secondhand market is the most obvious one. The cheaper Jap copies often have very little resale value and a dealer will often sell them quite cheaply. On balance there's a lot of to be said from buying from a shop rather than the classified columns of a music paper. To start with, under British law, a dealer must sell goods which are fit for the purpose for which he sells them. That mean that if you buy an instrument that is faulty he must undertake to repair or

replace it. Mind you it may be hard to sue a dealer for a twenty quid guitar with a warped neck. Any reasonable shop will play ball but you will have to pay extra to cover his mark-up, which can be quite high on some secondhand items.

Although older Jap copies have weak pickups, the newer ones are very good so try to avoid copies which date from the mid to late sixties or go only for those which have good pickups fitted as extras, Di Marzios and Mighty Mites being two names to conjure with in this field.

Take a friend along who knows something about guitars (especially if buying privately) and look for the tell-tale signs of warped necks, worn or loose frets, machine heads which slip, clicks, bangs, rasps and what have you when the controls are used. Check that the action is playable and that the intonation is in. A quick way of telling this is to sound a harmonic over the twelfth fret, to do this you pick the string whilst just lightly touching it (not depressing it) with your left hand. Hold the string directly above the fretwire, not in between as you would when you were playing the note normally.

Having got the ringing harmonic now try the same note in the normal way, by playing the note at the twelfth fret. The two should sound the same. With worn strings the intonation can go right out but the bridge may have been adjusted to its full extent and with new strings on if it is, say, sharp, there may be insufficient adjustment left to correct it.

This is a common fault on cheaper guitars and will manifest in such a way that you will not be able to play chords or runs



It might be great to walk on stage with your Gibson or Fender, but buy a guitar you can afford, with a good action and a straight neck. The sound of a cheaper guitar can be improved with effects units.

## GETTING YOUR ACT TOGETHER

across the neck higher than about the fifth fret before you become aware of tuning discrepancies.

Having checked that the intonation is either in or at least can be got in (by adjusting the bridge saddles forwards or backwards to sharpen or flatten the note to the harmonic) go ahead and try the instrument for sound. Lead guitars with weak pickups, don't forget, can always be improved with effects units and a good action and a straight neck are more important at this stage.

Much the same applies for basses as guitars. The rule is to take along a friend who knows what he is doing and get him to try the instrument before you buy it.

### Complex

Keyboards are far more complex in some ways — mainly because there are so many different types. These days however there is a better choice than there used to be. The Hohner Clavinet is great and the arrival on the scene of the Wasp synthesiser means that synth sounds are available to all who want them at a price which anyone can

afford. Another good buy is the Wurlitzer electric piano.

With a Wasp, a Hohner and maybe a cheap string machine you can have a pretty good sounding three keyboard set-up for surprisingly little money.

The main thing that goes wrong with mechanical keyboards, though is the action. Test each note one at a time to see if it sounds properly without any false notes or sticking keys. Again, take along a more experienced friend and see what he feels. Keyboards with mechanical keys are quite sensitive to rough handling and a sticking key can be a real nuisance. If the instruments are electronic then the thing to watch out for is a series of odd noises which accompany notes, clicks, bangs, whistles, discordant hisses, the usual tell-tale signs that some internal component is going wrong.

Drums are not too hard to buy second-hand either. Here you should pay special attention to three areas; stands, fittings and shells. No kit which falls to pieces is any use at all and badly worn fittings or ones which just do not hold together are worse than useless.

Check to see that the fittings hold fast when tightened and that the threads or other locking devices aren't worn and stripped. With shells, examine them inside and out for cracks and any signs that they are going out of their natural round shape. This can happen with both perspex and

wooden types and must be taken as a sign that the kit in question has seen better days and isn't worth buying. Cymbals should be checked for cracks.

Amplification is actually quite easy to assess secondhand. Basically you just try it thoroughly. Most faults are with components and these give themselves away during playing. Very rarely have I ever seen an actual constructional fault where a cabinet has been falling to pieces, far more often the valves on a valve amp are below power and need changing, speakers are blown and fart rather than produce a natural note and pots crackle when you turn them.

### Problem

If an amp sounds clean at low volume and the distortion when it is wound up full is pleasant, if it doesn't look like it has been tampered with internally (that can be very dangerous of course), if it is loud enough and you like it, buy it. Worn speakers are cheap to replace (and it's often a good chance to fit a better make than the maker uses as standard).

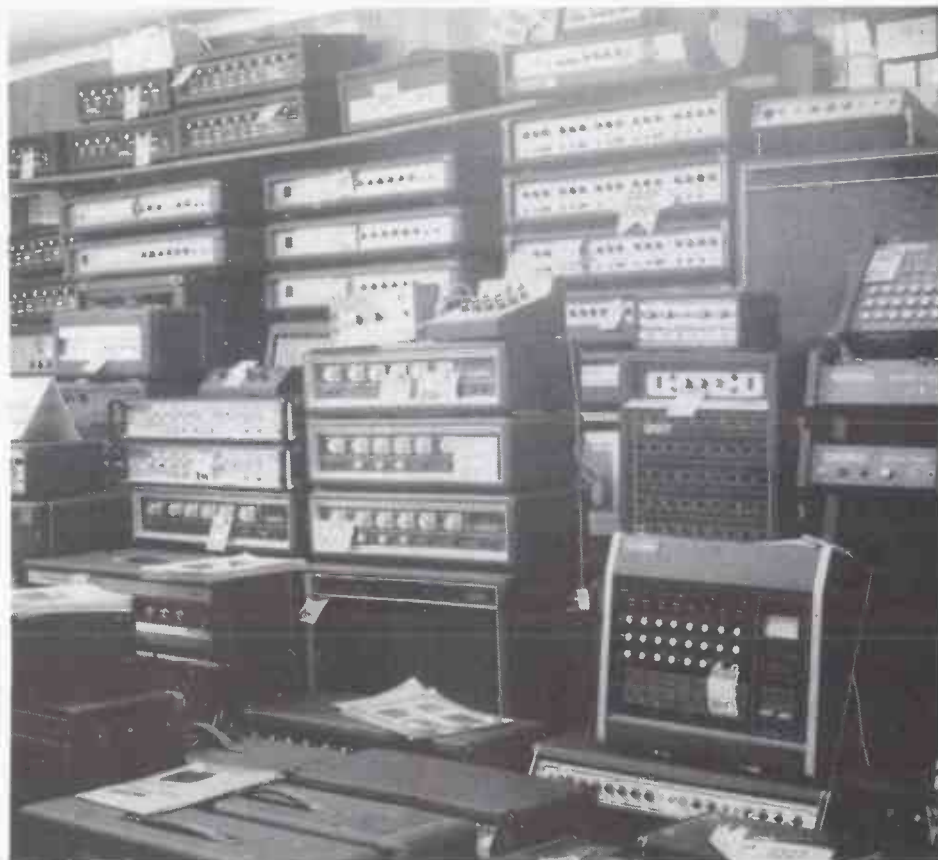
But the main problem is electrical-safety. Don't buy anything which only has a two cord flex, stick to makes you know, not amps which are home made, and make sure that the correct value fuses are used.

Having now given you the basis of what to look for secondhand we come to which makes. Frankly, (even though I review hundreds of items of equipment each year for a variety of papers and magazines) I don't think that you can dictate to people about this subject. You buy what you like and what you get a good sound out of. I would always rather stick to big names rather than have spares and service problems but there's something to be said for opting for the unusual and getting your own sound out of. Just buy what sounds right to your ears.

As a rule of thumb I'd say that a 100 watt transistor combo would be more than acceptable for bass (an instrument which needs about twice the power of a guitar stack to be properly heard), a 50 or 100 watt combo for guitar and ditto for keyboards would be fine.

Vocals are a difficult problem for the small band. At gigs with bands on the bill who own their own PA's you might be able to borrow. You could even hire a 100 watt rig from a local dealer (although you may spend your gig money in the process!). I've seen hired small rigs off other bands in the past and you may have another band locally who will help you out for a small fee.

In my opinion it is almost never worth making-up your backline unless the time comes when you have to. For most small band venues a backline powered as I have just suggested would be more than suffi-



Transistor amps are fine for P.A., keyboards and bass, but many guitarists prefer a valve amp for a gutsier sound that can overload if you want.



ciently served by having 100-200 watts of PA for vocals alone which can be put through something like those excellent HH PA speakers or something from the Carlsbro or Custom Sound ranges.

To attempt to go into PA in a deeper way would duplicate the article on the subject in Beat 1 wrote shortly before this series began, but this should give you a guideline of what you'll need before then.

Obviously it would be nice to be able to walk on stage in your early days with Les Paul's and 100 watt Marshall (unless you're the drummer) but providing you've chosen your instruments for playability you have at least got a chance to make something of your talents. Anyway, as I said earlier, a cheap guitar will sound a hell of a lot better through a phaser than it will on its own when use for chord work. For solos it's amazing what a valve simulator or fuzz effect will do. Phasers work well on keyboards too and a good keyboard amp and speaker set-up with decent equalisation will cover a multitude of sins.

There are areas, of course, in which you should never compromise. Cheap leads fall apart, cheap plugs ditto. Dead strings sound horrible and good British strings like Rotosound and Picato are far better buys than many over-priced American lines. Even more important don't compromise on mikes for vocals. I know that you can get cheap Japanese mikes in junk shops and the likes but a secondhand Shure or AKG will sound better, last longer, and stop that tinny feedback and lousy vocal sound beloved of school sports days!

Finally a word more about finance. I've already said that I think that financing a band on a joint basis is risky, especially where the personal tools of your trade are concerned, but H.P. can be even riskier unless you are careful. These days, providing you're over 18, have a clean credit record and a steady job, H.P. is easy to get. The trouble is that it is an expensive way to buy gear as the the interest rates are currently high and some dealers will encourage you to use your spare cash to the limit in an attempt to sell you a ton and a half of brand new gear.

## Feedback

The problem is that if you're really serious about your career you may well want to give up your job within a few months of buying something to concentrate on your playing, at which time you could find all your gear being re-possessed by the finance house when you can't keep up the payments. So, unless you know that you're going to be safe, keep clear of taking on big H.P. debts and stay well away from credit cards which have interest rates that can cripple you (I know this to my own cost!).

The major credit cards may look good because you don't need authorisation to



**Go for the drum sound you like. You don't have to spend a fortune to get good gear. Check shells for cracks and distortion if you are buying secondhand.**

make a purchase providing it's within your credit limit. On the other hand you may not find it as easy to pay off the lump sum as your enthusiasm at the time of a sale may tell you it will be. Worked out over 12 months the interest rates on credit cards are frightening. You have been warned.

The point of all this, as I say, is that, with careful buying, you can get a

reasonable sounding band on the road for a few hundred pounds a head. It might be nice to have all Zeppelin's gear but it isn't necessary. Having started with the basics as outlined above you can start working your way up the ladder by buying a little bit at a time until you are ready for that elusive recording contract which we talked about last month!



**Keyboards — better choice these days.**

## WARNING!

DO YOU KNOW WHAT YOU'RE SIGNING WHEN ENTERING INTO A SONGWRITING AGREEMENT?

THIS BOOKLET WILL EXPLAIN THE CONTRACT FULLY PLUS GIVING INFORMATION ON PRS AND OTHER SOCIETIES.

WILL SAVE YOU £££'s.

CONTAINS INVALUABLE INFORMATION FOR THE MUSICIAN/SONGWRITER.

ONLY £1.30 (incl. P & P)

ORDER NOW TO:- NOON PUBLICATIONS,  
29 MADDOX STREET,  
LONDON, W1R 9LD.

*Noon Music*

PLEASE SEND ME A COPY OF "HOW TO SUCCEED IN SONGWRITING"

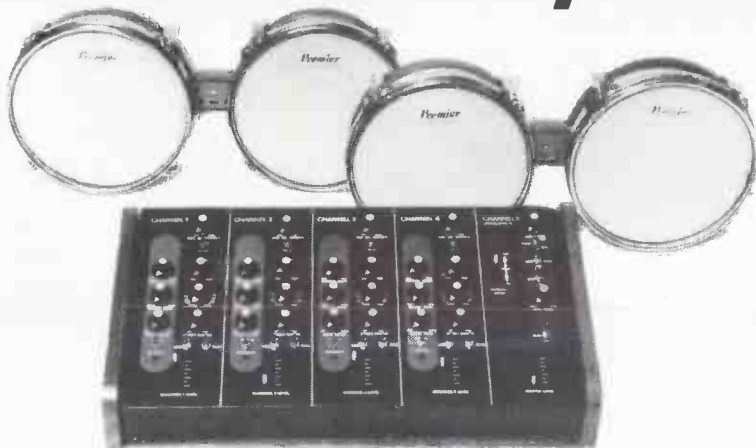
NAME:- .....

ADDRESS:- .....

I ENCLOSE CHEQUE/POSTAL ORDER FOR £1.30.

Noon Music Ltd · 29 Maddox St · London W1R 9LD · Tel 409 2924/2619

# The best drum synth synth drum synths



The Simmons SDS 111\* makes almost any percussion sound you can think of (but it definitely doesn't lisp); every effect from gongs to bells, cymbals, thunder, starwars and heavy toms – and more.

You've got to believe Dave Mattocks when he says it's the best drum synth on the market.

The SDS 111 has four completely independent synthesizer channels: triggering is from your existing drum set, via a mike or from the Premier made synth pads.

\*also now available in this range is a small 2 channel version.

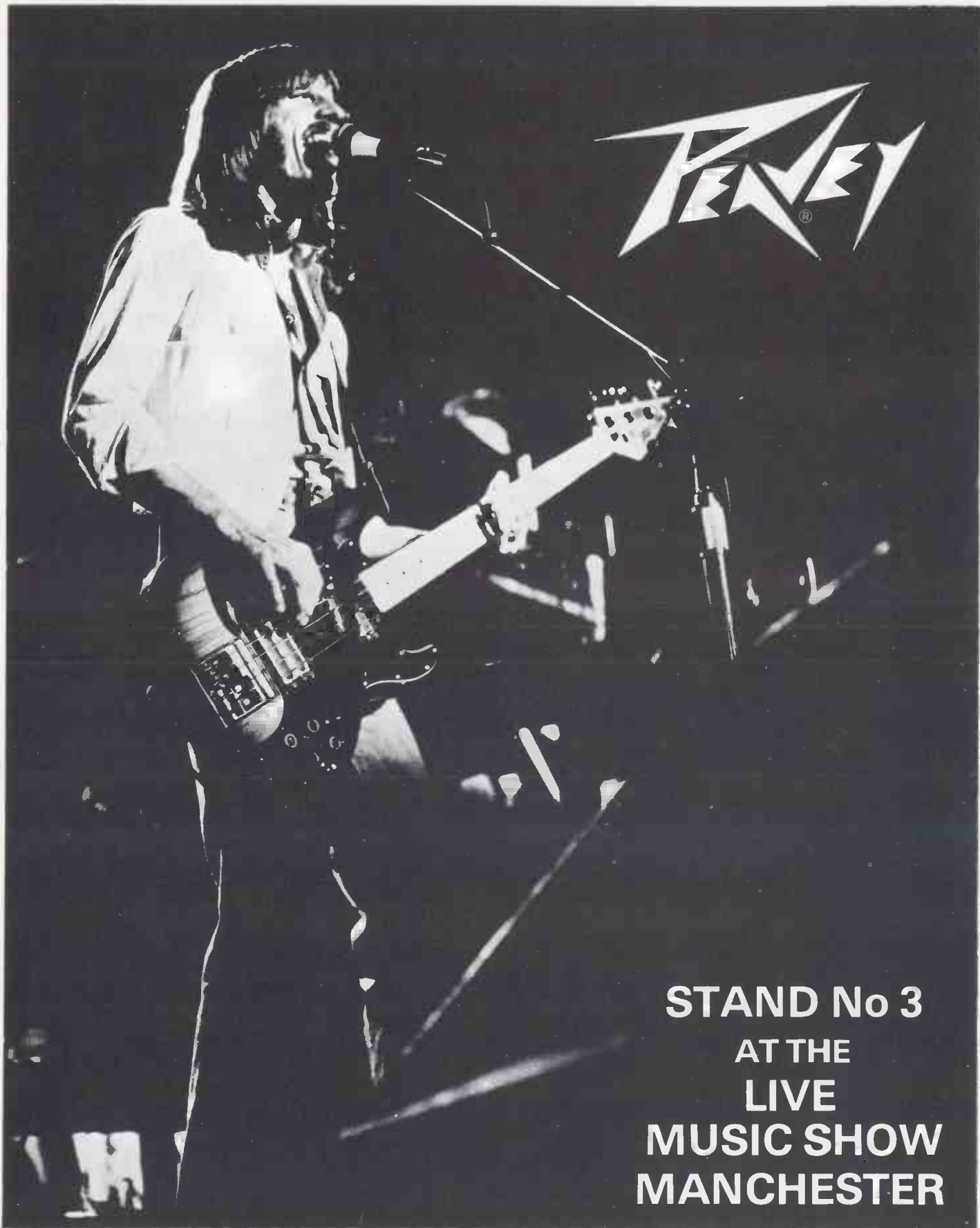


If you've ever wondered how Nazareth, landscape, Aviator and Bad Company achieve some of the sounds they get listen to the SDS 111, either in the flesh or on our unbelievable demo tape of it in action. Send for a copy now.

For details of your Musicaid stockists and information on the great range of top name instruments we supply, including Lyricon, Ampeg, Pickpocket guitar straps, Asba and Camber, drop us a line

Itsth something elsth  
**MUSICAID**  
ARKAY SOUND LTD.  
- worth sounding out

Musicaid, 176 Hatfield Road, St. Albans, Herts,  
or telephone St. Albans (0727) 33868.



**STAND No 3  
AT THE  
LIVE  
MUSIC SHOW  
MANCHESTER**

**PEAVEY ELECTRONICS (UK) LTD.**

**UNIT 8, NEW ROAD,  
RIDGEWOOD, UCKFIELD, SUSSEX. TN22 5SX**

## THE LIVE MUSIC SHOW

For the first time the Live Music Show was open to the public this year. Two days were set aside for the public to come and have a look at all those wonderful instruments under one roof. Unfortunately, that was just about all they could do with them — look. With a few exceptions, guitars were nailed to walls, and drums were high on stands. I took my own sticks along on one of the days and sneaked behind Billy Cobham's wonderful Tama kit, did

a quick run around the toms and was hastily quitted down by a GLC bod. The Live Music Show?

All the same though, one or two guitar makers were kind enough to supply powered headphones to freak into, but it's not quite the same. It would have been nice to have a private booth to sweat in, rather like Gretsch did. They were kind enough to install a nearly sound-proofed room to have a bash at one of their new kits.

Personally I'd been in colder saunas, but I needed to loose a little weight anyway.

With all my grumbles done, however, it was a good show, and when the GLC had their backs turned good fun was had by all when various celebs got up and jammed behind them.

Anyway, enough of this talking, and over to the pictures . . .

*Photos: Keith Wood*



The Park range of amps on the CMI stand.



Francis Rossi visits the Beat stand. He was last heard saying "Come on, I've 'ad enough of this".



Mighty Mite accessories on the Rosetti stand



An 'impromptu' jam featuring John Coghlan of Quo on Premier drums, and Micky Moody on acoustic guitar because he was told off for making too much noise on an electric one.

# THE LIVE MUSIC SHOW



An aerial view of the Hohner stand



Music Aid with Ampeg amps and the Simmons SDS III drum synth



Kenny Jones visits the Premier stand where he signed autographs and talked drums.



Tony Horkins, Beat's Editor, battles with an 'E' chord, while ad manager Nick Elliott grapples with a lead break on the Hohner stand.



The Marshalls don't quite look the same without Thin Lizzy standing in front of them.

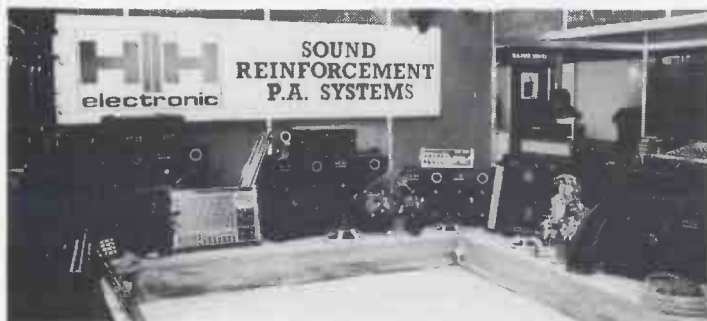


Just one more punter and one more drink for Mick Johnson.

# THE LIVE MUSIC SHOW



The brilliant Dave Roberts plays a Gibson SG on the Norlin stand



The H/H stand



Hamma drums on the Rosetti stand



Mod combo The Little Roosters with two, er, friends on the Orange stand. They were billed as 'two topless models' but it just didn't come off.

# THE LIVE MUSIC SHOW



Rosetti had a good idea with their Kawai guitars. Just plug 'em into the wall, slip on the phones and away you go



Boosey and Hawkes



From left to right on the Carlsbro stand: Stingray Professional, 4 x 12 Lead 300 Watt and Stingray Multichorus



Antoria guitars on Coppock of Leeds stand



Picture by Val Stevenson.

On the evening of the last day of the show, the new Jim Burns guitars were given their first live debut by a new band called Arthurs Dilemma.

While the bass player, Dave McDonald (pictured left) found the bass a complete joy to wear and play for the whole set, guitarist Tony Sayers had to switch back to his SG after the first few numbers because of weight and balance problems. However, Jim has apparently been told and if he sticks to his word he should work on that problem.

Apart from that, both band and guitars worked well. (This was a plug on behalf of the Arthurs Dilemma party).



## A slice of Southern

**MOLLY HATCHET**  
EPIC 83250

How come all Southern rock bands look the same? Long hair, overweight, handlebar moustaches and macho macho. And they never seem to look all that young either.

But they have one other important thing in common too. They all know how to play their instruments. They don't have to

cover up duff notes with ear-shattering volumes. At Reading this year MH played a set that Skynyrd themselves would have been proud of. I wasn't particularly bowled over visually, so the album was very welcome.

Molly Hatchet play Southern boogie underlaid with rock n' roll. They've got the standard bass, drums, vocalist and three lead guitar player line up and



Molly Hatchet — on the way to becoming the new Skynyrd.



Neil Young's not sleeping.

use it well. They play lively and with feeling and my previous mention of Skynyrd was no accident. They do sound like them. When they played live they even played 'Crossroads' which became a very popular Skynyrd number. This album itself is dedicated to 'the memory of Ronnie Van Zant'.

I think their main difference lies in the standard of songs. With Skynyrd they had catchy hook lines. Songs like 'Freebird', 'Sweet Alabama' and 'I Know A Little' were easy to sing along with. Molly Hatchet don't seem to have any catchy hook lines — vocally. The riffs are memorable, but if only you could sing along a bit more.

However, an excellent debut album which could make this lot pretty big over here. Maybe the first band to get close to being Skynyrd's substitute.

TH

## Young wakes up

**NEIL YOUNG**  
RUST NEVER SLEEPS

After having followed Neil Young's musical career since his days with Buffalo Springfield I was delighted to receive a copy of his new album "Rust Never Sleeps". And I'm even more delighted to say it's probably the

best album he's made for a long while. As usual, his talent for creating the perfect mood is evident throughout the album, a good example being Thrasher side 1 track 2 where Neil sings about success and its effects on us. The lyrics are beautifully written, almost touching with a great sense of honesty and sweetness.

"My My Hey Hey" appears on both sides of the album, one an acoustic version, the other electric. It's an interesting comment about the already legendary Johnny Rotten, "The King Is Gone But He's Not Forgotten", well worth a listen with Crazy Horse taking the credit for some neat guitaring.

"Pocahontas" side 1 track 3 has Neil singing about his fetish for indians and teepees, so too in fact, does the following track "Sail Away" and combined with Nicolette Larson's soothing harmonies it's altogether a gentle, easy sound.

If you're a Neil Young fan you're going to love this one, and if you're not, have a listen anyway, chances are you'll be pleasantly surprised. SP

## Stone bounces back

**MICK TAYLOR**  
CBS 82600

A surprisingly different album here, and really quite a nice one.



One or two numbers are reminiscent of the Stones, ie 'Giddy-Up', but there's really a bit of everything here to listen to.

For an album that used four different studios and ten different engineers you expect something a little varied, and you get it. The last two tracks on the album 'Spanish' leading into 'A Minor' are instrumentals not too far removed from an early Camel piece. Jazz runs and soft lead over a constant ride cymbal beat. All clever stuff.

As a contrast, the second track 'Alabama' is lifted out of Skynyrd's book of riffs while 'Broken Hands' is pure Stones again.

A nice album worth checking out.

## Arranging an album

**LOUIS CLARK**  
(per-spek-tiv)n.  
JET, JETLP 218

Take a look on an ELO album and look for the name Louis Clark. He'll be there. Louis is responsible for the orchestral workouts ELO feel the need to put on every record.

Louis also did some arranging for City Boy and is currently working on the orchestral part of a film score.

However, this is his first attempt at making an album of his own. It's one of those albums with no breaks, just one long piece of flowing music. Louis himself wrote, arranged and conducted his way through it, produced it and took a fair share of the instruments in his grasp. Throughout the album he plays a little keyboards, guitar, flute, recorder and all the bass, though he does have a number of musicians playing with him. Like, for example, Roy Wood on guitar/sitar, Nick Pentelow from Wizzard (remember them?) on sax and the great Simon Philips on drums.

So what's it like?

It reminds me a little of Camel's 'Snowgoose' or at least an orchestrated version of it. It's really quite easy to just put it on and get wrapped up in everything that's going on in it. Although a lot of instruments are being used the basic rhythm is kept simple and the fancy



Louis Clark, ELOs orchestral arranger, with a solo album.

stuff thrown on top. Its really quite enjoyable. My only criticism is the over-use of syn-drums on it. They've just gone absolutely crazy with them. However, there is an explanation. The album was originally recorded and put together late '77 when syn-drums were just invented. Louis managed to get hold of one of the only few sets that were in the country at the time, and thus went berserk on them. Since then *everyone* is using them which leaves Mister Clark in a rather embarrassed situation. Had Jet released it when it was recorded it could have been called the album that hailed the arrival of syn-drums.

Then we'd have had someone to blame. TH

## Rough and ready

**HEARTBREAKERS**  
LIVE AT MAX'S  
KANSAS CITY  
Beggars Banquet, BEGA 9

America's answer to punk rock with a final farewell to their fans. Like every good punk band, the Heartbreakers self destructed. Formed by a couple of New York Dolls they made a few records, spat on a few people then went their separate ways. For this live album they got back together and played a gig.

Fronted by Johnny 'I'm More Wasted Than Keith Richards' Thunders the band are as rough/raw as the Pistols were. This album has more mistakes on it than my French exam but somehow it doesn't seem to matter. The voices are off key

on every number, especially so on their version of 'Do You Love Me', but again it doesn't seem to matter.

Likewise the production/mix is totally up the creek, but there's something about it that makes me want to play it. It's not the in-between swearing (ever so chic) and it's not the superb guitar technique but it's something. TH

## Past catches up on old Lizzy

**THIN LIZZY**  
THE CONTINUING SAGA  
OF THE AGEING ORPHANS  
Decca, SKL 5298

Here we go, another Lizzy



Ageing orphan Phil Lynott

compilation. Yet again Decca lose a band that make it big. However Phil Lynott wasn't happy in them just re-releasing a load of old tracks without him having a word. He's made sure that the tracks have been re-mixed and him and some pals have done a few overdubs. For example 'Slow Blues' from the 'Vagabonds of the Western World' album has had keyboards added and a new solo put on top. Sounds better for the solo, but I'm not so sure about the keyboards.

Basically the material is taken from the first three albums they did for Decca, with the addition of some material recorded previously for a long forgotten Lizzy E.P. Included on it is the excellent 'Things Ain't Working Out Down At The Farm' which has also been released as a single.

If, like me, you're a Lizzy fan it's essential stuff. It's got no Gorham or Robertson on it, but it does have a little Gary Moore and their first guitarist Eric Bell. TH

# NEW TO YOU



Ed Shaughnessy behind his Ludwig kit

## SHAUGHNESSY TO TEACH

DRUMMERS looking to sharpen up their technique will have the opportunity to learn from one of the greatest when Ed Shaughnessy arrives to hold two Ludwig clinics in England at the beginning of October.

The first, at the Portland Hotel in Manchester, will be on Sunday October 7th. London has its turn on Monday the 8th when Ed gets behind his kit at The Horseshoe Hotel in Tottenham Court Road.

Ed Shaughnessy brings with him an impressive set of credentials. On the educational side, he has been associated with New York University as an artist and teacher in Jazz and Rock. Ed is also the author of two instruction books, "New Time Signatures in Jazz Drumming" and "Big Band

Drummer's Reading Guide". In addition he is one of the most sought-after drum set clinicians, regularly touring the United States, Canada and Europe.

When Ed's not on the clinic circuit, he can be found drumming with Doc Severinson's Band on America's popular "Johnny Carson" show. Or gigging with his own 17 piece band Energy Force. And, if more proof of his experience is needed, consider the fact that, since he started with George Shearing at the age of 19, he has played with countless Big Bands and every major symphony in the United States. Not to mention all the recording credits.

For further information about these clinics, please contact John Adams on 01-267 5151.

## Assistant Editor Required for BEAT

If you've got some experience in lay-outs, some experience in writing and know which end of a guitar the strings wind round, we may have a job for you. Applications in writing to Tony Horkins, Beat Instrumental, 1b Parkfield Street, London N.1.

## LOOK — NO HANDS

CHAPPELL Music Centres Ltd., famous for selling quality pianos for 168 years, are to introduce a space-age piano player — the new PIANOCORDER Reproducing System. When fitted to a piano, this system, comprising a sophisticated electronic computer mechanism installed out of sight underneath the keyboard, can reproduce some of the world's greatest pianists performing your favourite piano music *with their touch and interpretation on the keyboard of your piano*, for as long as you require.

Simply insert an encoded, pre-recorded cassette (there are

over 300 to choose from, both classical and popular), push a button, and your silent piano will come alive with the sound of their music. Or insert a blank cassette, and your piano will record you playing, and you can then play back *your interpretation, your touch*.

The first Chappell piano complete with PIANOCORDER can be viewed in the Chappell Music Centre, 50 New Bond Street, London, W.1 from August 6th.

Further information from: Mary Jennings, Chappell, 01-629 7600 or Alan Tulloch, Programme International, 01-499 4238.



The revolutionary new Pianocorder shown here in a Chappell model 'C' piano.

## BURNS BOOK

A CONCISE history of Burns guitars and their maker Jim Burns has been put together by an admirer of fine instruments — Paul Day.

The book is a nostalgic look over the last 14 years covering the development of Burns Guitars as a company. The 93 pages are swarming with facts and pictures, even some old wiring and design plans.

If you're interested in obtaining a copy of the book it's available from its writer Paul Day at 19 Forde Road, Newton Abbot, Devon, TQ12 4AF at £3.50 plus 50p for postage and packaging.

THESE three lucky people have received their prize of a Rainbow flight case in the Live Music Show Rainbow competition:

1. Andrew Lynwood of Stockwell, London S.W.9. 2. Anne Dudley of Honor Oak Park, London S.E.23. 3. Ali Rutherford of Purley, Surrey.

The correct answers, were: Jaco Pastorius is the current bass-player with Weather Report. Guitarist Laurence Juber recently joined Wings. Percussionist Ray Cooper accompanied Elton John on his Russian gigs.

Keyboard player Tony Hymas recently toured Japan with Jeff Beck and Stanley Clarke.

## GIBSON SLASH PRICES

NORLIN have announced that, effective from August 1st, recommended retail prices of Gibson guitars in the UK have been reduced by an average of just over seven per cent.

This is a result of Norlin re-organisation and the downward movement of the dollar against the pound.

This means, for instance, that a Les Paul Standard, Ebony finish, comes down from £572 to £530 including VAT at 15 per

cent; and ES-335 PRO in Cherry is now £656, down from £709; the Explorer II will be £632 instead of £683; and "The SG" is £35 cheaper at £373. "The Paul" also benefits from the change to retail at a recommended price of £355.

All Gibson models, electric and acoustic, continue to be supplied complete with case, and carry a 5-year guarantee if purchased from an authorised Gibson dealer.

## PROPHON MX8A SYSTEM

IF YOU'VE ever been involved in setting up a stage sound system which uses an off-stage mixer, you probably know the problems that exist. Awkward bundles of cables, restricting if kept short, but damaging to microphone performance if long. And neither multi-core nor low noise cable is cheap when catering for several channels.

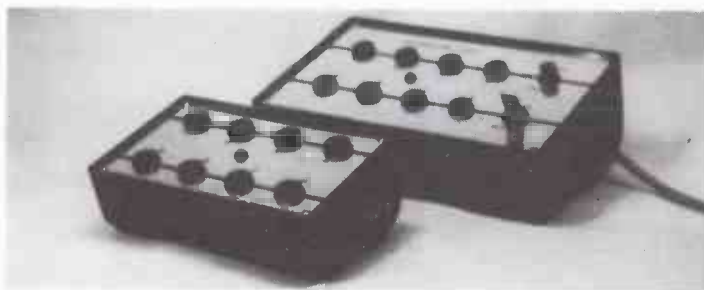
The Prophon MX8A system provides a convenient link using a single co-axial cable. There are two units, each with eight jack sockets. An audio signal applied to one of the inputs on the Send Unit is reproduced at the corresponding jack on the Receive Unit. The only control is the mains on/off switch on the Receive Unit, which supplies power to both units. Two versions are available, nominally for 120V or 240V a.c. operation. These work from mains in the ranges 100-125V and 200-250V r.m.s. respectively, at frequencies 50-60Hz.

The system has been designed to work with up to 200 metres of standard 75 ohm cable — adequate for most purposes. Longer distances are possible using a different type of cable. With less loss of performance over a long distance, and it being less cumbersome, the cable can be routed more conveniently for everyone concerned.

The MX8A is compatible with a wide range of equipment. The inputs on the Send Unit have essentially resistive impedance of 50 Kohms, and cope with signals up to 500mV peak. The Receive Unit will drive loads down to 500 ohms at a similar level to the corresponding input.

You may, for example, normally connect a 600 ohm microphone to a 1 Kohm mixer input. The MX8A could be inserted between these items, providing an impedance suitably above 600 ohms, and being called upon to drive a load which is not less than 500 ohms. It is not usually recommended to use a 50 Kohm microphone with more than 5 metres of cable, so the MX8A could be the interface between a set of high impedance microphones and a distant piece of equipment. Each channel can be treated separately, allowing a mixture of input/output combinations.

Connection between the two units is by 75 ohm cable, fitted with standard television aerial type plugs. They can supply suitable cables in lengths up to 200 metres in multiples of 5 metres. Alternatively, they can offer 25 metre lengths, fitted in moulded plastic drums for further ease of handling. These drums are of cables to be connected in series for longer runs. Prophon Sound Ltd, 90 Wilsden Avenue, Luton, Beds. LU1 5HR. Telephone: (0582) 30726.



The Prophon MX8A system with the send unit on the left and the receive unit on the right.

## NEW TO YOU



The HiPercussion practice kit with practice cymbals

## HI-P STUDIO PRACTICE KIT

HOME PRACTICE has always been a problem for drummers due to the noise element involved. Single practice pads have been available for years and whereas they solve that problem they only fulfil part of the drummer's study requirements.

With the advent of full practice kits the possibility to simulate movement between drums was introduced.

However, many of the full practice kits available on the market offer very limited set-ups.

Now, HiPercussion brings you a truly well thought-out full practice kit, made to last.

Some of the advantages that the HiPercussion practice set offers:

- maximum stability
- tunable pads with replaceable heads
- choice of playing surface (rubber/synthetic head) both offering real drum feel and rebound
- wide degree of set-up possibility
- extra pads and cymbal arms can be added to basic model
- easy break-down
- occupies minimum space
- easily transported and stored in a normal carrying bag
- practice cymbal offering same feel and rebound as normal cymbal.



# The Ibanez Musician EQ Bass wins by a neck.

## At Last ... No Dead Notes!

Just about any electric bass you pick up has dead notes on the fingerboard. This is a problem bassists have been wrestling with for years. The reason basses in particular are inclined to this problem has to do with scale length. The longer the scale gets, the more critical the neck becomes as a structural and acoustical component of the instrument. Being long and thin, the neck acts like a big wood chime — full of resonances. When you play a note that's out of step with the resonance of the neck, it sounds dead. After several years of careful research and experimentation, Ibanez has hit upon the solution —

## The Ibanez TR/Tuned Response Neck

Each Ibanez Musician bass neck is tuned with two unequal length steel rods embedded under the fingerboard (on either side of the truss rod) to eliminate large peaks and sharp dips. The result is a bass that's a noticeable improvement over any other instrument you've played. Because it's made of wood, it's got a warm feel and a sound that's full of character, but because it's a TR neck, the response is smooth and even. But the TR neck is only part of the Musician EQ Bass story.



## EQ-B TONE SYSTEM

The Ibanez EQ Tone System has been making waves and wonderful music in the guitar world for more than two years. This unique system has been refined and calibrated for electric bass. The result is a combination of passive and active elements that is versatile, natural sounding, and simple to operate.

With bass, mid and treble cut and boost, plus overall boost capability, the range of sounds available to you with a Musician EQ bass is virtually endless.

## SUPER 4 PICKUPS

Ibanez Super 4 pickups are among the hottest, brightest and, most importantly, cleanest bass pickups you'll ever come across. These exceptional single coils feature another Ibanez innovation — non-inductive shielding — making them virtually hum-free without screening out highs.

## ACCU-CAST B BRIDGE/ TAILPIECE

Another important factor in bass performance is the critical string anchoring point. The Accu-Cast B bridge provides extra mass at this point and allows a wide range of intonation and string height adjustment.

## IBANEZ QUALITY

From the top of the maple and walnut straight-thru neck to the graceful and well balanced ash and mahogany body, the Musician EQ Bass exudes quality. Touches like genuine abalone fingerboard and side position markers, ebony fingerboard and VelveTune B machine heads complete an instrument that can only be labeled — first class.

The Musician EQ Bass  
**Ibanez**  
A step ahead.

Send 20p for latest catalogues to UK distributors, Summerfield, Saltmeadows Road, Gateshead NE8 3AJ.



## IBANEZ MC-950 FRETLESS BASS

Price: £375 inc. VAT

**A**BOUT TEN weeks ago Ibanez were kind enough to give me their MC-950 fretless bass guitar. Since they have I haven't bothered using any of my other guitars for either studio or live work. I've used it exclusively on the new album and I've come to the conclusion that it's quite possibly the best bass I've ever played.

Starting at the top the machine heads are very accurate. They have a new gadget on them operated by a key that enables you to tighten them very securely to stop them easing themselves loose. The guitar just never goes out of tune.

To me the best feature is the neck. It's design is straight-through rock maple/walnut laminated, with apparently some tuned steel rods built in behind the fretboard to eliminate dead spots. My Fender, for example, has a dead spot on one of the C's but there are none on this Ibanez. The fingerboard itself has a matt finish which I really like and has a perfect feel. It's not too thin at the bottom, and not too wide at the top.

I personally prefer to use a maple fingerboard (this is ebony) as its bright colour looks better on stage. I like people to see what I'm doing with my fingers, and to see that I'm playing fretless, and a light one shows this up more.

The fret markings on the side are very good for someone who's just starting to play a fretless bass. Personally I find it a bit too much to look at because I'm used to playing a fretless now and I don't need the markings. But for a beginner, it's great.

The bridge is a new design. The machine bridge saddles are independently adjustable for height and intonation length, and in that respect it's rather like a Fender. On this particular guitar it's been set up very well and I haven't had to touch it since I got it.

## Reviewed by Sting of Police

The pickups are their own design — the Ibanez Super 4. There are two on the guitar and both are very, very powerful, and very clean. The various controls on the MC-950 give a very wide range of sounds. Firstly there's the pickup selector and a volume control for them, but there's also an EQ switch which brings into operation another whole range of control. With the EQ switched in the main volume shouldn't be any higher than 3 or 4, and tone variables should be taken from there. There's a dB booster for the bass frequencies which lets you raise or lower the rating by +4dB or -5dB, and a treble booster that does the same as a standard tone control in a certain position you can create a phased effect.

All these controls bring a very wide range of sounds, probably a little too many for live work. I only use about two different sounds. It does give you the chance to experiment a lot in the studio, however, where you have more time to do so.

The cutaways in the body (an ash/mahogany sandwich) give not only

easy access to the strings, but comfortable fitting around your own body. Balance wise too it's very comfortable. Its main drawback is its weight — it's so bloody heavy. After wearing it for a 1½ hour set you really know it. I've been told it's this heavy because of the quality of the wood in the body.

I don't like the strings Ibanez put on their basses. They should change to flat ones, because they stop the guitar's neck and your fingers from wearing away. I've put some Rotosound's on this.

The action too feels very nice. Not too low, not too high. I feel that if the action is set too low on a guitar it plays you, rather than you playing it. The more physical effort you put into playing a note, the better it sounds.

I'd say for the money and in comparison to other basses available, this is a first class instrument. Like I said, I haven't bothered using another bass since getting this one and I'm not bothered about looking around for another.

This one suits me fine ...



Ibanez MC-950 modelled by Sting.

It helps to mention

# BEAT INSTRUMENTAL

When replying to  
advertisements

You don't have to be a great  
detective to discover the sounds  
of the fabulous Burman amps.



It is elementary really. Just come along to Sounds  
International at any time and we will show you just how good  
Burman amplifiers really are.

 **SOUNDS  
INTERNATIONAL**  
RETAILERS OF HIGH QUALITY MUSICAL INSTRUMENTS  
28 Westgate Street, Bath. Tel: 64056

## KENNARDS LTD

10 NEW RENTS, ASHFORD, KENT.

Tel: 0233 23226

Your  Specialist  
In the South/East

●  
ALSO: 86 NORTH GATE, CANTERBURY

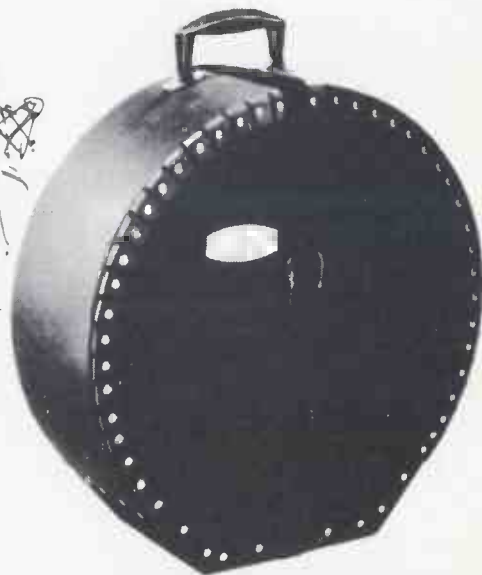
# Every Drum Needs A Second Skin

If a drum kit is on-the-move, it needs protection: a Second Skin. Doesn't it make sense to make those, 'companion' sales of drum and cymbal cases the ones with the toughest skins of all?

These are the cases from Spaulding Russell. Versatile lightweights, to fit every drum. Even made-to-measure as Specials, where there's a need.

Kickproof. Tailor-made for toughness in super strength vulcanised fibre, many times more protective than soft covers, yet – with the Spaulding Russell Stamp – a lot less expensive than you'd think.

For all the accessories you sell, these are the natural Second Skins. Why not make the most of them!



The case for Spaulding Russell makes sense. Have you seen the latest leaflets and trade price list?

**Spaulding Russell Ltd**  
Bridge Mills Hadfield via Hyde Cheshire  
Telephone: Glossop 3184/5



**INSTRUMENT REVIEW**  
**Drums**

**GRETSCH GRAND  
 PRIX DRUM KIT**

*Price: £925 including VAT*

It's been a long time since I played a good quality sounding Gretsch drum kit. I had one year and years ago that sounded fantastic, but wear and tear got to it and I could use it no longer. Since then I've tried their kits but haven't been very happy with their sound — they're not like they used to be.

Or should that be they weren't? The Grand Prix kit I have here seems to sound like the old ones did — good.

**EASY**

To start off with, the tom-toms sound great. It's very easy to get a good all round sound out of them. It must be mentioned that this kit is fitted with Evans heads instead of the standard Gretsch Permatone heads which is going to alter the tone a little. I've not normally liked the effect of Evans heads on drums, though these sound marvellous.

Reviewed by: Brian Downey of Thin Lizzy

# Pricey — but the sound is superb!

Because of the size of the toms — 8×12, 9×13 and a 16×16 floor tom — I don't think it's well suited for rock music. It would be good in the studio and good for cabaret bands in that respect. The toms don't carry much volume, but they do have a great tone.

The bass drum of 14×22 sounds very good — very solid, very pokey. I wouldn't recommend using an Evans head on the bass drum though because a Remo, for example, will give you more volume. The bass drum comes fitted with a Cyclops Bass Drum Anchor Spur for that extra grip, which is a very good idea indeed. The actual spurs for the bass drum are the disappearing kind and can be used either spiked or with rubber tips.

**RESPONSE**

The snare drum measures 5×14 and is chrome and fitted with ten lugs. Out of the whole kit I'd say that the snare is most impressive. I had very little trouble tuning it, and it was most reminiscent of the old Gretsch sound. It had a very nice response and sounded very crisp and very sharp. Exceptional quality.

Unfortunately the stands and general fittings left a lot to be desired. You really do need something heavier and more solid if you expect them to last. I can't imagine these lasting long on the road with Lizzy. The cymbal stands need quite a bit more body and the actual slice of metal that

supports the toms on top of the bass drum is far too thin.

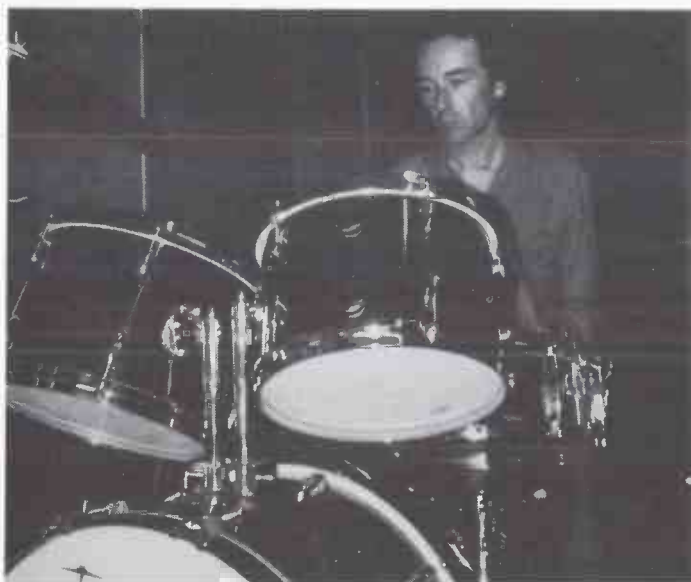
The best stand is the hi-hat, which although not particularly solid, has a nice feel about it and is comfortable to use. The bass drum pedal wasn't so good, however, being a bit too frail for me. They should really make it up to the hi-hat standard because as it stands I feel there's just not enough metal in it, and not enough scope and play.

Inside all the drums are internal dampers which are really very good. As the drums are double-headed there are two dampers in each drum with a removable strip of velvet arrangement in the bass drum. This lets you take the strip off the head without having to remove the head first.

**QUALITY**

Overall the quality of sound in the drums is superb. Although lacking in volume the sound they produce is excellent. But like I said, this means it's not very good for live rock work, and is best suited to studio and cabaret work.

And now the blow — the price. It's just not worth £925. With that sort of figure Gretsch are just pricing themselves out of the market, and should lower the price of this kit to at least £700. For instant quality it's a good kit, but for that price the drums should be bigger and the stands should be a lot more solid.



Brian with the Gretsch kit. "Nice sound, these drums..."

"... £925? You're joking!"

MANUFACTURED AND SOLD BY ONE COMPANY  
TO GIVE YOU SUPERIOR QUALITY AT TRADE  
PRICES

AVAILABLE EXCLUSIVELY FROM

*Holiday Music* 579 HIGH ROAD LEYTONSTONE E11 4PB TEL 01-558 2666



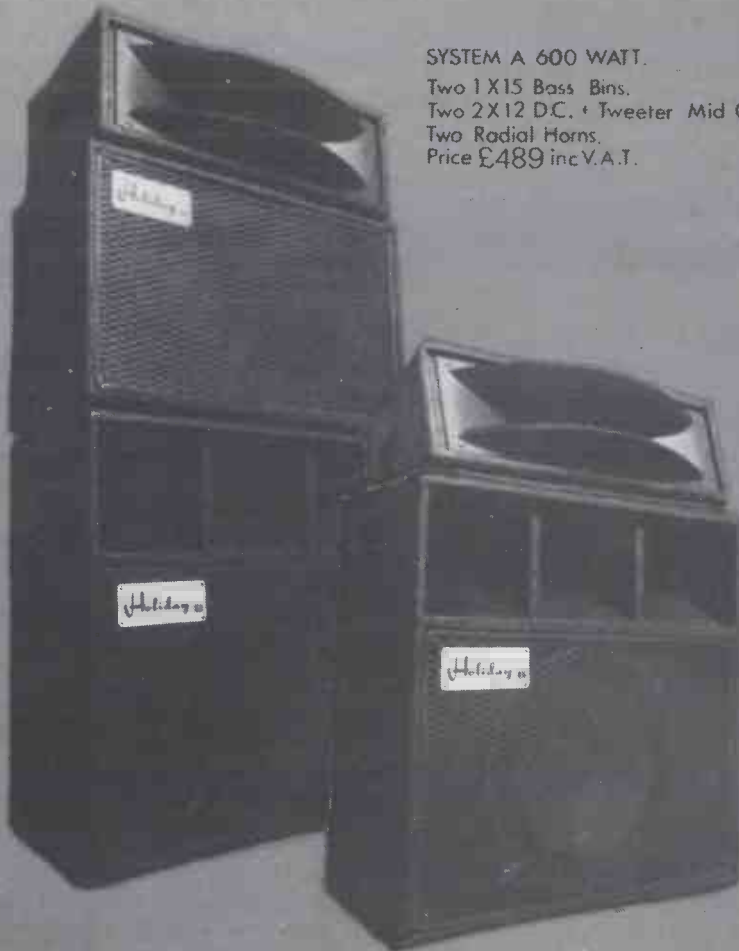
34 OZ JUMBO GRAIN COVERING



RUGGED EXPANDED STEEL RUBBER  
MOUNTED GRILLE



RUBBER FEET & STEEL CORNERS  
FOR BETTER PROTECTION



SYSTEM A 600 WATT.  
Two 1X15 Bass Bins.  
Two 2X12 DC. + Tweeter Mid Cabs.  
Two Radial Horns.  
Price £489 inc V.A.T.

SYSTEM B 400 WATT.  
Two 1X15 Bass Bins.  
Two Radial Horns.  
Price £346 inc V.A.T.



SYSTEM C 200 WATT.  
Two Dual Concentric 2X12 + Motorola Horn Cabs.  
Price £148 inc V.A.T.





## WASHBURN FALCON ELECTRIC

Price: £301.56 inc. VAT

**W**ashburn guitars are apparently manufactured in Japan but set up in Chicago. I'd heard some good reports through the trade of these guitars and it was because of this that I decided I'd like to give one a try.

The first thing that hit me about it was the excellent quality of the wood used in the body. The grain and overall finish is a stunner.

Getting down to details, the machine heads are fine. A bit like Schaller but they are Washburn's own, with their name crafted into each peg. They're positioned well around the head, and don't slip.

The neck is a one-piece job, through to the body. It's fairly thin around the front, and medium around the back. It's a five piece rock maple and rosewood neck and has a bound ebony fingerboard with polished jumbo frets. It has a fairly good feel about it, especially in the mid section and is very straight. However the action on the bridge effects it. Using the hex keys supplied with the guitar I tried to lower the action on the bridge and ended up taking it to its lowest, but it was still too high. After the adjustment the bridge heads were loose. In fact, it was with the bridge that most of the problems lay.

Fastened either side of the through neck, each string is independantly saddled. The combination of the bridge with the brass nut, which wasn't cut deep enough, stopped me getting the action where I like it. It really should be more of a Tune-O-Matic type bridge than a Les Paul type bridge. If the guitar is set-up in Chicago I think they don't know what they're doing there. It's certainly not set up to its best and needs a fair amount of adjusting to make it a decent guitar. In its present state you just can't do any fast runs. Not only did I find this, but Scott (Gorham from Thin Lizzy) came round and said exactly the same thing. We spent hours playing about on it and were both unhappy with this aspect.

## Reviewed by : Brian Robertson

Another fault is the cutaway in the body. You just can't get up to the top registers and play comfortably. All they need to do is cut the horn back another ¼" and it would be better. I think that little things like this are important and not hard to rectify. They should have been sorted out at the design stage. Like for example the placing of the strap grip. It's under the top horn so the strap keeps slipping away from under the horn and wraps itself around it. A small point, but a valid one.

However, the pickups are nice; two Washburn 'Power Sustain' humbuckers. The screws either side of them make them very adjustable. The overall tone they produce is very good. The treble has a good bite, though the bass could do with a little more.

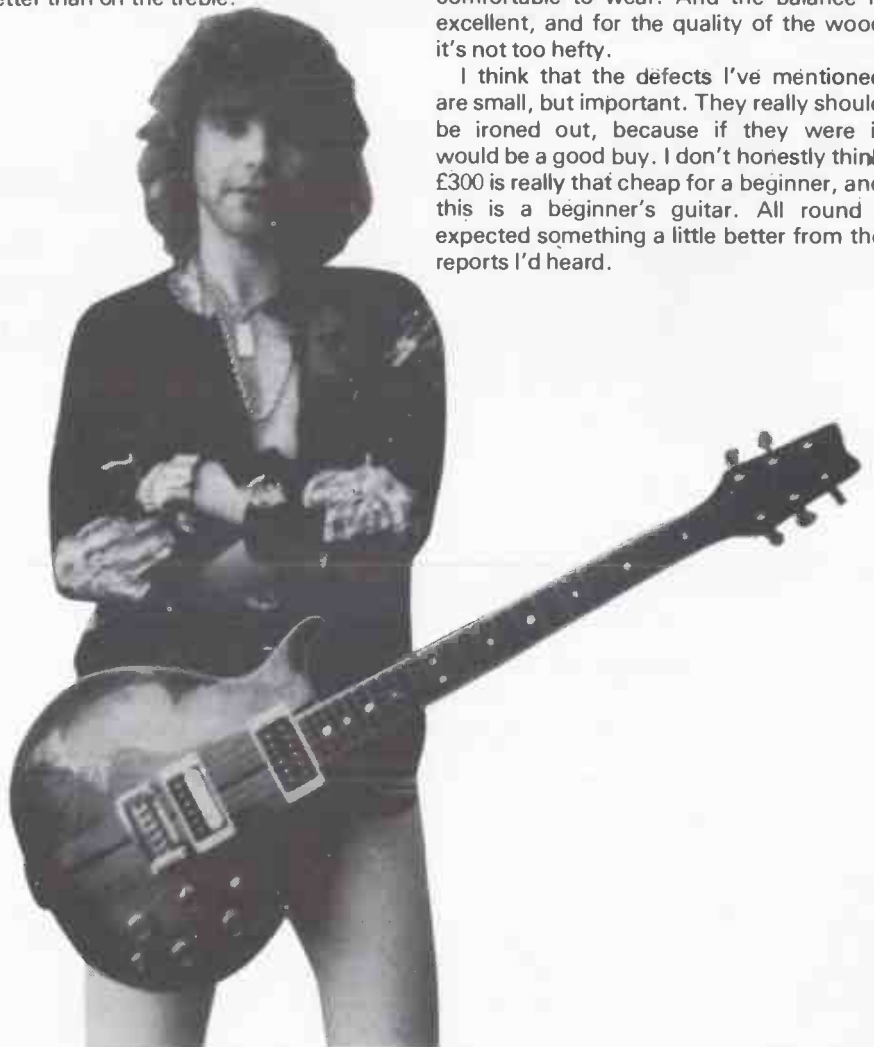
The tone control on the treble pickup has a good range, though the gain on the bass is perhaps too small. The gain on the bass is better than on the treble.

To be honest, I don't really like the tone controls. I don't think they're very well matched together. For example if you're on the treble pickup when you alter the gain it goes up a certain amount. So eventually you know how much to turn it for what volume. However, when you turn the gain on the bass pickup the setting is different so you have to turn it a different amount in relation to how much you turned it on the other pickup. All this just hinders your tonal variations and ease of control.

The best thing I can really say of the controls is that the pickup selector is well placed and very positive. It's easy to get to at short notice — another important small point.

The body itself is available in solid ash with carved rosewood or maple arch-top. Like I said before it's beautifully finished and apart from the cutaway around the bottom horn is otherwise well cut. Very comfortable to wear. And the balance is excellent, and for the quality of the wood it's not too hefty.

I think that the defects I've mentioned are small, but important. They really should be ironed out, because if they were it would be a good buy. I don't honestly think £300 is really that cheap for a beginner, and this is a beginner's guitar. All round I expected something a little better from the reports I'd heard.



Robbo demonstrates perfect balance of Washburn Falcon.

# SPECIALIST WOODWORKING

is part of our complete service. Including  
P.A. and BACKLINE CABINETS • EFFECTS  
and AMP RACKS • FLIGHT CASES  
DRUM RISERS and STAGING



MBE AMPLIFICATION LTD

8 West Mill Road Colinton Edinburgh

Telephone : 031-441 7474



Musical instruments need protection.  
A SPACE CASE gives you this, and guaranteed strength, durability, and mobility.  
Our flight cases are designed and constructed to meet your requirements, by your deadlines, at competitive prices.

## SPACE CASE CO

11a Sharpleshall St.

LONDON N.W.1.

Tel:

01 722 0060



**INSTRUMENT  
REVIEWS  
TENOR SAX**

## **ELIMONA T-800 TENOR SAXOPHONE**

*Price: £459.95*

**T**his Elimona saxophone is one of the Yanagisawa range of saxophones imported from Japan by Rosetti. The T-800 is a Tenor sax but the range also includes two baritones, another tenor, two altos, two sopranos, two sopratinos and a number of mouthpieces and mouth pipes.

The basic design of the T-800 is similar to that of a Selmer Mark 6, which is a saxophone I've always played. It's an

excellently finished model and the features are as follows.

First off, it's all gold lacquer, and the pillars for the keywork are mounted on long straps. The keys themselves have been well placed for easy access, and the action on them was very fast. At the moment though it is just a little stiff, but I'm sure it's because it's a brand new instrument. These things get better with use. Also the keys are all drop-forged for strength.

### **BAR**

On the low C key there's a double bar from the hinge tube to the pad cup which prevents distortion of the cup. Normally there's just a single bar. There's also a double one on the B key.

From the C key to the C sharp there's an extra adjustment to ensure that the C sharp is kept closed when playing C.

The octave mechanism used on this model is a 'rocker' mechanism which ensures light and positive action. The right hand side keys are on a universal joint which cuts out stiffness.

Apart from the adjustable thumb rest, the remaining feature of interest is its

detachable bell. This, of course, is a tremendous help when it comes to any repair work that may be needed. It ensures that you can get way up into the sax with a minimum of trouble.

I found that both the tuning of the instrument and its intonation were very good. I was also pleased to see a top F sharp on it too.

As for its tonal qualities it had quite a bright sound and pretty punchy too. Really it's suitable for all types of music — jazz, rock and funk

### **DESIGN**

Nice to see them making their own mouthpieces too. I can't speak for the whole range but the one supplied with the instrument was very interesting, and I'd like to try out a few more. Also available is a hard case for an extra £50.

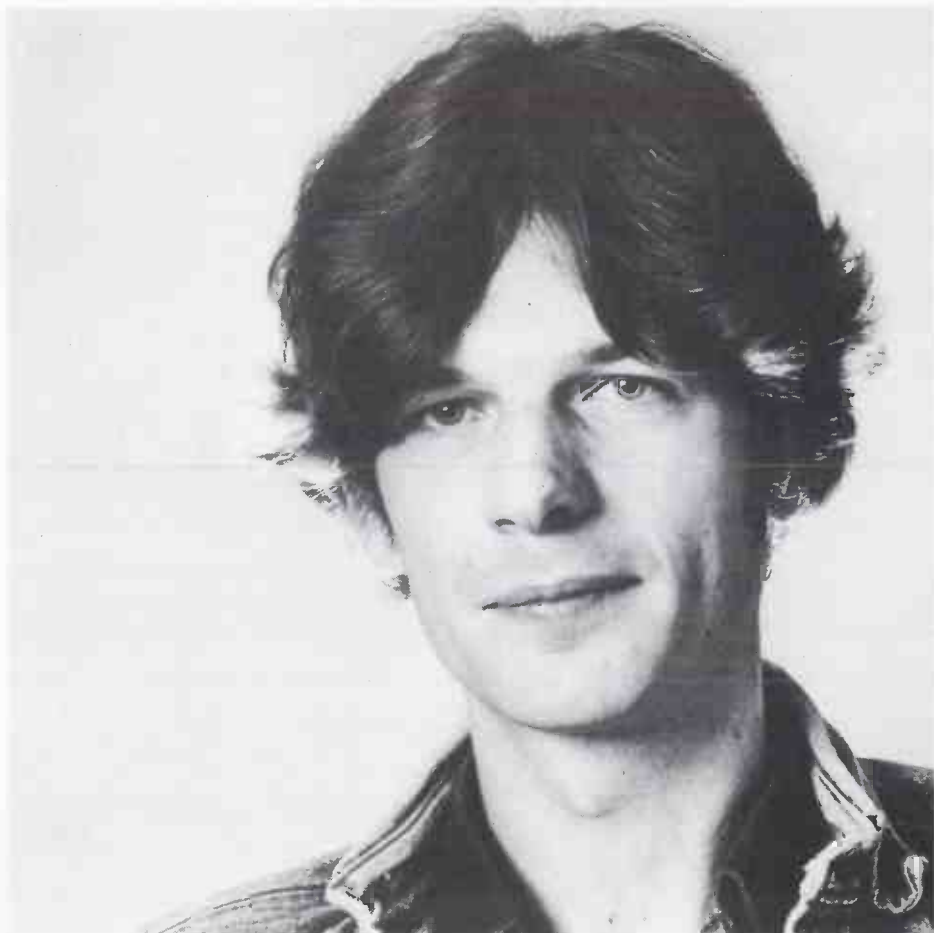
Like I said earlier, the basic design is like a Selmer. What I like about a Selmer is the fact that they've got years and years of experience behind them, and the action and fingering is very good. Well, so's this, only it's a few hundred quid cheaper.

At £459.95 this saxophone is an excellent buy for a top quality instrument.

**Reviewed by: Mel Collins**



*Saxophone minus Mel Collins*



*Mel Collins minus sax*

## DEALER PROFILE



## THE MUSIC CENTRE

The Music Centre in Hamburg advertises itself with the slogan "the largest selection of American guitars in Europe". At the moment they have more than 240 American guitars in stock, and all of these instruments can be tested by the customers.

The Music Centre has been in operation now since 1970 and was importing instruments direct from America. It became well known that customers could get special items they'd normally have a lot of trouble getting. In 1977 the shop was taken over by Bernhard Kurzk, 29, who still runs it. He decided to change the policy of the shop by concentrating on collectors' items. Not only did he add instruments but also a large stock of spare parts at competitive prices.

As an example of their present stock of golden oldies, how does a Gibson '58 Explorer grab you. There was only 38 of them ever made then. They've also got 9 Gibson Les Pauls aged between 1954 and 1961 in mint condition, four original Strats made before 1962, three Gibson Everly Brothers, 2 Gibson SJ 200s, ES 335 Dot



*A look at some of the acoustic range including Fyldes, Guilds and Gibsons. There are no copies on their shelves.*

Inlays, ES-5 1958 plus a load of Teles, Precisions, Firebirds and Thunderbirds.

They also stock more than 130 guitars and basses of the major brands including Fender, Gibson, Travis Bean, Music Man, BC Rich, Kramer, Gretsch, Guild, Epiphone, Rickenbacker, No 1, CF Martin etc. On stock is the whole line of Gibson jazz guitars and semi-acoustics and there are always several left-hand models in stock too, as well as all the original spare parts of Gibson and Fender. They have a few interesting basses too, like two 5 string models, one 6-string, five left handed models and five different makes of fretless.

As for acoustic guitars, apart from the vintage ones already mentioned, they keep on stock the whole line of CF Martins, American Mossmans, English Fyldes,

Canadian Larrivees as well as a good selection of Ovations, Gibsons, Guilds, Epiphones, Sigmas and Levin Bozos.

As a service the 'Music Centre' will set up all guitars that come into the shop, repair electric and acoustic guitars and most amplification, offer an after hours service (also appointments for 'late' customers), rent backstage equipment, will ship instruments and send out a bi-monthly inventory list. The staff consists of two girls and four blokes, all musicians aged about 26.

So how about prices? Excluding VAT but converted into sterling they offer a new Precision Bass for £229, a brand new Strat for £229, a Les Paul for £215, an original Strat neck for £78, an original Gibson Humbucker for £25, a Kramer DMZ 4000 bass for £360, Rhodes Piano 73 for £470 and a Hohner Pianet T for £199, all new.

They also stock amplification including Orange, Marshall, Burmen etc, Keyboards including a rather unusual Fender Rhodes stage piano, and drums including Rogers and Ludwig.

In October they intend to open a new shop called the 'Acoustic Center', opposite the present store to make it more convenient for the pickers (no drums, no amps) to test the instruments. The man that sells the guitars is English so you don't have to worry about that. I know that 'The Music Center' isn't exactly around the corner but if you're after a lot of gear or something rare you'll probably be better off going over there and ensuring you're getting something good. Just in case, their address is Talstr. 70, 2000 Hamburg, West Germany, or phone 01049 40 316000/315278.



*And a look at the electric range. Again, there are no copies.*

## INSTRUMENT REVIEW Drums



## ZILDJIAN CYMBALS

To start off with, the new Earth cymbal from Zildjian is very unusual. The first thing you notice is the fact that it has very little overtones.

Basically it's a normal cymbal but before it's skinned down, which leaves it with a very rough finish. It has a very large bell on it which I particularly like and definitely makes for a very unusual ride cymbal. It sounds good for some sessions and not-so-good in others, so pick what you use it for carefully.

## Reviewed by: Kenny Jones

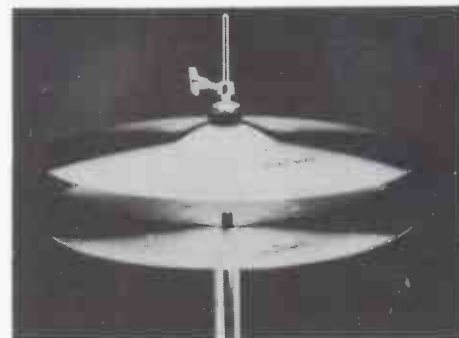
I'd describe its sound as being very heavy, and very distinct, but should be used thoughtfully.

It's presently available in two sizes: the 20" costing £78.30 and a 22" costing £95.90, and it's worth giving a listen to.

I've also been trying out the new Zildjian flat-hats — hi-hat cymbals available in 14" and 15", costing £108.80 and £119.70 respectively.

Personally I think they're the Zildjian equivalent to Paiste Sound Edge hi-hat cymbals. The major difference is the fact that on the Paiste cymbals the bottom one has a ripple edge to let the air out between the two, but the Zildjians have four small holes in the bottom one for the same purpose. The effect of this is a bright, tight sound. It's funny because I used to drill four holes in the cymbals I used when I was a kid, but the results weren't so successful then, due to the quality of the cymbals I was using.

As always the rest of the Zildjian range are perfect. I'm using quite small cymbals for personal reasons, but the Zildjians still have a big sound to them even when using



Zildjian flat-hats

small ones.

One of the main advantages of buying Zildjian cymbals is the fact that not only do they sound good, but they stay sounding good. With a lot of cymbals they start off sounding great, but after a bit of use the sound starts degrading. They can also put up well with a lot of rough treatment, and I've never had one split on me under normal conditions.

They're a good, safe buy.

## BECKETTS

MUSICAL INSTRUMENT DEALERS

2-3 GIBBS ROAD, (next to ABC Cinema),  
ABOVE BAR, SOUTHAMPTON, SO1 0FP  
Tel: 24827

## ZILDJIAN CYMBALS — SPECIAL OFFERS

### Unusual cymbals at reduced prices

(Subject to availability)

	Man. list price	Reduced price
18" Flat top ride	72.83	59.00
20" Flat top ride	84.76	69.00
19" Ping ride	71.36	59.00
20" Crash	78.81	65.00
20" Thin ride	78.81	65.00
19" Crash ride	71.36	65.00
15" New Beat Hi Hat pair	102.24	79.00
15" Regular Hi Hat pair	102.24	79.00
14" Flange Hi Hat pair	98.82	85.00

Other Zildjian cymbals in stock plus Zyn and Super Zyn. Southampton's main PREMIER dealer. REMO Rototoms and heads stocked at keen prices.

## LUDWIG DRUM CENTRE

85 & 104 Mitcham Lane, Streatham, London SW16. 01-769 5681

### \* ROTO-TOMS \*

Lowest prices in UK. Genuine Remo Roto-Toms. Instant delivery

6" .....	£19.95	12" .....	£36	<b>MAIL ORDER</b> Just add £1 per drum for postage
8" .....	£26.00	14" .....	£44	
10" .....	£31.00	Rail .....	£13	

#### SUGGESTED SET-UPS:-

6" + 8" + 10" + Rail + Stand £120 or £10 HP deposit

10" + 12" + Rail + Stand £105 or £10 HP deposit

SUPER SYSTEM:- 6" + 8" + 10" + 12" + 14" + 2 Rails + 2 Boom Stands £245 or £20 HP deposit

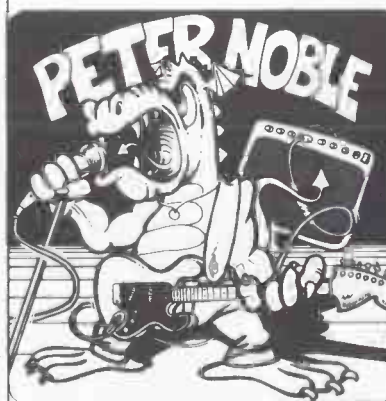
**MAIL ORDER  
REMO DRUM HEADS**  
Phone for details

**25% OFF  
THIS  
MONTH !!**

**MAIN  
FRANCHISED  
DEALERS FOR  
LUDWIG  
PREMIER  
SONOR  
TAMA  
ROTO-TOMS**

**AVEDIS ZILDJIAN  
CYMBALS**

**20% OFF  
THIS  
MONTH !!**



*The South West's  
Together Music Store*

**Tel: Cardiff 753911**

STICKER AND MAP  
available with s.a.e.



A MORE  
**CONVENIENT WAY** TO SEND  
 8 SEPARATE SIGNALS FROM STAGE TO MIXER

Connect the Receive Unit outputs to your mixer inputs, run a single coax. cable to the Send Unit on stage, plug mics. etc. into jack sockets on the Send Unit, and switch on. Both units are powered by the mains at the Receive end (240V and 120V a.c. versions are available).

The system works happily with up to 200m of suitable 75ohm cable, eliminating the familiar expensive bundles of special low noise cable. Send it round halls, over ceilings. We can supply connecting cables in 25 metre lengths on moulded plastic drums, easily connected together, or to your special requirements.

Inputs are nominally 50Kohms, accepting up to 500mV peak. Outputs will drive loads above 500ohms.

U.K. Prices for MX8A  
 Send Unit £57.70  
 Receive Unit £78.90  
 25m Drummed Cables £8.40 ea.  
 + £1.10p p&p  
 Send and Receive prices  
 Include p&p in U.K.  
 VAT extra

Write for further details of  
 the MX8A System to:  
**PROPHON SOUND LTD.**  
 90 Wilsden Avenue,  
 Luton,  
 Beds. LU1 5NR

Sorry, No Callers

THE SAVING  
 ON CABLE COULD PAY FOR IT



The greatest  
**TEACH  
 YOURSELF**  
**Guitar**

tutor ever

Stop struggling with  
 books and start playing properly

Charlie Daniels could have you playing the basics of *Fatback*, *Chicken Pickin'*, *Bottleneck*, *Blues Jam* and many other styles in a few short weeks. They are all fully explained and demonstrated on this easy-to-follow album. For the complete beginner Charlie explains about tuning, chords and scales.

Find out about Altered Tuning, String Bending, Playing Speeds and other tips that might take years to discover trying to learn on your own. There's plenty of sound advice that will save you time and money and help you develop as a player. Charlie Daniels is one of the most sought after musicians in the States with many million selling albums behind him — he's devoted this one to help you play the guitar properly.

Don't just take our word for it —

"Charlie Daniels is one of the best guitarists in America and he certainly knows what he is talking about. It's well worth the money" ... (Rory Gallaher) **MELODY MAKER**  
 "Daniels offers many important tips and the record tackles tuition in a very interesting way. A very good way of learning" ... (Steve Howe, lead guitarist with 'Yes')  
**MELODY MAKER** "This record is excellent. In my view it's much better than all the tuition books I have seen."  
**RECORD MIRROR** "This album is a big step forward — it represents good value."  
**SOUNDS** "The first album we have ever heard that actually gives sensible advice on playing. Excellent."  
**INTERNATIONAL MUSICIAN** "Charlie has made a great contribution to guitar playing by making this album."  
**THE EDITOR, BEAT-INSTRUMENTAL**

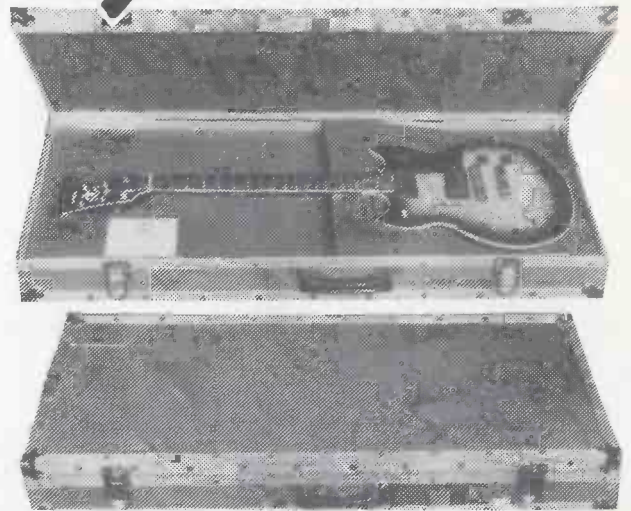
Zephyr House, P.O. Box 11, Leatherhead, Surrey. Reg. No. 2057078

Send for  
 "TEACH YOURSELF  
 ROCK GUITAR" album today  
 £3.50p plus 30p p&p. Start playing properly tomorrow.  
 ONLY  
 NAME  
 ADDRESS



BIRD BROTHERS FLIGHTCASES

The only  
 way to travel



THE CASE IS MADE BY BIRD BROTHERS.

WE SPECIALISE IN THE BEST RIGID FLIGHT LUGGAGE  
 THE ALUMINIUM FRAME OF A BIRD BROTHERS FLIGHTCASE IS MADE WITH A DEEP TONGUE AND GROOVE CLOSURE FOR EXTRA STRENGTH AND EXTRA TIGHT FIT. THE J.H. SESSIONS (USA) KNUCKLE CORNERS AND EXCELSIOR (USA) DRAWBOLTS ARE HAND RIVETED, SO IT IS EXCEEDINGLY DIFFICULT TO FORCE OR DAMAGE IT. THE TOUGH HARD WEARING TIMBER AND ALUMINIUM SHELL HAS A HIGH IMPACT STRENGTH THAT IS HARD TO BREAK.

THE BIRD BROTHERS FLIGHTCASE IS VIRTUALLY IMPOSSIBLE FOR EVEN YOUR INCREDIBLE HULK ROADCREW TO CRACK. WHAT IS MORE IT IS LIGHT, GOOD-LOOKING WITH A COMFORTABLE LEATHER CUSHION GRIP GUN HANDLE.

ON RETURNING THE GUARANTEE YOUR INITIALS ARE SPECIALLY RECESSED AND YOUR ADDRESS IS AN INTEGRAL PART OF THE CASE, SO IT CANNOT BE CHANGED FROM THE OUTSIDE, AND YOU HAVE THE OPTION OF LLOYDS UNDERWRITTEN INSURANCE.

JUST HOW SAFE CAN YOU GET?  
 BIRD BROTHERS FLIGHTCASES COME IN A VARIETY OF SIZES AND ATTRACTIVE COLOURS, AND CAN BE SEEN IN BETTER MUSIC SHOPS. YOU WILL FIND THEY ACTUALLY COST LESS THAN OTHER LEADING FLIGHTCASES. TRULY A SMALL PRICE TO PAY FOR A NICE SAFE FEELING INSIDE.

WRITE FOR OUR FREE CATALOGUE AND  
 SELECT THE BEST FLIGHTCASE AT HOME

NAME .....

ADDRESS .....

Post to: BIRD BROTHERS MUSIC LIMITED  
 22/24 ST. MARY'S GATE, ROCHDALE,  
 LANCASHIRE, ENGLAND.

## BIRD BROTHERS FLIGHT CASE

Price: £65

It may come as a surprise that we are reviewing a flight case in *BEAT*. However, as a result of several factors, we have decided to take a closer look at these accessories which are usually taken for granted.

Firstly, we have reviewed several expensive guitars which are vulnerable to damage, secondly, one of our staff who played a busy gig circuit recently had his bass guitar badly damaged while in a flight case.

The scope of flight cases today is as wide as any one could ever hope for, and this is another reason for us to help you choose and spend your money wisely.

The Bird Brothers' 'Spirit Of 56' amplifier had a very good review in *Beat* some time ago so we thought we would find out whether their flight case matched up to their amplifier's success.

The particular case we decided to review is the *BB LP1* constructed for Les Paul-shape guitars.

### CONSTRUCTION

The case — 43 inches long, 16½ inches wide and 6 inches deep — is aluminium faced high impact timber with aluminium seams with strong mini knuckle corners and it is linked up with rivets. The carrying handle is leather and very sturdy. When opened up the case reveals a strong fitted-polyester foam inner. We checked this inner with a Les Paul and were pleased to find that it fitted like a glove.



All it needs is a Les Paul!



Even our local demolition boys can do no damage...



... so we try their digger! No damage.

## THIS HARD-CASE WON'T GIVE TROUBLE

From the outside the case looks very flash, in more ways than one. Its silvery appearance calls for sunglasses and the design and construction gives it an overall professional look.

### PRACTICABILITY

When the case arrived, it was housed in a cardboard box with sawdust packing which we still can't understand as it must be one of the most unnecessary precautions against damage we have ever seen. The mini-knuckled corners are definitely 'wall denters' and 'shin crackers'; we applied quite a lot of weight and general mis-use to the corners with no ill effects to the case what-so-ever, which says a lot for its construction.

As you will see from the photograph we also applied a lot of weight to the case when it was laid flat. Again the case and its contents survived unscathed.

### CONCLUSION

The external and internal design and construction is such that the guitar is firmly in position at all times in the case and externally, it is strong enough to stand up to both Ritchie Blackmore and Pete Townshend in their worst end-of-gig moods. The price of £65 is, I feel, absolutely spot-on, and this makes the case possibly one of the best buys on the market. After all, your guitar might not be of high financial value, but it could be (like mine), of irreplaceable, sentimental value,

so it makes sense to have it protected properly.

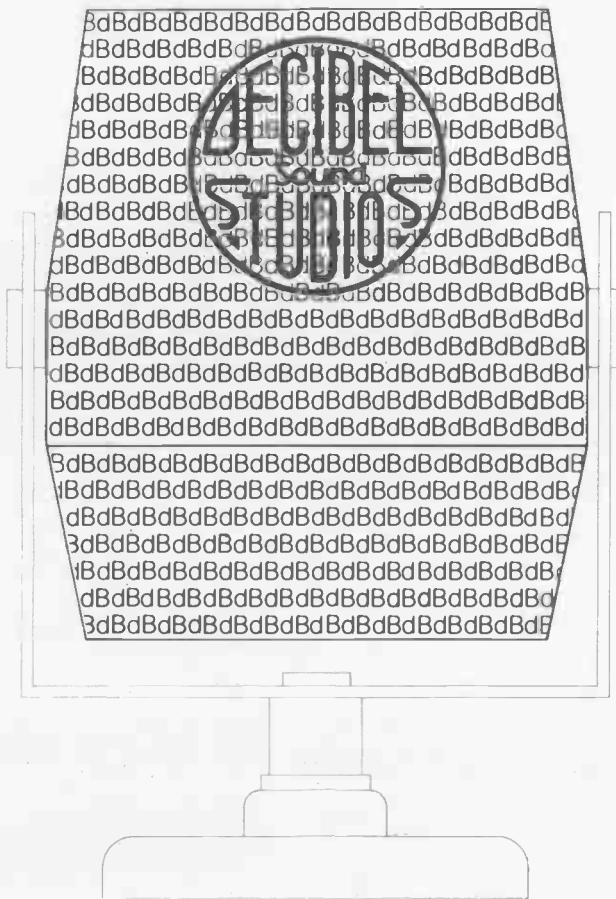
The range of guitars Bird Brothers build their cases for covers most of the popular shapes and sizes. However, should you have an unusual home made guitar with an extra long neck or any other unusual features, we suggest you consult Bird Brothers' custom design engineers who hopefully will be able to build you a case to suit your requirements.

Finally, the *BB LP1* is surprisingly light considering its very robust construction... it's a pity my Strat doesn't fit it!

NE

### NOTICE TO MANUFACTURERS

*Beat Instrumental's* policy is to review any item of musical merchandise on sale in the UK (and abroad) to musicians. If YOU have any gear you would like reviewed free, contact Nick Elliott or Joe Wenbourne on 01-6406/5378. Let a star musician try out your products.



*For that very  
special. Sound*

DECIBEL STUDIOS  
19 STAMFORD HILL LONDON N16 5TU ENGLAND  
STUDIO  
01-802 7868

HEAD OFFICE AND BOOKINGS  
01-864 9692

**16 TRACK AND 24 TRACK STUDIOS**



**A**t £25 per hour for twenty four tracks and £16 for 16 track facilities, Decibel Studios isn't the sort of place you are likely to be going if you are a struggling young band making your first demo.

This studio is for the professional band who are prepared to pay for all the facilities available to get exactly the sound they are after. You see, like the bands that use it, Decibel Studios are not trying to make a name for themselves, it already has one. It is known throughout the industry as a good economical little studio and has a good track record.

The Studio is at 19 Stamford Hill, North London (office and booking 01-864 9692) and although its pretty inconvenient as far as trains are concerned it's very accessible by car.

The reason we are reviewing a seemingly well-established studio is that Decibel has just re-opened, after a short break, with new management and staff, who are hoping to follow in the footsteps of the previous owners and provide a worthwhile service.

It's not that Decibel wasn't a viable prospect for the old owners; it was running successfully for seven years. Simply that they didn't have the time to run it anymore. You see the previous owners were a band, and as the new engineer and studio manager explained:

"You can't run a studio as a side-line. You have to devote either all or none of your time to

it. And we intend it to be all of it."

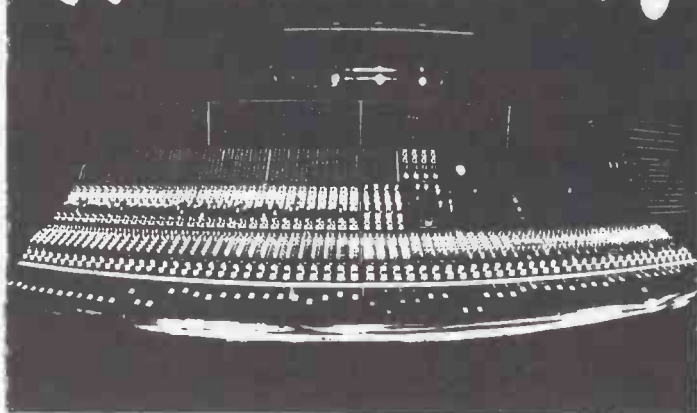
When Decibel was put up for sale a while ago it just happened to coincide with John Sumner's decision to get into the music industry.

Previously, John had been a successful businessman. But it was during several Stateside visits to Nashville that he got into music and got a bee in his bonnet to own a recording studio. So when he came back to England and saw Decibel up for sale it was a must.

So having acquired a studio, John decided he needed someone with experience to run it. Hence the recruitment of successful electronics engineer Graeme Jay as studio manager-come-engineer. Graeme has a long history of recording studios starting when a friend asked him to help design a 4-track.

But that was a long time ago and now Graeme finds himself taking over a successful 24-track studio. Equipment-wise he hasn't had to change all that much. They already had the basics — Syncom 24 track desk, Ampex mastering machine, AKG and Neumann microphones, the standard Revox for effects and a trusty cassette machine. In fact, John gave Graeme an open cheque to fill up the studio with anything it needs. So far he's used it to buy the place an MCI multitrack, a digital delay, some Marshall amps and cabs, a grand piano and a Gigsville drum kit. All

## STUDIO SPOTLIGHT



these extras are available at no extra cost.

Control-room monitoring is Tannoy-Turner with JBL and Quad. Also they have standard Auratones with Amcron. In the studio itself there are two separate foldback systems one mono (H/H) and one stereo (Quad) and Gouss cans.

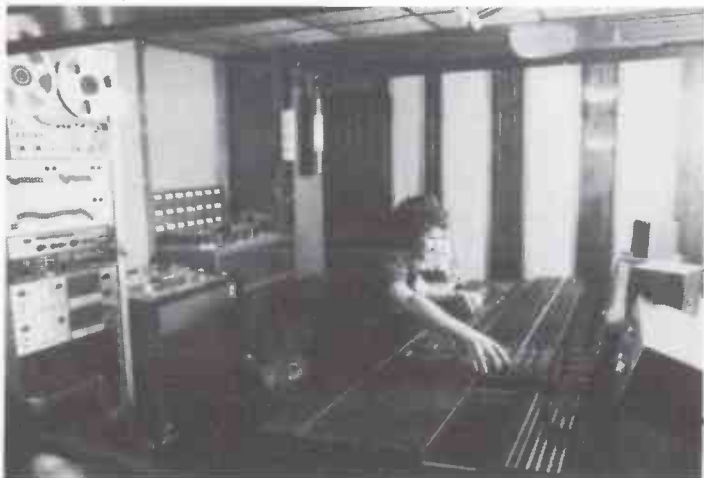
As far as effects are concerned they haven't gone mad. But if there is anything special a band asks for, of course, it can be brought in. If they find that there is one specific item which is being asked for time and time again then they will go and buy one. But for now they will make do with MXR, DBL, and an Eventide phaser.

When I was at Decibel they were in the process of redecorating so I can't really tell

you what the overall feel of the place was like because it was covered in ladders and paint. Apparently though, it was scheduled to be ready by September when they officially re-opened. But using my imagination it wasn't difficult to see that the 20' x 18' studio was big enough to house the average band quite comfortably as well as the August Forster grand piano at present being used as a work surface for the builders.

The control room is a little cramped for comfortable playback sessions due to the amount of gear they have, but that is really the only criticism I can find. There's plenty of parking space and lorries can back right up to the doors which makes life a lot easier.

TONY SAYERS



Engineer Graeme Jay in the control room.



The grand piano and Marshall amp are available.

















## Power generators, mixers

L 30	165.00
L 50	219.00
L 75	290.00
L 100	360.00
L 125	430.00
LM 30	149.00
LM 40	179.00
M 61	230.00
M 41	180.00
X 41	155.00
M 62	390.00
M 82	470.00
M82S	555.00
M123S	755.00
M163S	955.00
M 122	630.00
M 162	790.00
M123S	755.00
M163S	955.00

## Echo/reverb units

ER 300	99.00
ER 500	169.00
ER 800	259.00

## Line source mixers

LS 50	173.00
LS 75	260.00
LS 100	330.00

## ORANGE

(EX. VAT)

## SPEAKERS

113 Reflex Bass, 2 x 15" 170W	259.17
113/200 Reflex Bass, 2 x 15" 200W	314.00
109, 4 x 12" 120W	185.13
114/4H, 1 x 15" inc horn, 4 horns and cross	348.00
106, 4 x 12" anti feedback col.	184.65
107/5H 2 x 12" + hns.	185.01
109/200 4 x 12" 200W	223.47
131H 1 x 15" + hns.	193.50
131/100H 1 x 15" 100W	203.28
114 x 15" 85W	198.9
114/100 1 x 15" 100W	253.28
124 1 x 12" monitor.	69.96
124/H 1 x 12" mon + hns.	92.85
121/A 2hn + x-over.	98.21

## AMPS

102, 120W graphic PA	214.56
103T, 200W, Slave	186.63
111, 120W, graphic Slave	191.18
112, 120, 120W	213.15
112,80 80W graphic	191.18
115, 80W combo	291.45
115/R 80W, combo with Hammond Reverb	332.97
115, 120, 120W combo	349.26
112/120M Overdrive	216.45
112/80M overdrive	193.68
129/100 Reverb amp	247.96
115/80M overdrive	295.26
115/120M overdrive	352.89
115/80MR overdrive reverb	336.60
125 50W combo	318.33
125/100 100W combo.	353.37
130/B 120W PA	278.70
104/B 120W valve PA.	344.97

## MIXERS

130/A 6-chan	170.07
12/A	376.50

## OMEC

150W inst. amp	137.98
150EQ + equalizer	156.94
S150 + effects	185.19
S150EQ w. both	205.74
PA150 4 ch. W/rvb.	165.08
PA150 EQ.	182.03
OMI digital amp	397.22
OM2 Remote unit	39.83

## Speakers

OCI 2 x 12 PA	92.11
OC2 2 x 12 stage	95.71
OC2 2 x 12 140W	109.71
OC4 15" bass	118.11

## PEAVEY

## exc VAT

### Combination Amplifiers

P112 Pacer 45W 1 x 12" w. reverb	170.50
TNT Tn 1 45W 1 x 15" bs unit	209.25
CL212 Classic 50W 2 x 12" w. reverb + Automix.	248.00
CL410 Classic 50W 4 x 10" w. reverb + Automix.	294.50
D212 Deuce 120W 2 x 12" w. reverb + Automix.	333.25
A112 Artist 120W 1 x 2	

w. reverb + Automix .	
M212 Mace 160W 2 x 12" w. reverb + Automix	
M412 Mace 160W 4 x 12" w. reverb + Automix	
SN212 Session 200W 2 x 12 w. reverb	
SN12EV Session 200W 2 x 12" Electro-Voice sprks	
SN115 Session 200W 1 x 15" JBL or Black	
Widow LTD115 LTD 200W 1 x 15" JBL or Black	

## Instrument Amplifier Heads

CY Century 100W all purpose	
SAP Standard 130W all purpose + reverb + Automix.	
B Bass 200W w. Eq + Automix.	
M Musician 200W w. Eq + effects + Automix.	
MA Mace 160W w. reverb + Automix.	
SN Season 200W w. rvb.	

### F800G Festival Series 400W w. reverb, effects and Eq

### F800B Festival Series 400W Bs unt w. Eq.

## Instrument Speaker Enclosures

115 x 15"	127.87
112 x 12"	147.25
412S 4 x 12" Stackable	209.25
412M 4 x 12"	228.86
412F 4 x 12"	228.86
215 x 15"	197.62
215H 2 x 15" + Hyperbolic Hn	248.00
610 x 6 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

## Public Address Amplifiers and Slaves

PA120 100W 4 inputs SPA Standard 130W 8 inputs	205.38
PA400 200W 12 inputs PA700S New stereo mixer amp 120W/ch.	224.75
260B 260 Booster 130W slave	326.55
260S 260 Stereo Booster 120W/ch stereo slave	558.00
400B 400 Booster 200W slave	170.50
800B 800 Booster 400W slave	259.62
800S 800 Stereo Mixer 120W/ch	240.25
CS800 Commercial Power Amp Stereo 400W/ch	333.25

## Mixers

600 Mixer 6 ch mono.	480.50
600S 600 Stereo Mixer 6 ch stereo facilities	333.25
800S 800 Stereo Mixer 8 ch stereo facilities	333.25
900 Mixer 9 ch mono.	406.87
1200 Mixer 12 ch mono	
1200S 1200 Stereo Mixer 12 ch stereo facilities	736.25
2400F Festival Mixer 24 ch full prof unit.	3487.50

## Public Address Speakers Enclosures

210 2 x 10" Col each.	73.63
1 x 10" + 3 x Tweeters	116.25
1210TS 1 x 12" + 1 x 10" + 3 x Tweeters	135.62
Col. 4 x 12" Col each.	139.50
1210T 2 x 12" + 2 x 10" + 3 Tweeters	
Col each.	178.25
215H 2 x 5" + Hyperbolic Hn Cab.	248.00
1510T 2 x 15" + 2 x 10" + 3 x Tweeters	
Cab each.	271.25

## 115HT 1 x 15" + Hyperbolic Hn

2 x Tweeters Vocal Proj each	217.00
215HT 2 x 15" + 2 x Hyperbolic Hns + 2 x Tweeters Vocal Proj each	333.25
SPI Spiner Bin 1 x 15" + Radial Hn Theatre Type encl. each	372.00
T300 Bank of 3 Twtrs	58.13
T12 Radial Bank of 12 Tweeters each	166.62

## Ancillary Public Address Equipment

M0 Monitor Amp 130W	186.00
112TS Monitor Wedge Cab 1 x 12" + 2 Tweeters each	135.69
22 Spider 22 High Efficiency Hn driver	73.63
A1 Adaptor for above	7.75
A2 ditto	11.63
A3 ditto	13.95
PMH Peavey Microphone High Imp	56.58
PML Peavey Microphone Low Imp	56.58
BMH Peavey Ball Microphone High Impedance	56.58
BML Peavey Ball Microphone Low Imp.	56.58

## RESOSOUND

S81/M Cardiodic med mic.	42.55
S91/H Condenser mic	52.87
S91/L-M Condenser mic.	52.87
UDI-H Cardiodic mic	28.00
UDI-M Cardiodic mic	28.00
RGP71 Super Cardiodic mic.	24.00
ECON Omni-direct. mic	12.85
Cabaret Exec mic	356.40
TX100 (Gold mic. transmitter)	174.96
TX100 (Gold mic. transmitter)	174.96
TXT	174.50
RXA Receiver w. aerial	166.32
PA Horn i/p.	
4820 25W	56.00
4820/T 25W	65.50
SU2S Driver 25W	32.50
SU25T 25W	32.25
SA6205 Spark diaphragm	4.33

## ROOST

### AMPLIFICATION

50W 2 Chann + over-drive fac.	120.33
50W 2 chann + integral reverb	155.65
100W 2 ch	144.37
100W 2 ch w. rvb.	179.37
150W 2 chan + over-drive fac.	160.42
150W 2 chan + integral reverb	196.07
100W 6 chan PA.	187.74
150W Slave	132.87
Session Master 50W comb 2 x 12"	184.37
Session Master as above w. reverb.	213.26
SM100 100W combo	216.63
SM100R w. rvb.	245.34
SM104 100W combo	285.94
SM104R w. rvb.	314.81

### Solid State 8 chan mixer.

As above + 100W amp	225.99
Stereo slave	199.62
2 x 12" 50W	73.66
2 x 12" 150W	88.30
4 x 12" 100W	129.74
4 x 12" 300W	156.60
1 x 12" 300/600/900/ stage monitors pr	107.14
1 x 15" 100 Folded hn bass bin	127.99
2 x 15" 170W bs cab.	154.84
4 hn dispersion cab.	71.98
100W folded cab + tweeters	225.99
100W ported cab + 2 hn.	102.53
Radial Flare add on hn. 50W	131.73
As above but 100W Prices ex covers	156.68

## ROSE-MORRIS

## MARSHALL

Instrument Amp Tops	
1959 100W Lead	235.95
2203 100W M./Vol.	235.95
1989 50W keyboard	191.95
2195 100W Trans	119.95
2098 100W Trans Lead	182.95
1992 100W Bass	235.95
2099 100W Trans Bass	182.95
1986 50W Bass	191.95
1987 50W Lead	191.95
2204 50W M./Vol	191.95
2205 100W Slave	156.40

## Instrument Cabinets

1982-82B 120W 4 x 12.	191.50
1960-60B 100W 4 x 12.	176.25
1935-35B 100W 4 x 12.	176.25
1979-79B 200W 4X15	285.00
2095-95B 100W 2 x 12.	176.25
2065-65B 125W Powercel	190.90
2064-65B 100W Powercel	165.15
1990 100W 8 x 10	187.70
2069 120W Artist	173.85
2052 125W Powercel	228.75
2056 250W Powercel	386.50
2196 100W Lead/bass	146.95

## PA Amps & Mixers

2000 100W Super	276.50
Trans 2077 100W 4 x 12 Bass	299.95
2078 100W 4 x 12 Ld.	299.95
2201 30W Trans Ld.	147.50
2202 30W Trans Bs.	147.50
2199 30W 2 x 12.	166.95
2103 100W Valve	378.75
2104 50W Valve	270.95
2003 100W 6 Ch Amp.	235.95
1985 50W 4 Ch Amp.	191.95
2071 6 Ch Mixer	92.35
2051 250W Slave	245.95
2125 8 ch rvb mixer amp	255.95

## PA Cabs & Bins

2097 pr 8 x 8 125W/ 2043 pr 2 x 10 2 x 12 200W	211.90
2047 pr 1 x 10 1 x 12 100W	299.95
2121 100W Slave Monitor	197.80
2122 30W Slave Monitor	212.90
2123 50W Monitor	159.50
2126 Bass Bins	82.75
2127 Supahorn	130.25
2128 Supahorn	80.50
2129 Supahorn	66.30
2120 100W Supabin	172.75
2005 HF horn	195.95

## Prices of MKR effects, De Armond effects and pick-ups and AKG microphones available on application.

## ROSETTI

### Shure Microphones

1/2 3 or more	
PE50SP/6930	6160
PE50D/4995	4440
PE56/4680	4160
56SD/4680	4160
56SSD/4770	4240
56SSD-CN/4995	4440
PE58SV/3825	3400
58S5AV/3555	3160
58S5A/3105	2760
58S5A/2835	2520
58S5B/2835	2520
58S5B-CN/2970	2640
B548/5130	4560
548/4905	4360
548SD/5130	4560
548SD-CN/5385	4785
PE54/4500	4000
PE54D/4590	4080
545D/4230	3760
545SD/4320	3840
545SD-CN/4545	4040
PE15/2205	1960
515A/1935	1720
515S/1935	1720
PE58S/3330	2960
58S5/3285	2920
PE5EQ/5580	4960
PE5Z/3870	3440
SM54/11565	10280
SM57/5310	4720
SM58/6795	6040
SM11/3285	2920
SM59/7065	6280
SM62/5400	4800
SM17/3420	3040
SM81/10980	9760

### Microphone Mixers

M68F/7425	113.85
M6A-2E/8730	133.85
M615-S/3015	480.22
PE15/6795	104.20
Shure Amplification	
VA302E6/76050	1165.85
VA302E6-C/46215	708.48
VA300-S/15930	244.20
VA301-S/11655	178.67
VA305-HF/6975	106.92
PM300E6/21060	322.85
A3PC/3870	59.32
A3PC-C/1170	17.94
A3PC-S/1350	20.70
A3PC-S/1350	20.70
A3S-C/3690	56.57
A3C-T/1755	26.90
A50XC/1530	23.45
P300R/855	13.10

### Microphone Stands

F/735	12.70
S/645	11.15
R/6270	4.65
R/425	7.35

R9/590	10.20
102F/1175	20.30
102S/1085	18.75
118R/1065	18.40
102R/1035	17.85
CT102F/1425	24.60
CT102S/1335	23.05
119F/1595	27.50
119S/1515	26.15
138PB/770	13.30
167/675	11.65
102/440	7.60
115/630	10.90
120/695	12.00
121/795	12.75
137/530	9.15
188/630	10.90
139/1305	22.55
140/1180	20.35
162F/1685	29.06
102F/115/1805	31.15
M60T/16830	299.95
M100T/19635	349.95
9705/2015	35.95
9385/1490	26.50

## S.A.I. (EX. VAT)

**STRINGS & THINGS**

MUSIC MAN Combo Amps	
112-65	428.62
115-65	471.90
210-65	471.90
212-65	558.49
410-65	558.49
210HD-130	558.45
212HD-130	649.41
410HD-130	649.41
112RP-65	349.95
112RD-65	349.95
112RP-100EVM	449.95
112RD-100EVM	449.95
212HD-130EVM	699.41

Heads	
65	316.05
65REV	385.27
HD130	402.63
HD10REV	471.90

Speaker Enclosures	
115RH65	267.84
212RH130	318.06
412GS	342.04
115RH-65EVM	297.84
210RH-130	199.95
212RH-130EVM	368.06
412B	369.95

**THEATRE PROJECTS (EX. VAT)**

STUDIO MONITORS	
9844A 30W	400.00
9845 50W	470.00
9846 BA 100W	495.00
9849A 60W	330.00

CROSSOVERS AND MIXERS	
1650 2B band equalizer	530.00
729A 2 chan. 24 freq. eq.	668.00
N500F 250W X-over	120.00
N501-BA 100W X-over	47.00
N800D 75W X-over	57.00

AMPLIFIERS	
9440A 2 x 225W	635.00
1224 60W/30W bi-amp	240.00
1609 100W/50W bi-amp	470.00

**MUSIC SPEAKERS AND COMPONENTS**

403A 8" 12W	9.00
405-8G 4" 10W	9.50
411 15" 100W	96.00
414 12" 50W	75.00
416 15" 75W	85.00
515 15" 75W	135.00
604-8G 15" 65W	220.00
617A 12" 60W	97.00
619-8A 15" 75W	130.00
75SE 8" 20W	36.00
288 HF 15W	183.00
290-4G HF 120W	190.00
291-16B HF 50W	190.00
32B sect. hn	50.00
311-60 sect. hn	120.00
311-90 sect. hn	185.00
811E sect. hn	100.00
503B Multi hn	195.00
805B Multi hn	180.00

**TRAYNOR (EX. VAT)**

Combos:

YGM-3 30W rvb	126.00
YGM 4 40W rvb	147.00
YRM-15C	231.00
YGL-3 7win rvb 90W	276.00
YBA-2B Bs mate 30W	126.00
YBA 4 50W 15", spkr	195.00

Amplifiers

YBA-1 50W, bs.	120.00
YRM-1 50W ld w/rvb	147.00
YBA-1A 100W bs	150.00

YGL-3A 100W head-rvb/trem.

186.00
--------

YBA-3

171.00
--------

Speaker Systems:

YT-15P 15" ported bs.	108.00
YT-15 2 x 15" ld/bs	132.00
YF-10 4 x 10" ld/bs	132.00
YC-810 8 x 10" bs.	165.00
YF-212 2 x 12" ld	120.00
YF-12 4 x 12" ld	165.00
YB-18 1 x 18"	147.00
YCN-212 2 x 12" Vega cab 200W	192.00
P.A. Amps:	
YVN-3 P.A. rvb 30W	108.00
YVM-4 4-ch w/rvb	165.00
YVM-6 6-ch w/rvb	258.00
YPM-1 100W slave	108.00

P.A. Speaker Systems:

YSC-2 4 x 12" cols (pr)

162.00
--------

YSC-3 4 x 8" cols (pr)

126.00
--------

YSC-8 6 x 8" cols (pr)

198.00
--------

YSC-9 15 x 12" x hn cabs (pr)

480.00
--------

YMA-1 Mtr cabs (lea)

69.00
-------

YSC-7A Cols (pr)

240.00
--------

YSP-1 Sibillance Projector

63.00
-------

YM-2 100W mon

114.00
--------

4200 mixer-amp

165.00
--------

BW4 cab (pr)

144.00
--------

6400 mixer-amp

237.00
--------

BW3 cab (pr)

186.00
--------

BW2 cab (pr)

324.00
--------

PM300 slave

174.00
--------

PS600 stereo slave

345.00
--------

BW1 cab (pr)

402.00
--------

TSL-400

9.00
------

64016-ch mixer

165.00
--------

**TURNER (EX. VAT)**

1 x 15 Bs Hn	180.00
2 x 15 Bs Hn	340.00
1 x 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

300.00
--------

Tweets

220.00
--------

Wedge 12" ATC + Hn.

320.00
--------

Wedge 12" ATC + Diff Hn

400.00
--------

Gauss + Diff Hn

230.00
--------

Hexagonal Mt.

245.00
--------

A200 Ster. power amp

260.00
--------

B300 Pro. Power amp.

350.00
--------

A500 Pro. Power amp.

480.00
--------

TPS 12/2 mixer

1740.00
---------

TPS 16/2 mixer

2125.50
---------

TPS 20/2 mixer

2500.00
---------

TPS 24/2 mixer

2875.00
---------

TPM 10/2 mixer

1931.25
---------

TPM 16/2 mixer

2562.00
---------

TPM 20/2 mixer

2981.25
---------

TPM 24/2 mixer

3400.00
---------

Belden Multiway Cables

on app
--------

Cannon Pigs + stg. Boxes

Guass Spkrs
JBL Spkrs

**VITAVOX (EX. VAT)**

Tunderbolt

540.00
--------

AK 156 15"

127.00
--------

AK 157 15"

127.00
--------

500 Dividing Network

42.00
-------

1000 Dividing Network

32.00
-------

53 Pressure driver

137.00
--------

4 cell horn

86.00
-------

4K horn

54.00
-------

8 cell horn

290.00
--------

10 cell horn

329.00
--------

12 cell horn

383.00
--------

15 cell horn

514.00
--------

Horn throat adaptors

15.00
-------

**W.E.M.**

Copicat Echo

94.50
-------

Dominator 30

165.00
--------

Dominator 30 reverb.

182.00
--------

Dominator 50 lead

126.50
--------

Dominator 50 Combo

198.00
--------

GX 40

104.50
--------

GX 100

133.00
--------

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" x vol control.

53.00
-------

Club System

66.00
-------

Club 2 x 12"

97.00
-------

Band System

79.50
-------

Band 2 x 12"

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
--------

SISGO

Revolving organ cabinets:
---------------------------

SM/30 70W Leslie

377.00
--------

**SM/100 70W**

624.00

SM/300 120W Leslie

856.00
--------

SM/3000 200W

1163.00
---------

**WHITE**

**INST AMPLIFIERS**

LW50 w sustain 70W

139.50
--------

LW100 w sustain 120W

158.55
--------

CM30 Combo w reverb

213.00
--------

**P.A. AMPLIFIERS**

PA100 6 ch PA amp 100W

122.49
--------

PA150 6 ch A amp 150W

168.99
--------

PA200 6 ch PA amp 200W

189.00
--------

**POWER SLAVE AMPLIFIERS**

PS100 100W

106.92
--------

PS150 150W

119.43
--------

PS250 250W

148.50
--------

PS300 300W (st)

184.22
--------

**INSTRUMENT ENCLOSURES**

A2004 x 12" 200W

157.68
--------

A150 x 15" fidd hn bs enc 150W

216.63
--------

**P.A. ENCLOSURES**

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
--------

**CONCERT RANGE PA ENCLOSURES**

B12 1 x 12" Mid rnge hn 200W

196.20
--------

B15 1 x 15" bs hn 200W

240.12
--------

B30 2 x 15" bs hn 400W

398.58
--------

H100E Radial horn 30W

136.23
--------

H100V Radial horn 70W

187.23
--------

**T70 H.F. horn 70W**

171.48

1 36" horn 70W

314.85
--------

**MONITOR ENCLOSURES**

M100/12 1 x 12"

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"

12.78
-------

Mon Horn "B" Ext

58.68
-------

**MIXING DESKS**

D8 Mono 8 ch

185.79
--------

D8 D-L Mono 8 ch

229.80
--------

D16 St 16 ch

870.00
--------

**WOODS**

**GUYATONE**

GA280

47.58
-------

GA380

64.97
-------

GA480

90.36
-------

GA580

127.17
--------

GA580B

149.60
--------

GA680

165.80
--------

GA880

234.00
--------

GA1050DR

279.45
--------

GA1100DR

309.58
--------

PS.101 Phaser

20.49
-------

**ZOOT-HORN (EX. VAT)**

All prices available on appl.

BB 11 x 15" bin

TBA
-----

BB 22 x 15" bin

15.40
-------

FB 5 mon. 75W

258.00
--------

FB 6 mon. 150W

MB 12 x 12" ATC

196.20
--------

MB 22 x 12" Gauss

240.12
--------

HUB driver + hn

398.58
--------

ST203 Super drivers

309.58
--------

CB15 1 x 15" bass enc

136.23
--------

SD18 1 x 18" bass enc

187.23
--------

SF14 way PA cab

Modular custom mixers

Electronic crossovers

Studio consoles

**PERCUSSION INSTRUMENTS**

**BALDWIN**

**GRETSCH**

Outfits:

4017 Big Band	863.00
4017W Big Band	889.00
4021 Grand Prix	915.00
4021 Grand Prix	925.00
4016 Namebrand	691.00
4016W Namebrand	742.00
4023 Black Hawk	867.00
4023W Black Hawk	915.00
4019 Broadcaster	939.00
4019W Broadcaster	990.00
4036 Monster II	1114.00
4036W Monster II	1214.00
4026 Progressive Jazz	691.00
4026W Progressive Jazz	742.00
Jazz	1643.00
4031 Rock Concert	1743.00
4032 Jazz Rock	1267.00
4032W Jazz Rock	1298.00
4033 Disco Rock	1095.00
4033W Disco Rock	1114.00
4034 Monster Plus	1378.00
4034W Monster Plus	1451.00
4038 Nighthawk	923.00
4038W Nighthawk	971.00
4042 Recording	643.00
4042W Recording	667.00
4043 Studio	756.00
4043W Studio	779.00

**BASS DRUMS**

4244 14 x 18	177.36
4244W 14 x 18	193.58
4249 14 x 20	180.03
4249W 14 x 20	201.96
4247 14 x 22	196.26
4247W 14 x 22	223.17
4269 14 x 24	209.98
4269W 14 x 24	239.92
4271 14 x 26	218.89
4271W 14 x 26	242.42
4272 14 x 28	224.60
4272W 14 x 28	249.91

**CONCERT TOM TOMS**

4447 5 1/2 x 6	40.47
4447W 5 1/2 x 6	43.14
4448 5 1/2 x 8	48.32
4448W 5 1/2 x 8	52.24
4449 6 1/2 x 10	56.16
4449W 6 1/2 x 10	60.61
4450 8 x 12	53.84
4450W 8 x 12	56.16
4451 9 x 12	59.01</

Drum Solos Vol. 1 LP 5.47
Drum Solos Vol. 2 LP 5.47
Drum Solos Vol. 3 LP 5.47

FLETCHER, COPPOCK & NEWMAN

KENT N5201 Apollo 5 229.00
N2501 Superstar 295.00
N2501 Apollo 4 156.00

GIGSVILLE

ARIA PERCUSSION

Aria Drum Kit D05501 WZ (Cymbals not included) 489.90
Aria D05501 Kit 196.00
Concert Toms D05810 Set of six with three stands, 6", 8", 10", 12", 13" and 14" Colour finishes: Metallic Maroon, Copper, Silver. 489.90

Hohner

WEATHERKING

Snare Drum Heads Batter R 124 CS 6.65
R 314 CS 6.65
114 BD 6.65
114 BA 5.80
114 BE 6.50
Snare/Side Heads 114 SD 5.15
114 SA 5.15
114 SE 5.25
Tom-Tom Heads R206/R306 CS 3.85
106 BD 3.75
R208/R308 CS 4.75
108 BD 4.00
R210/R310 CS 5.25
110BD/110BA 4.35
110 BE 5.05
R212/R312 CS 4.90
112BD/112BA 5.05
112 BE 5.80
R213/R313 CS 6.35
113/BD/113BA 5.80
113 BE 6.10
R214/R314 CS 6.65
114BD/114BA 5.80
114 BE 6.50
R215/R315 CS 7.05
115BD/115BA 6.10
115 BE 6.85
R216/R316 CS 7.40
116BD/116BA 6.50
116 BE 7.20
R128/R318 CS 8.10
118BD/118BA 7.05
118 BE 8.35
Bass Drum Heads R218/R318 CS 8.75
118 B 7.75
118 BB 8.65
R220/R320 CS 10.20
120 B 8.65
120 BB 9.65
R222/R322 B 10.50
122 B 9.35
122 BB 10.50
R224/R324 B CS 11.55
124 B 10.20
124 BB 11.55

SOUNDMASTER

12 BO 2.60
13 BO 2.65
14 BO 2.65
16 BO 3.30
14 SO 2.25
20 SMB 4.75
22 SMB 5.00
24 SMB 5.80

REMO

FIBERSKIN AND PIN STRIPE 506 6" P306 BE 4.20
508 8" P308 BE 4.90
510 10" P310 BE 5.25
511 11" P311 BE 5.70
512 12" P312 BE 6.05
513 13" P313 BE 6.50
514 14" P314 BE 6.85
515 15" P315 BE 7.30
516 16" P316 BE 7.75
517 17" P317 BE 8.10
518 18" P318 BE 8.55
520 20" P320 BE 10.95
Bass Drum Heads 518 B 18" P318 BB 9.25
520 B 20" P320 BB 10.30
522 B 22" P322 BB 11.15
524 B 24" P324 BB 12.20

Practice Outfits RPS 10 Standard set 89.00
RPS 10 T Double T/T Set 99.95
MANO Hand Drums Tunable with key RM6 6" 6.05
RM8 6" 7.55
RM10 10" 10.05
Roto Toms Tunable with CS head RR6T 6" 31.90
RR8T 8" 40.00
RR10T 10" 50.70
RR12T 12" 60.45
RR14T 14" 69.75
RR16T 16" 83.80
RR18T 18" 95.75
Congas 103RT Stand for Roto Tom 42.15
104RT Twin/Triple Stand 58.25
AD100 Adaptor Bar Universal 6.30
AD200 Stand Adaptor AD-10 24" R/T Track MS 24" 15.10
SONOR Congas LB23 73cm high, with stand 215.65
LB24 63cm high, with stand 180.95
26205 Connector for 2 Conga stands 14.00
Bongos & Stands LB40 15 x 17cm and 20 x 17cm 44.65
LB41 16 x 17cm and 21 x 17cm 63.65
LB42 Same as LB41, but with strong outside tension 98.70
26202 Light stands 23.80
26204 Extra stable stands 34.00
Wood Tom-Toms L2620 26cm and 30cm per set 45.00
L2624 35cm and 41cm per set 60.65
Tambourines L1637 26cm 33.45
L1638 32cm 40.20
L2614 26cm headless 21.85
L2615 32cm headless 25.30
Temple Blocks L2611 Original Korean temple blocks - set 150.85
Cuica L2612 Metal shell 116.85
Guero L2621 Original Mexican model with scraper 7.65
Cabasa Afuche L2617 Latin percussion model 21.20
Agogo Bells L2613 Latin percussion model 25.55
Vibra-Slap L2616 Latin percussion model 18.90
Wood Block V2200 Small rosewood, with mallet (Sch 95) 5.15
Large, rosewood, with mallet (Sch 95) 6.90
V2206 Rosewood, with mallet (Sch 95) 6.35
V2204 Latin percussion model 6.80
Claves V2601 Large, rosewood pair 3.05
V2602 Small, rosewood pair 2.50
Rhythm Sticks V2510 Beechwood, 36cm (14") long 1.85
Castanet with Handle V2512 Rosewood 7.65
Tubo V2631 Metal lacquered 3.45
V2630 Metal lacquered Maracas 7.30
V2610 Wood lacquered L2692 Made of the fruit Calabash 2.95
L2693 Made of Mexican wood 5.15
HOHNER Tambourines 10" headless W10/99 pair jingles 6.25
W10/18 18 pair jingles 7.85
LONDONER TH-101 10" headless, 18 pair jingles 4.20
TH-104 10" tunable, 18 pair jingles 8.00
Maracas No. 3 Fruit shell - standard size pair 2.45
No. 7 Assorted colours, small size pair 1.60
No. 31 Hand made - standard size pair 6.70

No. 13A Hand made - medium size pair 6.35
WM01 Maracas (pair) acrylic 3.15
Reso-Reso No. 62 with scraper 7.35
Shaker No. 63 all wood 15" 3" Claves 8.80
No. 79 Quality Rosewood pair 3.05
No. 85 Mezquite Wood pair 3.15
Bongos No. F2 Vellum heads, small size 11.15
No. F3 Vellum heads, large size 13.40
Congas No. 56A with strap 49.95
No. 62A with strap 47.50
No. 78A with legs (retractable) 133.05
No. 86A with legs (retractable) 148.80
No. 96B with strap 99.95
Castanets No. 158 Rosewood 2.40
Flexatone No. 1816 9.55
See drum section for further rhythmic instruments (Maracas-Claves-Shakers-Bongos-Congas etc.)
HORNBY-SKEWES TFL102 75.00
TFL104 snare 22.00
HOSHINO 5075 389.00
5080 495.00
5085 545.00
8050 399.00
HM300 169.00
JK150 snare 43.00
S480 Snare stand 26.00
H280 Hihat stand 34.00
T360 Drum stool 41.00
C580 Boom stand 40.50
KEMBLE YAMAHA Kits - 9000 Series YD9222 805.00
YD9422A 855.00
Bass drums BD926 251.00
BD924 245.00
BD922 209.00
BD920 199.00
BD918 186.00
Floor toms FT918 150.00
FT916 125.00
FT914 110.00
Tom toms TR915 98.00
TR914 83.00
TR912 66.00
TR913 72.00
Hardware CS901 44.00
CS902 47.00
SS902 47.00
HS901 59.50
FP901 67.00
TH905 33.00
TH90V 41.50
CL901 23.00
CL902 26.00
CH901 17.00
CH902 25.00
DS901 57.00
SB901 11.00
SAT902 30.50
Snare drums SDO65MB 127.00
SD065MB 124.00
SD060MB 121.50
SD765MB 86.50
SD755MB 83.50
SD750MB 82.00
Concert Tom Stands ETS901 43.00
ETS902 48.00
ETS903 85.00
Kits - 7000 & 5000 Series YD7222 645.00
YD7224 685.00
Bass drums BD726 211.00
BD724 198.50
BD722 183.50
BD720 177.50
BD718 159.50
Floor toms FT718 126.50
FT716 112.50
FT714 97.00
Tom toms TT715 82.00

TT714 75.00
TT712 61.00
TT713 65.50
Hardware CS701 35.50
CS702 43.00
SS701 34.00
HS701 42.00
FP702 37.00
TH705 30.50
TH70V 39.50
CL701 22.00
CH701 17.00
CH702 25.00
DS501 24.00
ST500 2.00
WB500 3.00
CH703 28.00
Kit - 5000 Series YD5222 435.00
Concert toms ET906 43.00
ET908 47.00
ET910 52.00
ET912 63.00
ET913 67.00
ET914 76.00
ET915 88.00
ET916 102.00
NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs 873.00
6300/SFW 22" Bs 952.00
6301/PFW 24" Bs 902.00
6301/SFW 24" Bs 984.00
6302/PFW 22" Bs 623.00
6302/SFW 22" Bs 678.00
6302/PF 22" Bs 686.00
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/SNP 24" Bs 696.00
6304/SNP 24" Bs 722.00
6312/PFW 24" Bs 557.00
6312/SFW 22" Bs 546.00
6312/PF 22" Bs 633.00
6312/SF 22" Bs 671.00
6312/PNP 22" Bs 603.00
6312/SNP 22" Bs 643.00
6314/PFW 24" Bs 591.00
6314/SFW 24" Bs 642.00
6314/PF 24" Bs 677.00
6314/SF 24" Bs 728.00
6314/PNP 24" Bs 642.00
6314/SNP 24" Bs 642.00
6324/PW 24" Bs 529.00
6324/SW 24" Bs 571.00
6324/PFW 24" Bs 529.00
6324/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/PFW 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 429.00
6355/SNP Concert 468.00
Snare Drums: 6356 Cust Metal Snare 5 x 14" 51.00
6357 Cust Brass Snare 5 x 14" 71.00
6358 Cust Brass Snare 6 1/2 x 14" 71.00
Accessories: 6360 Bs Drm Pedal 25.75
6361 Hi-Hat stand 31.75
6362 Cymbal floor stand 16.00
6363 Snare Drum stand 18.25
6364 Cymbal Boom stand 30.75
6365 Drummer's Stool 39.50
PEARL MAXWIN Outfits: 6400 Stage-705 22" Bs Drum 245.00
6401 Stage-704 22" Bs Drum 218.00
6402 Studio-504 22" Bs Drum 199.00
6403 Studio-503 20" Bs Drum 126.00
Snare Drums: 6410 Snare Drum Kit 5 x 14, 12" 36.75
6411 Metal Snare Drum, 5 1/2 x 14", Chrome 31.00

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 Drum 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 (VAT)

Snare: 33, 14 x 5 1/2 72.50
35, 14 x 5 1/2 76.50
36, 14 x 6 1/2 80.00
1002, 14 x 5 1/2 37.50
1005, 14 x 5 1/2 38.50
1035, 14 x 5 1/2 59.00
1036, 14 x 5 1/2 63.00
2000, 14 x 5 1/2 78.50
2001, 14 x 5 1/2 79.00
2003, 14 x 5 1/2 85.50
2005, 14 x 8" 87.00
2001, 14 x 4" 80.00
Outfits (w/out cymbals) 202 2 20" BD 400.50
E202 w 22" BD 402.00
D202 w 24" BD 414.00
388.50
390.00
B201 494.50
B203 503.50
B204 580.00
1003 Mach IV 24" 950.00
1004 Mach V 24" 1075.00
488.50
1004 Rock Machine 960.00
490.00
1009 Smoke n fire 26" 990.00
502.00
2006 Quadraplus 24" 1140
535.50
2008 Overdrive 26" 1180.00
537.00
2009 Sound Projector 1175.00
549.00
2100 Sound Projector 1195.00
573.50
2101 Sound Projector 1495.00
575.00
2110 Sound Projector 1515.00
587.00
2004 Power Factory 474.00
474.00
486.50
992 Rock Duo 24" 1190.00
563.00
2002 Octaplus 24" 1725.00
564.50
Snare Drums: 576.50
410 Supersensitive 5" 193.00
704.00
411 Supersensitive 6 1/2" 199.95
707.00
400 Supaphonic 5" 123.95
648.50
402 Supaphonic 6 1/2" 129.95
650.00
404 Acrolite 96.50
662.00
405 Piccolo 3" 113.95
865.50
418 Black Beauty 5" 220.00
868.50
419 Black Beauty 6 1/2" 224.00
892.50
416 Superphonic Black Beauty 5" 149.50
369.00
373.50
417 Superphonic Black Beauty 6 1/2" 154.00
246.00
407 White Vistalite 5" 84.00
250.00
Stands and Fittings: 292.00
201 Speed King Pedal 42.95
296.00
205 Ghost Pedal 59.95
546.50
1130 Tubular Hi-Hat stand 49.95
600.50
1374 Tubular s/d stnd 40.95
D3717 100.50
Bass Drums: 124, 28 x 14" 96.00
125, 24 x 14" 99.50
126, 26 x 14" 99.50
127, 18 x 12" 73.50
130, 20 x 14" 82.50
132, 22 x 14" 84.00
142, 22 x 14" 96.00
144, 24 x 14" 105.00
1150, 20" 79.00
1152, 22" 74.00
1154, 24" 79.00
1161, 20 x 14" 61.00
1163, 22 x 14" 63.50
1170, 20 x 12" 54.50
1171, 20 x 14" 55.00
1173, 22 x 14" 59.00
1175, 24 x 12" 64.00
Timbales: 531, 13 & 14 x 6 110.00
532, 13 & 14 x 6 102.00
531C 100.00
532C 102.00
Tom-Toms: 112 33.50
113 36.50
114 44.00
115 51.00
116 54.00
118 57.00
333 54.50
340 60.00
342 51.00
346 77.00
348 86.00
433, 13 x 9" 97.95

ROSE-MORRIS

LUDWIG

Outfits: 995 Jazzette 690.00
980 Super Classic 755.00
983 Hollywood 860.00
1000 Mach IV 935.00
1005 Mach V 1050.00
37.50
2001 Octaplus 1699.59
2005 Quadraplus 1120.00
993 Pro Beat 1099.95
63.00
990 Deluxe Classic 785.00
989 Big Beat 899.95
985 Rock-Duo 1160.00
964 Super Big Beat 935.00
975 Triple Tom 1065.00
1001 Rock Machine 950.00
1007 Smoke n Fire 970.00
2007 Overdrive 1150.00
2003 Power Factory 1330.00
987 Super Classic 20" 740.00
999 Deluxe Classic 24" 805.00
997 Big Beat 24" bs 910.00
981/TP Tivoli 22" 1295.00
982/TP Tivoli 24" 1310.00
1003 Mach IV 24" 950.00
1004 Mach V 24" 1075.00
488.50
1004 Rock Machine 960.00
490.00
1009 Smoke n fire 26" 990.00
502.00
2006 Quadraplus 24" 1140
535.50
2008 Overdrive 26" 1180.00
537.00
2009 Sound Projector 1175.00
549.00
2100 Sound Projector 1195.00
573.50
2101 Sound Projector 1495.00
575.00
2110 Sound Projector 1515.00
587.00
2004 Power Factory 474.00
474.00
486.50
992 Rock Duo 24" 1190.00
563.00
2002 Octaplus 24" 1725.00
564.50
Snare Drums: 576.50
410 Supersensitive 5" 193.00
704.00
411 Supersensitive 6 1/2" 199.95
707.00
400 Supaphonic 5" 123.95
648.50
402 Supaphonic 6 1/2" 129.95
650.00
404 Acrolite 96.50
662.00
405 Piccolo 3" 113.95
865.50
418 Black Beauty 5" 220.00
868.50
419 Black Beauty 6 1/2" 224.00
892.50
416 Superphonic Black Beauty 5" 149.50
369.00
373.50
417 Superphonic Black Beauty 6 1/2" 154.00
246.00
407 White Vistalite 5" 84.00
250.00
Stands and Fittings: 292.00
201 Speed King Pedal 42.95
296.00
205 Ghost Pedal 59.95
546.50
1130 Tubular Hi-Hat stand 49.95
600.50
1374 Tubular s/d stnd 40.95
D3717 100.50
Bass Drums: 124, 28 x 14" 96.00
125, 24 x 14" 99.50
126, 26 x 14" 99.50
127, 18 x 12" 73.50
130, 20 x 14" 82.50
132, 22 x 14" 84.00
142, 22 x 14" 96.00
144, 24 x 14" 105.00
1150, 20" 79.00
1152, 22" 74.00
1154, 24" 79.00
1161, 20 x 14" 61.00
1163, 22 x 14" 63.50
1170, 20 x 12" 54.50
1171, 20 x 14" 55.00
1173, 22 x 14" 59.00
1175, 24 x 12" 64.00
Tom-Toms: 112 33.50
113 36.50
114 44.00
115 51.00
116 54.00
118 57.00
333 54.50
340 60.00
342 51.00
346 77.00
348 86.00
433, 13 x 9" 97.95

465 16 x 14 Melodic Tom Tom	114.50	7035 14 x 5 1/2 snare	60.00
Bass Drums:		7033 14 x 5 1/2 wood-shell snare	58.35
920 20 x 14 Bass Drum	205.50	7521 bass drum pedal	18.35
Super Classic		K ZILDJIAN	
922 22 x 14 Bass Drum		10" crash	24.00
Super Classic	219.95	13" hi-hat	30.00
924 24 x 14 Bass Drum		14" hi-hat	43.00
Super Classic	237.50	16" hi-hat	40.00
926 26 x 14 Bass Drum		16" crash	50.00
Super Classic	252.95	16" crash/ride	62.00
For price of stainless steel		20" crash/ride	72.00
drums, add approx. 10%.		22" crash/ride	89.00
Synare		IZMIR	
Synare 1 Percussion Synth	799.00	12"	11.95
Synare 3 Percussion Synth	170.00	13"	13.95
CYMBALS		14"	20.00
Avedis Zildjian Products		15"	21.50
5241 8"	24.50	16"	24.50
5242 10"	29.00	17"	24.50
5344 12"	35.00	18"	28.95
5243 13"	39.00	19"	30.95
5244 14"	45.00	20"	38.95
5245 15"	48.00	21"	55.00
5246 16"	51.00	22"	
5247 17"	56.00		
5248 18"	61.00		
5249 19"	67.00		
5220 20"	74.00		
5261 21"	80.00		
5321 22"	90.00		
5345 24"	106.00		
5346 26"	123.00		
5347 28"	143.00		
5348 30"	163.00		
Zilco			
5351 8"	14.10		
5323 13" hi-hats pr	44.20		
5323 14" hi-hats pr	52.20		
5324 16"	30.20		
5325 18"	36.20		
5326 20"	42.30		
5327 22"	52.30		
5330 Pro-Set I	79.65		
5331 Pro-Set 2	123.00		

### SUMMERFIELD

BRONZE 800	
13"	10.75
14"	13.50
15"	15.50
16"	18.50
17"	21.50
18"	24.50
19"	28.95
20"	30.95
21"	38.95
22"	55.00
ROYAL AND SWING STAR	
SA7520 bass drum	113.51
7520 bass drum	113.51
SA7522 bass drum	129.26
TD7822 bass drum	178.81
7522 bass drum	129.60
7522CS bass drum	133.66
7220 bass drum	93.17
7320 bass drum	101.98
7322 bass drum	111.55
SUPERSTAR	
9275 snare drum	94.10
9605 snare drum	122.48
9606 snare drum	132.23
9645 snare drum	99.44
9675 snare drum	92.83
9676 snare drum	100.68
9678 snare drum	137.45
9205 snare drum	120.82
9206 snare drum	130.43
9245 snare drum	98.10
IMPERIAL STAR	
8005 snare drum	135.61
8006 snare drum	130.07
8045 snare drum	108.54
8046 snare drum	122.58
8505 snare drum	117.30
8506 snare drum	126.91
8545 snare drum	94.59
8546 snare drum	104.19
8548 snare drum	153.16
8578 snare drum	127.83
8585 snare drum	118.22
8075 snare drum	92.53
8575 snare drum	89.32
8555 snare drum	102.52
8565 snare drum	110.38
8678 snare drum	138.49
8656 snare drum	134.93
8688 snare drum	172.96
ROYAL AND SWING STAR	
7075 snare drum	64.46
7588 snare drum	69.46
SA7576 snare drum	54.38
TD7876 snare drum	62.77
7576 snare drum	54.38
7204 snare drum	43.29
7306 snare drum	47.27
7308 snare drum	51.24
SUPERSTAR	
9512 tom tom	81.14
9513 tom tom	85.80
9612 tom tom	78.27
9613 tom tom	83.26
9514 tom tom	99.36
9641 tom tom	97.40
9515 tom tom	105.28
9615 tom tom	102.74

9622 bass drum	176.18	9212CS tom tom	74.54
9624 bass drum	189.82	9213CS tom tom	82.33
9222CS bass drum	207.18	9214CS tom tom	96.47
9224CS bass drum	223.79	9215CS tom tom	101.71
IMPERIAL STAR			
8518 bass drum	127.31	8521 tom tom	61.92
8520 bass drum	133.66	8512CS tom tom	63.53
8522 bass drum	150.51	8812 tom tom	64.71
8522CS bass drum	153.15	8513 tom tom	65.55
8524 bass drum	162.38	8513CS tom tom	67.34
8524CS bass drum	165.35	8813 tom tom	68.52
8526 bass drum	173.56	8514 tom tom	76.57
8822 bass drum	155.43	8514CS tom tom	78.35
8824 bass drum	167.89	8814 tom tom	79.20
8515 tom tom	81.90	8565 concert tom tom	81.90
8515CS tom tom	83.69	8566 concert tom tom	83.69
8516 tom tom	89.18		
ROYAL AND SWING STAR		ROYAL STAR	
SA7512 tom tom drum	48.62	7568 concert tom set	206.34
TD7812 tom tom drum	57.94	7569 concert tom set	292.57
7512 tom tom drum	48.62	7570 concert tom set	498.90
7512CS tom tom drum	51.07	7556 concert tom tom	29.14
SA7513 tom tom drum	50.99	7558 concert tom tom	30.58
TD7813 tom tom drum	65.64	7560 concert tom tom	36.25
7513 tom tom drum	50.99	7562 concert tom tom	42.35
7513CS tom tom drum	53.71	7563 concert tom tom	44.22
7212 tom tom	40.07	7564 concert tom tom	52.18
7213 tom tom	42.86	7565 concert tom tom	55.40
7321 tom tom	43.62	7566 concert tom tom	62.85
7313 tom tom	46.00		
SUPERSTAR		TIMBALES	
9536 floor tom tom	125.87	7645 timbales set	95.63
9538 floor tom tom	136.21	7650 timbales set	104.44
9634 floor tom tom	135.78	OCTOBANS	
9636 floor tom tom	126.47	7800 octoban set	530.44
9638 floor tom tom	135.78	60-810 octoban	66.32
9234CS floor tom tom	124.86	60-733 octoban	73.42
9234S floor tom tom	124.86	60-667 octoban	57.94
9236CS floor tom tom	145.94	60-607 octoban	53.96
9238CS floor tom tom	160.99	6868 octoban stand	26.60
		60-551 octoban	50.40
IMPERIAL STAR		60-497 octoban	46.84
8534 floor tom tom	96.47	60-455 octoban	44.64
8536 floor tom tom	104.27	60-411 octoban	42.01
8536S floor tom tom	106.05	PARADE DRUMS	
8538 floor tom tom	114.61	8604 parade drum	83.61
8538CS floor tom tom	116.73	8605 parade drum	88.18
8836 floor tom tom	106.81	8634 tenor drum	78.18
		8635 tenor drum	83.26
ROYAL AND SWING		8622 Scotch bass	79.10
SA7534 floor tom tom	79.96	8624 Scotch bass	163.06
7534 floor tom tom	79.96	8626 Scotch bass	171.47
SA7536 floor tom tom	86.05	8628 Scotch bass	179.57
TD7836 floor tom tom	126.80	7602 parade drum	69.89
7536 floor tom tom	86.05	7604 parade drum	73.44
7536S floor tom tom	89.95	7605 parade drum	78.44
7234 floor tom tom	60.90	7634 tenor drum	68.02
7334 floor tom tom	64.88	7635 tenor drum	73.52
7336 floor tom tom	73.27	7622 Scotch bass	113.33
SUPERSTAR		7624 Scotch bass	135.45
9556 concert tom tom	37.78	7626 Scotch bass	157.22
9558 concert tom tom	41.85	7628 Scotch bass	165.35
9606 concert tom tom	49.78	6394 parade drum sling	3.09
9562 concert tom tom	58.80	6395 Scotch bass drum sling	6.02
9563 concert tom tom	61.92	6397 bass drum c/ring	0.81
9564 concert tom tom	73.44	6398 snape eye	0.47
9565 concert tom tom	77.92	6399 snap-in k/holder	0.47
9566 concert tom tom	86.82	6390 leg rest	5.93
9567 concert tom tom	86.82	6392 leg rest	5.93
9568 concert tom tom	59.47	7728 concert bass	TF
9569 concert tom tom	62.01	7720 concert bass	97.15
9663 concert tom tom	73.11	6830 bass drum stand	34.56
9664 concert tom tom			

9665 concert tom tom	77.92	HARDWARE	
9666 concert tom tom	86.65	6550 Road Master set	429.62
9669 con tom tom set	381.58	HI-HAT RANGE	
9670 con tom tom set	683.85	6915 hi-hat stand	51.84
IMPERIAL STAR		6925 hi-hat stand	49.63
8568 concert tom set	226.25	6875 hi-hat stand	38.12
8596 concert tom set	306.89	6885 hi-hat stand	37.70
8566 concert tom tom	29.56	6825 hi-hat stand	26.17
8558 concert tom tom	31.08	6855 hi-hat stand	33.72
8560 concert tom tom	37.44	6865 hi-hat stand	31.43
8562 concert tom tom	43.96	6895 hi-hat stand	46.92
8570 concert tom set	533.13	SNARE STAND RANGE	
8563 concert tom set	46.08	6910 snare stand	41.33
8564 concert tom set	53.61	6920 snare stand	39.89
8565 concert tom set	58.02	6890 snare stand	37.70
8566 concert tom set	64.96	6870 snare stand	31.00
ROYAL STAR		6880 snare stand	33.72
7568 concert tom set	206.34	6820 snare stand	16.43
7569 concert tom set	292.57	6850 snare stand	29.22
7570 concert tom set	498.90	6860 snare stand	27.96
7556 concert tom tom	29.14	CYMBAL STAND RANGE	
7558 concert tom tom	30.58	6912 cymbal stand	38.12
7560 concert tom tom	36.25	6914 cymbal stand	48.28
7562 concert tom tom	42.35	7122 concert bass	112.49
7563 concert tom tom	44.22	7724 concert bass	132.85
7564 concert tom tom	52.18	7762 concert bass	135.26
7565 concert tom tom	55.40	6922 cymbal stand	34.13
7566 concert tom tom	62.85	6921 cymbal stand	36.34
		6924 cymbal stand	46.08
		3891 cymbal stand	30.58
		8892 cymbal stand	32.95
		8893 cymbal stand	35.41
		8894 cymbal stand	42.10
		6872 cymbal stand	22.70
		6882 cymbal stand	25.24
		6822 cymbal stand	15.08
		6852 cymbal stand	24.82
		6854 cymbal stand	29.65
		6862 cymbal stand	19.99
		TOM TOM STAND RANGE	
		6888 concert stand	26.60
		6899 tom tom stand	42.10
		6899-3T tom tom stand	58.62
		6899ST tom tom stand	58.62
		* S lock clamp	1.27
		6845 timbales stand	20.84
		6897 concert tom tom stand	36.34
		6898 concert tom tom stand	38.96
		DRUMMERSTHORNES	
		6775 drummers throne	25.67
		6790 drummers throne	52.27
		6780 drummers throne	43.37
		6785 drummers throne	34.13
		6760 drummers throne	21.26
		740/S drummers throne	17.70
		BASS DRUM PEDALS	
		6725 drum pedal	24.82
		6740 drum pedal	36.34
		6750 drum pedal	TF
		6755 drum pedal	43.37
		07205H bass drum pedal	19.48
		6721 drum pedal	29.22
		6545 Road Master case	175.34
		ROAD ACCESSORIES	
		6675 con tom holder	19.57
		6675-3T triple concert	43.03
		6681 tom tom holder	21.26
		6682 tom tom holder	29.22

# KEYBOARDS

<b>BALDWIN</b>	
Models:	TBA
E10A	
124B	
124BC	
E10R	
E10L	
E10LR	
125A	
E10LB	
E10L	
130A	
130AC	
126	
130D	
130DC	
56A	
56D	
711	
CT100A	
CT100D	
CT100E	
630	
4E	
210D	
PR200A	
620	
E110 (Piano)	
E105 (Piano)	
Cabinets:	
3E	
3T	
3PR	
3ETE	

<b>BOOSEY &amp; HAWKES</b>	
<b>CAVENDISH</b>	
<b>ORGANS</b>	
Spinnet models	
Cavendish 750-R	506.00
Cavendish 1000-R	608.00
Cavendish 1500-R	792.00
Cavendish 2000-R	894.00
Cavendish 4000-R	1600.00
Portable model	
Cavendish Portable II	1155.00
<b>Sonorous speakers</b>	
301	189.00
601	452.00
602	597.00
<b>Sonorous pre-amps</b>	
	61.00
<b>BRODR JORGENSEN</b>	
<b>Synthesizers</b>	
Monosynthesizer	2
oscillators	486.00
Synthesizer	
monophonic	
programmable	919.14
Organ strings	462.04
30 presets	710.23
Case for SH 2000	69.06
4 note polyphonic	
Jupiter 4	1574.00
101 Basic	532.41
102 Expander	462.04
103 Mixer	246.34
104 Sequencer	310.19
109 Speakers (pair)	78.83

100/S Stand	91.67
Block 1 Console	3743.43
Block 2 Keyboard	457.29
Block 3 Sequencer	1161.76
Block 4 VCO Bank	2432.89
Block 5 VCF/VCA	1751.01
Block 6 Interface/mix	1010.01
Block 7 Phase/delay	384.39
Block 8 lab-console	1831.25
718C Module power	166.97
Assorted patch cords	17.59
Micro composer	4187.84
Guitar synth incl. cable	913.44
Guitar	635.76
Guitar synth total	1549.20
10m. cable	49.19
Guitar synth foot op.	
preset	155.56
Guitar synth stand	45.37
Stand for other keyboards	45.47
5 module system	
2XVCO	184.45
2 x VCF	158.10
2 x VCA	144.15
Dual envelope + LFO	148.80
Ring mod/noise	
geni/S&H/LFO	148.80
Rack incl. multi jack panel	134.85
49 rote key controller	230.95
3 module system	
VCO/VCF/VCA	176.70
2 envelope & LFO	176.70
Ring mod/Noise geni/S&H/LFO	176.70
101 Basic	176.25
32 note key controller	117.39
Rack	
Output Mixer/standard oscillator	143.48
Dual 4 channel	

Talman S	860.00	Support Mod. 6	17.39
Royal	1390.00	Standard Stool	26.52
Snooty piano	180.00	De Luxe Stool	42.27
Broadway 444	1190.00	Metal Stool	26.52
Cosmic 333	835.00	Prestige Console	638.89
Mistral	969.00	Prestige Portable	690.00
Serenade	418.00	PR. 61	638.89
Fantasy	365.00	PR. 15A	267.11
Symphony	595.00	Carousel	396.62
610R	445.00	Fantasy 20P	427.32
Recital d/l	2100.00	Wooden Stool	23.56
Recital	1675.00	Metal Stool	23.56
Broadway 200	900.00		
Mistral 200	815.00		
Prelude C	590.00		
Symphony 200	665.00		
Prelude	536.00		
Ruby	220.00		
Montreal piano	250.00		
Carousel rhythm unit	295.00		
Rhythm machine	95.00		

### FARFISA

Balmoral	966.00
Berensford	1594.01
Buckingham	2094.00
Church 25	1625.00
Church 5	394.00
VIP 600	875.00
Pro. Elec. Piano	475.85
Coit	444.00
Minstrel	550.00
Maestro	744.00
Dorchester	1334.00
Coronet	2394.00
Coronet & p/board	3632.00
Studio organ	514.00
VIP 205R	424.00
VIP 370	596.00
PRO 110R	1244.00
Church 32	2995.00
SMI Soundmaker	1043.00
Symtchestra	495.00

### AMPLIFIERS

TR 70	351.00
95/HO	291.00
80/CO	291.00
C16	55.00

### ELKA ORLA

Artist 707 de Luxe	3,271.11
Artist 606 de Luxe	2,376.67
Artist 707	3,066.66
Artist 606	2,172.22
Crescendo 303	1,839.99
Preludio 22/L	1,124.44
Preludio 15	817.72
X705 complete	2,662.02
X605 complete	1,490.75
Concorde 902	2,459.31
Elkapiano 88 (inc. legs)	321.93
Rhapsody 610	647.13
Rhapsody 490	392.67
Solist 505	407.87
Wilgamat	452.54
Elkavox 77P	1,916.65
Elkatone 700	665.51
RM. 110	346.07

### HAMMOND

#### SPINET MODELS

123J2	695.00
124JM2	975.00
125JM2	1450.00
126JM	1895.00
8022KM	2095.00
8122M	2995.00
8222M	3595.00

#### CONSOLE MODELS

B-3000 with HL722	5295.00
Leslie Speaker	4895.00
16462	4825.00
16522M	4825.00
11222M	5995.00
2307M	7450.00

#### PORTABLE MODELS

B-200	1795.00
HL822 Leslie Speaker	975.00

#### SPECIAL PRODUCTS

Sounder I	399.00
Piper II	675.00

#### ACCESSORY PRODUCTS

HL-722 Leslie Speaker	1050.00
Auto-Vari 64	290.00

### Hohner

#### Hohner

Pianet T	282.20
Pianet legs — set	42.45
Clavinet D6 (excluding legs)	425.65

Clavinet legs — set	45.06
Hohner Duo	718.75
Duo legs — set	45.06
Orchestra String Performer	786.80
O.S.P. Legs — set	45.06
Bass 3 (including stand)	243.55
Hi-Piano K1 PRO portable	372.40
Hi-Piano legs	23.95
Hi-Piano and Strings K2 (complete with tilting legs, sustain and swell pedal)	789.70
Bass pedia board for K2	86.05
Hi-String 'thing' K4	425.85
Hi-String 'thing' legs	23.95
H.I. Keyboard display stand	—

#### Portable Organs with built in amplifiers

Bambi organ	176.40
Organetta 49P	408.65
Bonanza	715.05
Organ Swivel Stool No. 111	28.60
Organ Bench Padded No. 140/8	27.50
Hohner Rhythm Unit 80	467.35
Hohner Rhythm Unit 80K	467.35

#### HARMONICAS

02/20 American Ace	1.85
39/8 Miniature (in 10s)	1.05
52/6/240 Six-sided Harmonica	52.70
54/64 Echo double-sided	10.30
55/80 Echo double-sided	12.70

'56/96 Echo double-sided	17.35
57/120 Echo Double-sided	19.70
109/8 Keyring Miniature	1.60
110/8 Gold Plated each	5.05
214/20 Vest Pocket Harp	3.50
250/32 Chrometta 8	8.05
253/40 Chrometta 10	9.85
260/40 Chromonica	14.85
261/70 Chromatica	42.10
262/35 Chromatica	35.05
263/70 Chromatica	44.65
265/58 Double Bass	83.45
266/14 Single Bass	24.45
267/384 Accorde	157.50
270/48 Super Chromonica C & G	17.75
270/48 All other keys	18.85
280/64 "64" Chromonica	27.65
310/28 Regulation Band	3.90
311/32 Regulation Band	5.95
364/24 Marine Band	5.05
365/28 Marine Band	5.95
532/20 Blues Harp	4.15
543/20 Golden Melody C, G & F	5.95
560/20 Special 20	4.20
562/20 Pro-Harp	4.55
607/8 Teddy (assortment 2 doz)	0.55
901/16 Student Kit	5.55
980/40 "Koch" Chromatic	11.65
1001/24 Educator I	5.25
1820/20 Echo Super Vamper	4.10
1896/20 Marine Band	4.10
1924/24 Echo Tremolo	2.30

1928/28 Echo Tremolo	2.50
1950/20 Bugle Band	2.10
1975/8 Bambino	1.95
2039/14 Hobby (dozen only)	1.45
2171/24 Fideio	2.10
2209/28 Echo Trimline	4.95
2224/28 Alpine	2.40
2309/32 Echo Trimline	5.95
2409/40 Echo Trimline	7.40
2416/40 Golden Melody	9.80
2503/32 Comet	8.45
2504/40 Comet	9.90
2509/48 Echo Trimline	9.55
2610/64 Alpine double-sided	6.30
3427/80 Comet double-sided	19.90
4002/14 Sonny Boy	1.70
4021/12 Sonny Boy	1.60
6194/24 Hohner Band Curved	4.20
6195/32 Hohner Band Curved	6.35
6196/28 Hohner Band Curved	5.25
7330/40 Hohner Band Curved	7.65
7534/48 Larry Adler	23.20
7535/48 Silver Concerto	877.30
7542/48 (255/48) Educator II	11.80
7574/64 Larry Adler	33.50
7582/64 Super 64 Chromonica	31.90
8211/40 H.S.B. Tremolo C only	7.15
8301/40 Chordomonica I	14.45
8302/48 Chordomonica II	18.75
8802/72 Harmonetta	152.15

Nothing else sounds this way.  
Because nothing else is made this way.

Pure tone. No colouration. A big, warm musical sound. And the kind of power which cuts through any amount of amplification like a knife through butter.

Those are the qualities today's drummers look for in a cymbal. Those are the qualities Zildjian deliver.

Why don't other cymbals sound like Zildjian?

Because other cymbals aren't made to a secret process which goes back 350 years. A process which transforms a blend of pure tin, pure copper and pure silver into a sound which is pure gold.

Zildjian. It's the sound of today's music. And nothing else comes close to it.



Avedis Zildjian Company, P.O. Box 198, Accord, Massachusetts 02018 U.S.A.

# PERSONAL ADS

This section is completely free of charge. Please help us by keeping your ads as brief as possible. Remember that telephone numbers will produce far more response than addresses. Write to Personal Ads, Beat Instrumental, 1B Parkfield Street, London N1.

LEAD VOCALIST and drummer required for original rock band with raw sound, etc. Brandon, Suffolk. Please contact Paul Rudolph of GBH, Thetford 860 257 After 5 p.m. Own P.A. system desirable.

GIBSON MERCURY Medallist Guitar Amplifier 1963 one owner from new. Immaculate condition. AV valve and recently fitted with new speakers. Offers to P. G. Shaw. Tel: Farnworth (0204) 71112 evenings. Price will include circuit diagrams and two complete sets of spark valves.

FOR SALE: 4 piece kit, 3 Olympic drums, Tama Imperial star snare plus hi-hat. Dark red and in good condition, nice sound £120. Phone Andy (041) 884 4653 (Glasgow area).

TELECASTER m/n, s/b + case and foot pedal. £150. Mark Eastbourne 20397.

AMERICAN COMPOSER/Acoustic Guitarist/Singer into a good range of Mellow, heavily orchestrated writing seeks Acoustic/Electric guitarist and Bassist preferably with singing, reading and lyric writing skills to co-write/arrange songs in hope of landing record deal. Will also eventually need string and woodwind players, keyboardist and percussionist. Some very new and creative sounds could be in the making! Tom McLaughlin, Garden Flat, 11 Steele's Road, Hampstead, London NW3. Phone: 01-722 1530 after 6 pm.

SMALL ELECTRONIC band require synth player, drummer, guitarist. Ability and experience not essential. Applicants to be prepared to sign contract. Interested? Then apply to, Peter Holt, Flat 11, 383 Fullwood Road, Ranmoor, Sheffield 10.

WANTED: "Happenings Ten Years Time Ago" by the Yardbirds. Phone: 021-429 3383. Mr. A. Halsall.

WANTED: young male singer with original voice for progressive rock band. Wherever you are send information and photo to — Mark Mountford, c/o Mr. E. Hammond, 203A London Road, Romford, Essex RM7 9DJ.

BASS GUITARIST required for amateur rock group aged 14-19. Own transport, gear and dedication essential. Bury St. Edmunds/Thetford area. Influences, Thin Lizzy, Purple, Lynyrd Skynyrd etc., plus own material. Phone: Jeremy, Danny Coney, Weston 337.

FOR SALE: Yamaha FG 365 Acoustic Guitar with case. Immaculate condition, worth £150. Selling for £100. Tel: Bamsley 745441.

RHYTHM GUITARIST who lives in Croydon, Surrey to write/compose/jam together. Anyone interested please ring Mose on 688 4828 after 6 pm (jazz, punk, progressive).

FUNK MUSICIANS WANTED — Horns, Bass and Guitars. Must have a genuine knowledge of Funk and Soul. Tel: Colin 640 0832.

DRUMMER and lead guitarist, into Floyd and Genesis (Gabriel) etc, etc, seek keyboards, vocalist and bassist (with own gear) to form ambitious band. Playing majority of own material. Must live in Derby area. No pros, headbangers, punks or timewasters, (any sex welcome!). Phone: Steve — Ripley 42226 weekdays after 6 pm.

LES PAUL copy with shaped hard case and accessories, £65. Custom Sound 100 watt valve amp, £65. Two 100 watt 2 by 12" cabs £35 each. Custom Sound 4 by 12" wattcab, £65. Ibanez Compressor and Tone/Phase units, £15 each. Phone Carl on Stafford 662147 after 5pm.

WE HAVE all experienced Road Crew/Musicians on our books. So bands why not give us a ring at Rockhard. Tel: 01-602 6351 (day) 01-205 8037 (evenings).

OUT OF WORK road crews/Musicians, wanting gigs etc. Ring us at Rockhard. Tel: 01-602 6351 (day) 01-205 8037 (evenings).

FOR SALE: Fender-Tele, Blonde, R/W neck, with Hard case. £175 o.n.o. also Carlsbro Stingray Super 100W Lead combo. £185 o.n.o. Telephone: Padigham (0282) 74230. After 6 pm.

GIBSON SG 200. For Sale, including case. Great Sound. Only £145 o.n.o. Phone: Haywards Heath 0444 54696.

MUSIC READING, THEORY, AURAL TRAINING. Cassette tapes available on hire. Basic and advanced tuition. Roger Lloyd, 69 Allen Road, Wolverhampton WV6 0AW. Tel: 0902 27415.

EXCHANGE — Fender Precision Bass (black) with D'Marzio's and extra Tele Bass pickup for twin neck Fender copy 4 + 6 e.g. Antoria 2407 or similar.

FOR SALE 14 years of B.I. from 1st issue.

FOR SALE Original H.M.V. Elvis records 7 EG 8256 Good Rockin Tonight (EP), 7 EG 8199 Love Me Tender (EP), CLP 1105 Elvis Presley No. 2 (LP). Collectors Items Offers.

WANTED: Bill Haley Rock and Roll Stage Show record sleeve on Brunswick. Taunton 78635.

VOCALIST — wants 3/4 piece, "play anything" amateur band, with view to going professional. Ring John. 01-554 0326 after 6.30. Essex.

YOUNG, experienced, female, bass guitarist seeks quality musicians to form tight Rock and Roll band. No heavier original material in mind. Must sacrifice everything for rehearsals. I have excellent management and rehearsal facilities. Cov/Warks. based. Phone: Claverdon 2974.

MICKY GREEVE specialised drum tuition. Beginners to advanced. Rudiments, rock, reading, jazz. Phone: 01-769 2702.

WANTED: Hammond 91 note Tone Wheel generator or similar, any condition or age considered. Phone Ruabon 820411 after 4pm.

FOR SALE: Kent drum kit, 4 drums, cymbol. White £80. Tel: Sean, Chislehurst 01-467 8441. Good condition.

KEYBOARD PLAYER and Sax player for Rock Band negotiating record deal. Phone Ross 01-550 8943. **NEEDED URGENTLY.**

BASS, KEYBOARDS, DRUMS amateur or semi-pro to join guitarist with view to forming band playing own material. Must be willing to rehearse. Applicants should be on a Yes, Genesis, Bruford wavelength. Phone Ian on 01-539 5511 extn. 315 daytime. N. London.

WANTED, anything on Cliff Bennett and the Rebel Rousers. Records, Photos, tape Recordings, Press cuttings etc., also Beat Instrumentals No.'s 2 to 17 and 80. Roger Parkhouse Bath (0225) 313158 after 6pm.

FOR SALE, H/H sliding head echo as new £90 ono. Also Peavey Classic 2 x 12 Combo new condition. Swop for Fender Combo, cash adjustment if needed. Ring South Chard (0460) 20860.

## INDEX TO ADVERTISERS

22 AC-ES	48 Holiday Music	54 Prophon Sound
14 Airthrey Music	72 Hohner	53 Peter Noble
29 AKG	71 JBL	35 Peavey
14 Bellman Ass	46 Kennards	46 Spalding Russell
53 Becketts	2 Kemble Yamaha	10 Soundwave
54 Bird Brothers	14 John King	15 Dave Simms
4 Chase Musicians	3 More Music	18 Shure
56 Decibel Studios	34 Music Aid	22 Shergold
14 FCN	50 MBE	44 Summerfield
53 Gig Sounds	50 Music Bank	46 Sounds International
23 Hornby Skewes	23 Nashville	54 Zephyr House
	34 Terry Noon	

# Cut the cost of your next sound rig. Splash out on JBL's.

What's this?  
Buying the world's most  
advanced speakers can actually save  
you money?

Correct.

The reason being, JBL aren't  
only the best sounding units you  
ever clapped ears on; they also  
happen to be extremely efficient.

So efficient in fact, that the  
average JBL can deliver at least twice  
the acoustic output of the average  
speaker.

That's like saying 500 watts  
going into the average loudspeaker  
rig sounds like 1000 watts coming  
out of a JBL system.

Result? To blow your audience's  
heads off, you need to blow a lot less  
on amp gear.

Now we suppose you're  
wondering exactly why JBL's are so  
incredibly efficient.

A look inside one explains  
everything.

Take our cones, for instance.

They're custom designed and  
built for minimum weight,  
maximum stiffness and minimum  
colouration.

Or the voice coil.

Chances are it measures twice  
the diameter of that found in the  
average speaker. And instead of  
being machine wound with round  
wire, they're wound by hand with a  
specially milled flat ribbon. This puts  
more wire in the magnetic gap.

Then there's the chassis.

None of your stamped sheet  
metal. Instead, solid cast aluminium  
for total resistance to warp. This  
keeps the voice coil in place in a very  
small magnetic gap. A small gap  
means a high magnetic strength  
which results in greater efficiency.

Obviously, a speaker engineered  
to this kind of standard is going to  
deliver a pretty impressive set of  
performance figures.

We won't go into all the details  
here.

Suffice it to say that 30 out of  
50 of last year's top-selling albums  
were recorded or mixed using JBL  
equipment.

These days, isn't it nice to know  
you can save money on your new  
sound rig and still be in company  
like that?

If you'd like to hear more about  
the entire JBL range of high  
performance speakers and PA  
equipment, post the  
coupon and we'll be  
happy to send you a free  
JBL information pack.



Please send me details of the world's widest  
range of Professional Speakers. I have  
indicated my particular interest by ticking  
the appropriate box.

Musical Instrument speakers  PA's   
Studio Monitors

Name \_\_\_\_\_

Address \_\_\_\_\_

Post Code \_\_\_\_\_

Complete and return to:- Harman  
UK, St. John's Road, Tylers Green,  
High Wycombe, Bucks HP10 8HR  
Telephone: Penn (049 481) 5331

BI JBL 10



**Make  
beautiful  
music.**

PLEASE SEND ME FULL INFORMATION ABOUT  
THE WORLD FAMOUS HOHNER HARMONICAS

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

B.10/79



**HOHNER**

39-45 COLDHARBOUR LANE LONDON SE5 5NR Tel: 01-733 4411/4