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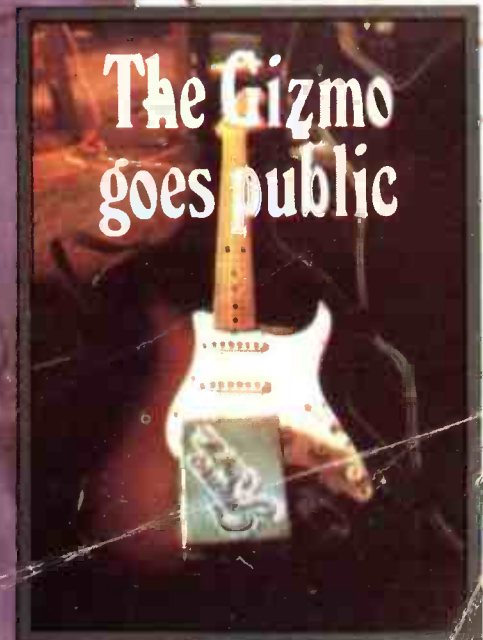
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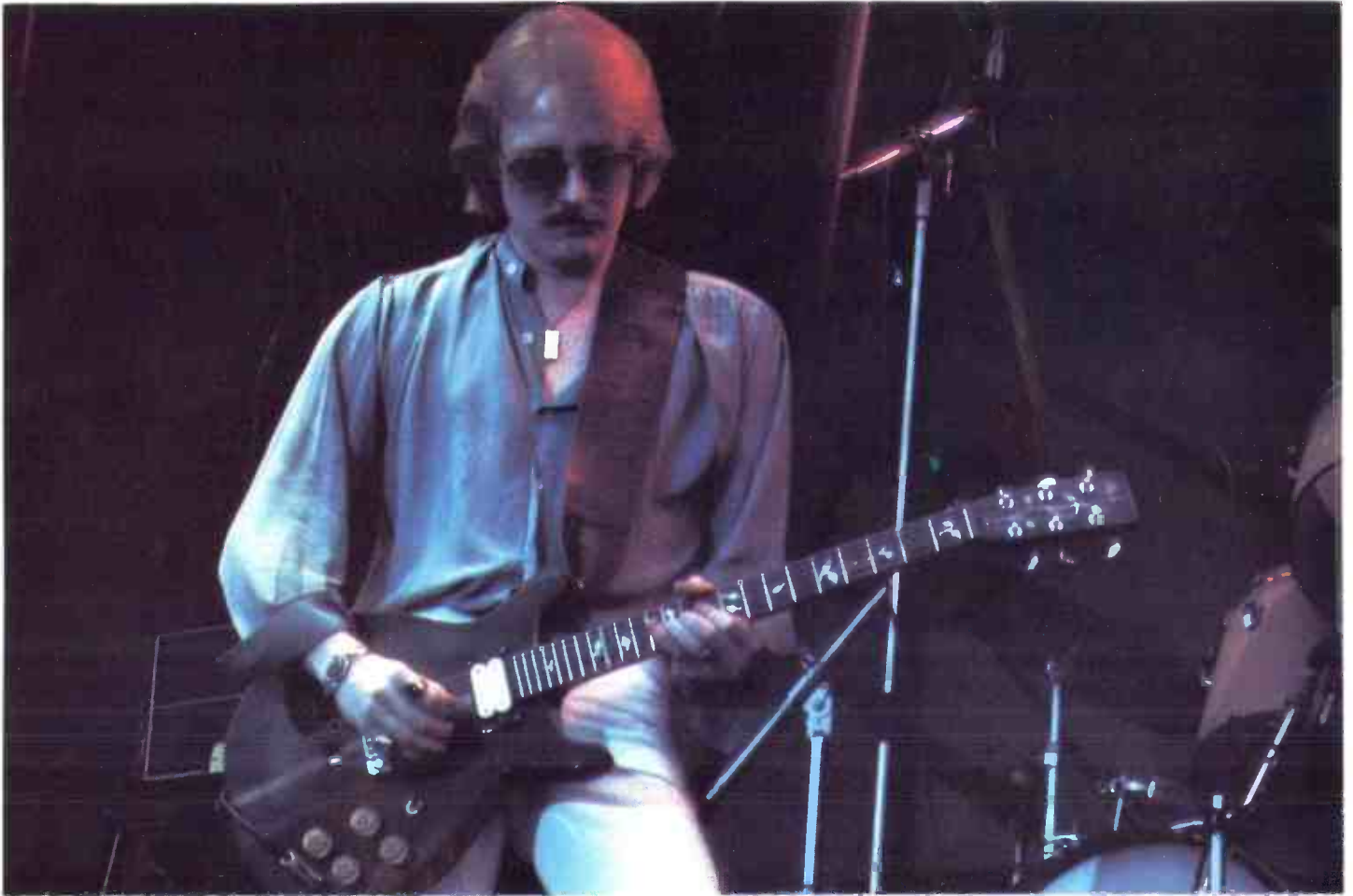
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BEAT INSTRUMENTAL

Songwriting & Recording

No. 133

NOVEMBER 1977

Editorial & Advertisement Offices:

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Editorial

With the punk movement now some eighteen months old, this might seem an opportune time to take a hard look at its development so far. Its aims all along have been to destroy the "star" syndrome, to play down the technically complex approach to music and to achieve as much independence from the businessmen as possible.

Has this happened? Sadly, it has not. Much of the energy, idealism and commitment that everyone was talking about in the second half of last year seems to have melted away. It was predictable, really, as those who have read George Melly's classic book "Revolt Into Style" will appreciate: what starts out in the rock world as rebellion always ends up as a marketable concept. It's one thing to write songs about liberty and control of your own music, but quite another to turn down a six-figure offer from CBS Records. This is something which the Clash have just found out. Their "Complete Control" single, a song directed with considerable venom against the record company has been marketed by CBS with equal gusto. You can't win in the credibility stakes if you compromise. No two ways about it.

It is also interesting to note how little impact punk has had on the record charts. Five singles out of the top thirty, and five albums out of the top fifty — that's the score in the current BMRB chart. And yet the rest of the press continue to devote considerable acreage to the phenomenon which they themselves have virtually created.

It is arguable that the motives of media and record companies for continuing to peddle punk are comparable to the motives of the punk players themselves: make a fast and plentiful buck, and in the process — well, why not have a good laugh too?

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Editorial and Advertisement Offices:
1B Parkfield Street, London, N.1.
Telephone: 01-359 5419 (Editorial)
01-359 6406 (Advertising)

Printed by Thamesmouth Printing Co. Ltd.,
Stock Road, Southend-on-Sea, Essex
Distributors: SurrIDGE Dawson & Co. Ltd.,
136-142 New Kent Road, London, SE1
Telephone: 01-703 5480

Pete Townshend and Ronnie Lane's *Rough Mix*, a different set of superstars for almost every track — Eric Clapton, Charlie Watts, Gallagher and Lyle, John Entwistle etc. — no wonder it all began turning into an Old Farts Bite Back session. Ronnie Lane's in the pub ("he couldn't wait") with his wife Kate, setting them up like a gentleman and getting geared up for the inevitable run of interviews.

"It was a bit of an old pals thing," he explained as we returned to the table armed with pints; "also it gave Peter a chance to do a few things that he couldn't do with the Who. Some of his picking and that — I haven't heard Pete play a guitar like that on any Who record. I don't think a lot of people know how well he can play. They just see him as lead guitarist with the Who — and he's fine doing that, but there's more to him."

For Ronnie too, the album allowed him to work on his share of the songs in a different environment, out of his own mobile and in with the diverse creative stimuli of the tireless Pete, Glyn Johns and whoever was on a particular cut. Between them Pete and Ron are credited with all electric, acoustic guitars, mandolins, basses, ukeleles, banjos and very involved mind games. Leaving out the mind games, how did the guitars break up between them?

"I did quite a bit of bass," he went on, "and on my own songs I generally played rhythm guitar as it's easier to direct a song from there than from the bass. I played the rhythm guitar on some of Pete's things as well. He'd tell me what he wanted and we'd work it from there."

Ronnie's guitars, both six string and bass are built by Tony Zemaitis with just one Strat remaining — to get a trebly rhythm sound he uses the higher strings of a twelve-string set. He's not too involved with sound at that stage, it's more composition nowadays. His playing on *Rough Mix* completes an interesting pattern from his bass playing days with the Faces and his rhythm work with his own Slim Chance; the gulf between the two is not as wide as might be imagined.

As a writer he's always been near a six-string even if the songs weren't as

prolific then as they are now. "I'm no lead guitarist by any means at all," he admits with another sip from the glass, "just rhythm, really. You have to do the rhythm if you've written a song and you want to stay with it. Pete played bass on one of mine — *Nowhere To Run*, I think. Pete plays quite a lot of bass when he makes up his demos for the Who. Nothing against the Who, great band, but I prefer some of his demos to what has come out on the Who record. Some of the simplicity gets lost."

It seems that some of the simplicity of his own songs may have been lost when translated into the shifting lineup of the album. He has reservations about the lack of any set band on *Rough Mix*, about the different back up on every track. As he says, "no one track is representative of the album. But having different people was the policy — Glyn Johns wanted that as well. However, it was more of Pete and Glyn's idea than mine. I would have rather locked into something — not for *all* of it, but for a bit more than there was. It's a very diverse album, the way it's turned out. There's no one track you can take off and say 'that's what the album is about'."

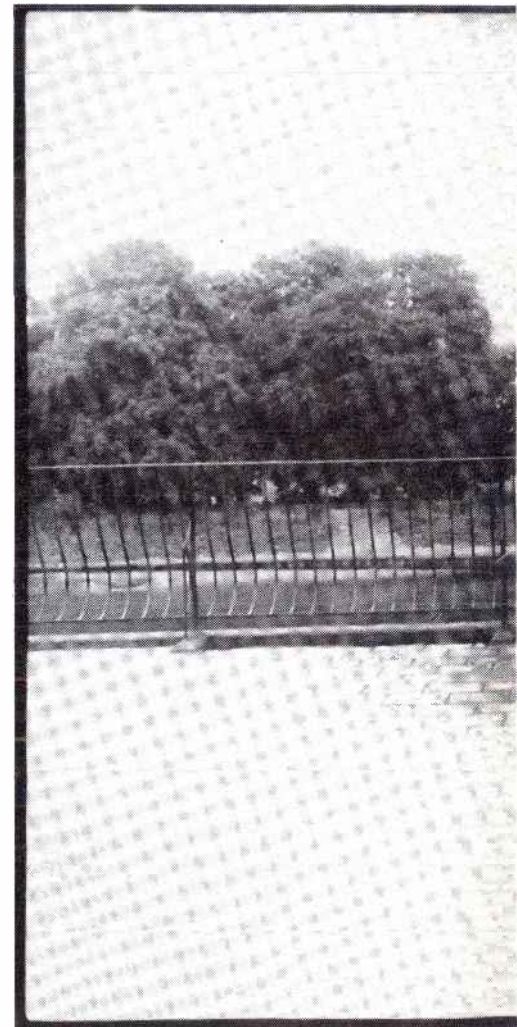
Having begun the project with a few songs each but no preconceived ideas about a finished product, ending up that way isn't too important. On *Street In The City*, for example, Ronnie would have liked Pete playing more instead of opting for an orchestral rendition (touches of the Who opera style there) but was quite happy to bow to the consensus of opinion.

He's glad to report that for both of them *Rough Mix* has brought the songwriting out of the closet. Both were in a slight rut. "It made a change for both of us — a change is as good as a rest — and Peter tells me it got him writing again for the Who — he was getting a bit stagnant."

Could this be because the Who don't see a great deal of each other any more? "I don't really know. I think it poses a problem that Keith is away, but I don't know the internal metabolism of the Who. I know they're very fond of each other now; when I first met them they hated each

RONNIE LANE—

*Rough Mix
recalled and
'why I bailed
out of the
Small Faces' . . .
as told to
Chris Simmonds*



*"Peter tells me it got him
writing again for the Who"*

other's guts. The last interviews I did with Pete, I got the impression that he and Roger really want to start knocking a film together. That would probably be a very good idea for them as they are one of the few bands in a position to do it."

One other feature of the album, besides having about twenty guest musicians and entirely different tracks, was that it was recorded at Olympic — nothing from either Ramport or Ronnie's own mobile. Glyn Johns was the main reason there: "He is Olympic, isn't he? He's worked there for ten years, and he starts getting uncomfortable if you pull him out. He's the third point of the triangle, really, 'cos Peter didn't want to produce it and I certainly didn't. We needed a referee — that's the only way to put it."

Keen eyed readers will know that the mobile has been out of commission recently following a fairly thorough break in. I got in a round of drinks (*he's lying — Ed*) and asked him about the situation there. "I hope to have it back in three weeks when the repairs are finished. It was insured but like all insurance policies

it's not until you go and claim that you know exactly what you're insured for. My broker told me that my mobile studio was insured.

"So now then the insurance company turns round and tells me 'you haven't got the wiring down on the articles' — well the wiring costs a lot of money. I thought I had it insured the way you insure a radio, or that. The tape recorder gets tapped. If it gets busted, they won't say 'oh, the wires aren't included'. So I gotta subsidise it — I'm not subsidising it, the bank is — I've got an overdraft to do it. I can't afford to have that kind of work done. I was about to start recording when I discovered the break in. It's held me up. This time I'll try and get it all watertight before I start recording. In the past I've very much left it to the day."

Recording quietly on his own or with friends is in keeping with his withdrawal from what he calls "the farce of the music business". The increase in his own writing, as seen on the album and the Slim Chance material, is logical enough in the face of his turning down more pressurised

pursuits like resurrecting the Small Faces.

"I've learnt to write on me own a bit more," he says, analysing his current approach to songwriting, "but I don't particularly like writing on me own unless the song falls on your head and you can do it straight off. But if you're going to write a lot of tracks for an album, I'd prefer to work with somebody else, a wall to bounce things off.

"I write a lot of words with Kate; it strikes me like doing crossword puzzles. Other times it just comes without you having to think of a theme and then chase after words of a certain syllable. Sometimes it starts like that and then you run dry and you've got to revert to the other system to finish the bloody thing."

He re-caps his reasons for declining to join his old songwriting partner Steve Marriot and the Small Faces, taking care all along to wish them the best and not get involved in the acrimonious slanging matches that can result all too easily from a quote misunderstood.

"It started out as a very short term old boy's re-union and it developed into a long term thing which made me feel incredibly uncomfortable. I followed me feelings, and they were probably a bit disappointed in the beginning, but they carried on, and good luck to them. You see, I made a definite decision when I left the Faces, I didn't ever want the womb group syndrome any more. It's an illusion. When the Small Faces split up in '69 it was quite a shattering experience. The same thing happened in the Faces, a group full of camaraderie and all that. Still its nut went and blew that apart — but I saw that coming and jumped out first. I don't wish to get involved with all that again."

The interview's already over and the glasses are tilting upwards once more when Ronnie gets an afterthought, leans over to punch the tape record button and climbs into the saddle for an unsolicited (if slightly two-edged) commendation of New Wave.

"I love rock n' roll, but I don't consider what is termed these days as rock n' roll as rock n' roll. It's bloody noisy to me. Sure, I've played it, I've done it, but I don't want to do it no more. The bubble's burst it's not there any more. I can't see what I used to get out of it any more.

"What I think's good about it is that kids are going out, buying guitars and



continued over

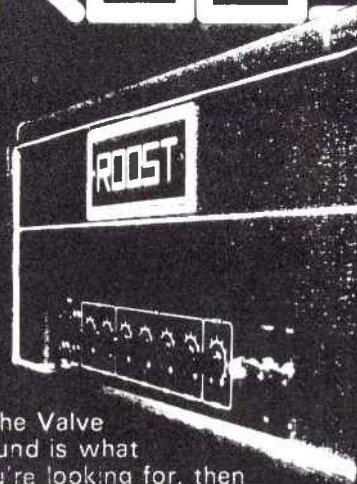
RONNIE LANE continued

smashing bands together. They can't play but at least they're going out and playing, and that's a fucking good thing because all that virtuoso business in the late sixties and early seventies was nonsense. I can't see why it's taken so long for new blood to come into the business. When the hype dies, there'll be something left, someone who's learnt to play. It has given everything a good kick in the arse. I'm happy about that, even though I can't actually see it yet as far as musical content goes. End of interview."

Well, it wasn't quite yet — one last jar and a quick look at his future plans. If he can get some material out of his forthcoming recordings in the mobile, he might take something across to the States. Otherwise, his infatuation with putting a tent show on the road continues ("they called it a circus, it's not a bloody circus, just a travelling theatre you put music in. Because it's your own theatre you can do things you couldn't do in a hall where you've just turned up for the night.") and that will depend on who he can get to join him.

In the meantime, back to Rough Mix — not an evergreen masterpiece but enough good tracks to show there's still a lot of kick in the Over Twenty Fives Club.

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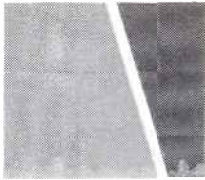


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YOUR LETTERS

Open secret

Dear Sirs,

I am writing in connection with a query published in the August issue of *Beat* concerning "bin plans". Firstly, I don't agree with *Beat* that Altec have a policy of secrecy. Rather to the contrary — I recently received a book free of charge from Altec in America. In this booklet are construction details for 8 cabinets, including the A-7 Voice of the Theatre bass/mid bin. Also, in an American book "How to build speaker enclosures" by Alexis Badmaieff and Don Davis (published by Howard W. Sams & Co.) there are construction details of two types of Imperial folded bass bins (Jensen), plus various other models, including Altec monitors and the A-7. The plan is more detailed here than in

Altec's book.

I am planning to design and build my own PA speakers and would like to hear from any other people interested in loudspeakers (PA or domestic). This could result in a sharing and exchanging of ideas and knowledge for all amateurs interested in the subject.

Thank you for a great mag, which seems to improve with every issue.

Yours Sincerely,
Stephen de Swardt,
7 Landsberg Street,
Baillie Park,
Potchefstroom 2520,
Transvaal,
South Africa.

Altec are distributed by Theatre Projects in England, and it was they who told us that they don't release cabinet plans. But thank you for the hint about Altec USA and the other book — readers take note.

Head & neck

Dear *Beat*,

My father and I intend to build a Les Paul copy. I would like to buy Di Marzio or Mighty Mite p/u's, but as to neck and hardware (e.g. Machine heads, bridge, etc.) I would like your advice as to some good makes (but reasonably priced), and also the address of the nearest place that could provide these items, and possibly help.

Many thanks in advance for your assistance, also really dig the mag. Keep up the good work.

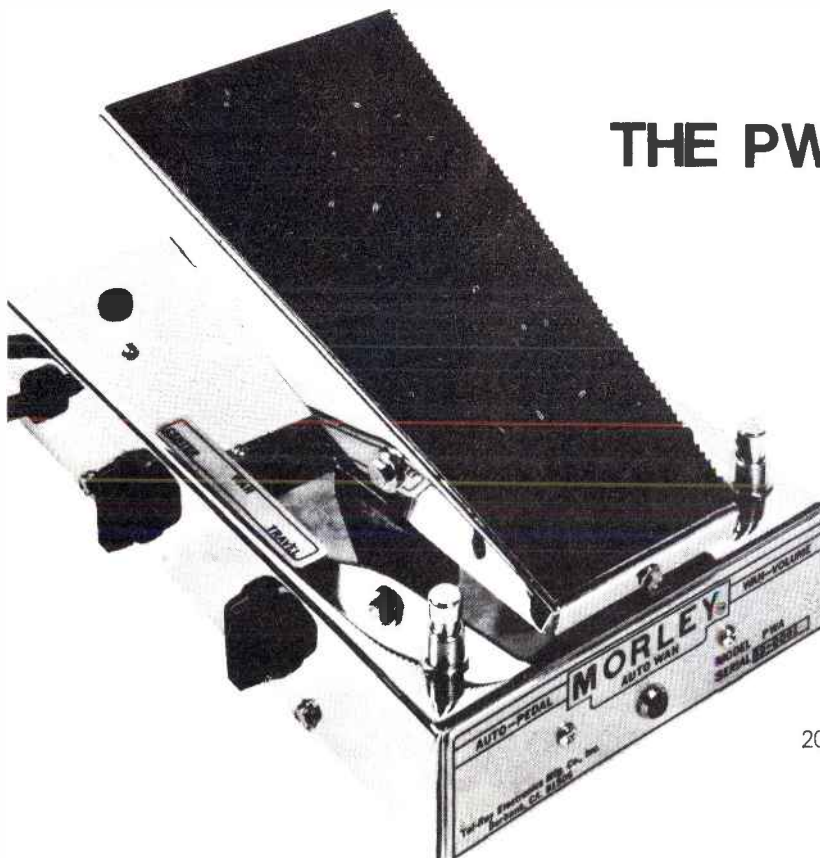
Cheers,
C. A. Parratt,
RAF Locking,
Avon.

By a coincidence of cosmic proportions we just happen to be running a survey of guitar ac-

cessories this month, and your attention would be best directed there. Your nearest shop for hardware is probably Biggles Music, 85 West Street, Old Market, Bristol 2. In London, Take Five in Shaftesbury Avenue usually have a good stock of accessories: Schaller machines cost around £17.50 for a set, chrome bridges are about £5.50, and tailpieces are £4 or so. Top Gear in Denmark Street have a stock of Di Marzio pick-ups: PAF's cost about £45 each, Super Distortions are about £52, Dual Sounds are about £55. Mighty Mite Screammers have just been brought into Britain by Rosetti Ltd., and their Humbuckers retail for £33.50. You might also be interested to know that Mighty Mite have just about every other item that falls into the category of "bits and pieces". Enquiries as before to Rosetti.

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AND QUERIES

Horny Problem

Dear Sir,

I've been wanting a good PA system, and having looked through a few months of Beat, have decided on a 15" JBL type cabinet with horns. Do you have any recommendations, and if so, where I might obtain this equipment? Thanks for a good all round mag.

Yours Faithfully,
M. Kristian,
Lincoln.

As usual, it all depends on what you can afford. Fortunately, there are plenty of firms in this country manufacturing or distributing full-range PA bins, and what follows is a selection: the Carlsbro Mini-bin contains a rear-facing 100 watt 15" speaker and a pair of centrally mounted horns, and retails at £157.68.

The new Custom Sound Moon Bin has a rear-facing 15" speaker mounted in the throat of a half-exponential flare plus a pair of horns at the top; this costs £164.05 retail. The Marshall 2120 Supa Bin is a powerful 15" reflex enclosure incorporating twin drive Celestion horns and costs £180.95. Lastly, Peavey also have a full-range PA bin — the 115HT retails at £234.36 and includes a 15" driver, a hyperbolic horn and two Piezo tweeters. The nearest shop in your area, from whom you should be able to order just about anything, is E. S. Rose Ltd., 43 Tentercroft Street, Lincoln. Telephone (0522) 28623.

Song sheets

Dear Beat,

I would be most grateful if you could possibly tell me where

I might be able to obtain any sheet music for the songs of Bruce Springsteen, Southside Johnny or Elkie Brooks. I have tried several local shops but as yet I have not found any, or anyone who knows if there even is any! Thank you.

Yours Faithfully,
S. Spencer,
Ramsden Heath, Essex.

Elkie Brooks records on A&M and her publisher is Carlin Music. Springsteen and Southside come out on CBS — Springsteen's publisher is Intersong Music, and he also

writes songs for Southside in conjunction with Steve Van Zandt, again for Intersong. Shops in London which should be able to order the sheet music for you are Chappell, 50 New Bond Street, W1, or possibly Music Sales of 78 Newman Street, W1. Incidentally, other readers who wish to check whether music is available in sheet form can find out by contacting the Mechanical Copyright Protection Society (MCPS) at 01-769 3181; you will need to know the titles of the individual songs as well as the name of the composer.

Next month: Jim Capaldi back on form and an interesting Italian with an interesting axe!

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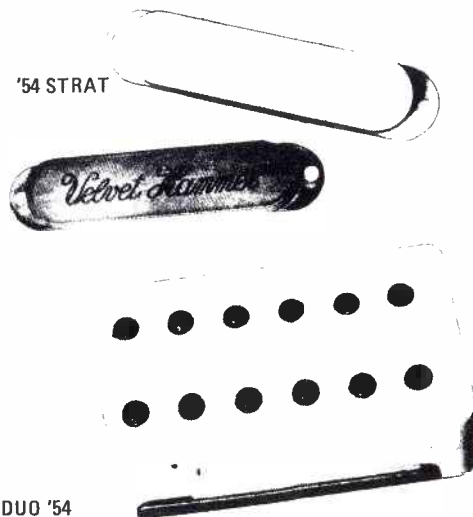
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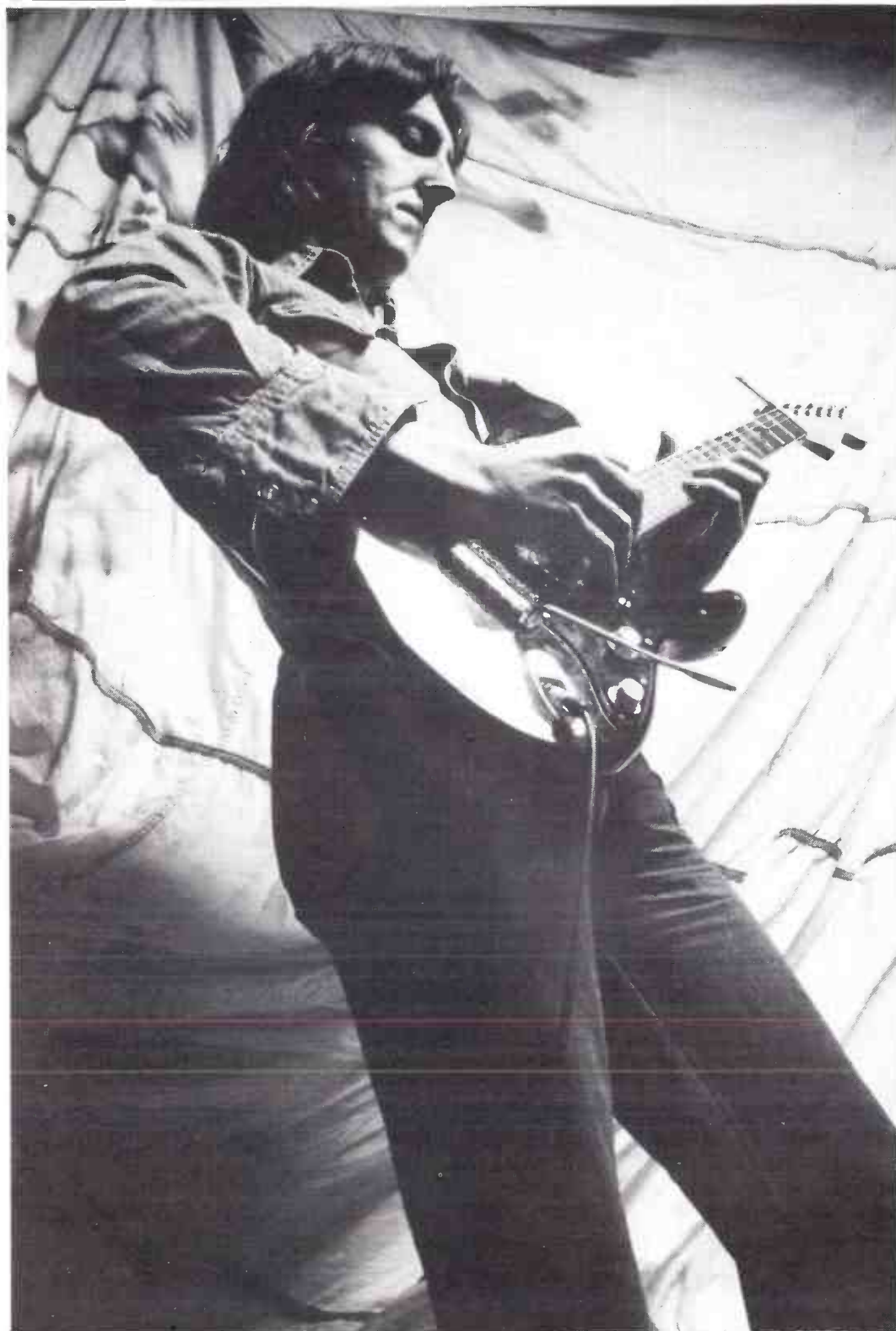
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PLAYER OF THE MONTH ALLAN HOLDSWORTH



Hands up all those who have heard any guitar player this year who's caused them to drop everything and just sit open-mouthed in front of the stereo. Yes Jenkins? Speak up, boy. Joe Strummer? Thank you, Jenkins, but I didn't mean open-mouthed with horror. I was referring to the sort of guitarist who grabs you by the short and curlies, a player who suddenly makes you realize that it's still possible, even after more than twenty years of rock guitar history, to expand the frontiers of this abused instrument. Well, since you're all sitting there without a clue, I'll tell you. His name is Holdsworth and he comes from Bradford.

How curious, then, that he didn't even pick up anything with six strings on it until he was seventeen. "Originally I wanted to play saxophone, when I was a kid. My dad was a piano player. He was really good, but he gave it up. I don't know why, I've never understood that. Anyway, he never got round to buying me a sax, and I didn't have any money of my own at that time, so I couldn't afford an instrument. So he bought an old Spanish guitar off an uncle of mine for a fiver, and he left it lying around, and I just picked it up."

The musical soil which was eventually to allow Allan's musical talent to sprout was therefore ripe and ready to be drawn on when the time came. "I listened to all the records my dad had, and he had a lot of classical records, he had those old Benny Goodman and Artie Shaw records, and that's when I first heard guitar — it was Charlie Christian on those records. But it wasn't till after I'd been playing the guitar a little bit that I realized what I'd been hearing all those years was this amazing player. It had gone right by me."

Pop music was easier to play, though, and it was the best way to get started. He soon got involved in the heady world of working men's clubs around Leeds and Bradford, toiling through the No. 6 smoke and the spilled Newcastle Brown, learning all the time for the next three years he was with the band. "I realized then that to copy was pretty pointless. I used to play one solo that was copied off the record, and one that was mine, and mine were always terrible. So I tried to get into the essence of a solo, how it came to *be* that way, what motivated someone to play that. You have to go deeper than just copying, and try to find out where the music's coming from.

I started concentrating on my own improvisations rather than listening to anything else — I'd listen to people, but then I'd go away and just let it sink in."

To aid him in this search for his own musical identity Allan had already bought himself a Strat, which became his first proper guitar. After that he bought an SG Standard, and kept it until he moved down to London at the invitation of sax-player Ray Warleigh, who had come across Allan in a Mecca band working in Sunderland. "About six months passed, still doing the Mecca gig, until I couldn't stand it any more, and I called him and asked if his offer still stood. And he said yes. So that's when I moved to London, and just a few months after that I joined Tempest."

The Big Time had arrived very suddenly. It only lasted nine months, however. Holdsworth, according to everyone who knows him, learns at a frightening rate, and soon got a little bored with the traditional rock format of Tempest. It was also very much Hiseman's band. There wasn't a great deal of room for the new ideas that kept bubbling up in Holdsworth's mind, so he quit, along with singer Paul Williams, and Ollie Halsall took over, Tempest continuing as a three-piece for a while before plummeting into oblivion.

To keep his hand in while he looked for another gig, Allan played a number of small jazz dates with friends, and at one point was asked to take part in one of the Musicians' Union jazz-rock "clinics".

"They get the musicians to play somewhere in the afternoon, and the audience are allowed to ask questions about all the different instruments. At the end of that they have a tea-break, and then the band plays a short set. They called me and asked me if I wanted to do this clinic with the Soft Machine. So I said yeah, and I went to do it, and enjoyed myself, and they asked me if I wanted to do some gigs as a guest. And then they asked me if I wanted to join the band." Not unnaturally, he did. It proved to be a freer environment than Tempest, although only two members were writing material at that time. The result: an album for Harvest.

Once more fate intervened. A chance sit-in gig at Ronnie Scott's for a sick Chuck Mangione resulted in Alphonso Johnson, his bass-player, reporting back to Tony Williams in the States that he had discovered an amazing new

English guitarist. Tony, apparently on the strength of this recommendation alone, telephoned Allan and asked him to join Lifetime. No persuasion was required. Allan packed his guitar and his suitcase and headed west.

It was in Lifetime that he finally discovered what he wanted out of music. They recorded two albums for CBS, the first of which ("Believe It") he regards as some of his best work to date. "I felt freer in there than I'd felt before — not just free to play, I mean free to suggest things. It was a collective thing. But there were all sorts of problems with that band financially, so that in the end, through one thing and another, it petered out. Then I came back, and just got the gig with Gong. I'm not quite sure how it happened."

He had failed, however, to mention something that happened in New York just before he came home. As I mentioned this omission in his life's history, Allan's normally placid and amiable expression darkened into a scowl. The event? An invitation from Creed Taylor, boss of CTI Records, for Allan to record a solo album. He hates that album with a passion. It was recorded in nine hours; there were no rehearsals. "It's just a jam. The sound is disgusting. I mean, I'm really particular about my guitar sound, especially over the last two or three years, cuz I reckon I've now got that part of it together. We got into the studio, and we never had what you might call a balance check. None of that happened, man. They set the mikes up, and they had two mikes for a double drum kit. Really crazy. We'd play the tunes once, and that was it. Finished. Next tune. We'd just let one tune run down even if it didn't have an ending. And that's literally how that album was made."

Personally, I don't care how the album was made. Although it hurts Allan even to talk about

it, even though the sound is admittedly thin, and the balance is a bit lopsided on several tracks, it stands out *in terms of pure playing*. Forget everything else and listen to the notes. The material was written in two weeks. The acoustic tracks were played on a cracked guitar that he borrowed from Tony Williams' girlfriend. But if you like to hear guitar playing, it doesn't matter two hoots. Sorry, Allan!

His playing style, nevertheless, is hard to pin down in words. It veers from almost heavy metal in the chords to light and ethereal in the solos, interspersed with runs so lightning fast he makes John McLaughlin look like a sleep-walker. But he can do that, and, knowing he can do it, doesn't feel constrained to demonstrate the ability at every opportunity, whether it's appropriate or not. So what is it that makes him different from the legions of other jazz-rock guitarists? Again, hard to say. But a lot of it has to do with his use of the tremolo arm on his customized Fender Strat.

There's nothing special about the arm itself, but Allan seems to have discovered a way of using it that lends expression to every run: fast runs usually get a tweak or two at the end, or get levered alarmingly into a different key. Slower passages find themselves sliding from note to note, pliant and liquid. The difference between Allan's playing and that of most other players is that he knows how to make a guitar sing rather than speak. The sound he achieves is closer to the cadences of the human voice than any guitarist I've ever come across.

"I've grown up with that sort of style, and I still love that sort of sound. But although I play in that way, I want the music itself to be different. I want to take it somewhere else, and I know it's possible because we just did it on Bill's album. . . ."

Bill Bruford's solo album (out this month) is the latest of Holdsworth's projects; the featured

musicians also include Dave Stewart on keyboards and an American called Jeff Berlin on bass, whom Allan spent several minutes enthusing over ("He's a killer. He's gonna scare a lot of people. Really lethal. . . .") At the time of writing secret rehearsals are going on with a new band believed to include Bruford, Holdsworth, Eddie Jobson and John Wetton. Whether this will result in a touring band, or in an album, or in both, is not known yet. Allan had been sworn to silence even regarding band personnel, and this information came from "another source". Let's just hope it's accurate.

Meanwhile, he is very content with the guitar sound on the Bruford album. Having experimented for years with amp arrangements and different guitars, he has now settled down with a 50 watt Marshall top, a pair of 4 x 12ins and also a 50 watt Hiwatt top. The amps have been "bodged" to increase the stages of amplification to the level of, say, a Boogie, and the signal-to-noise ratio has been improved to the point where there is virtually no hiss at all. "But also I think a lot of it is to do with that guitar.

"I had work done on it by Dick Knight, who made a new neck for it. It's got a really flat fingerboard with big frets. It's got a Gibson feel." The pick-ups are Gibson P.A.F.'s, and a 2-way toggle switch has been installed in place of the original Fender selector. "I've finally found a guitar that suits the way I play. It felt really weird to me at first because I was used to a Gibson. But now I wouldn't change it — and it's the cheapest guitar I've ever had!"

Pedals? "No. The only thing I've used is a noise gate. And an MXR phase shifter. But I don't use anything now at all. Everybody goes through these trends. You can almost hear what year a record was made in by the gadgets. So now I'm trying to get the best sound possible straight from the guitar."

Strings? "Well I like D'Addario the best, but I can't always get them. They're really good, but they don't last very long. The core is thinner, and the winding's thicker, so it vibrates more. But also because the core is thinner it stretches, and then you lose the tone." And picks even? "I always use the same ones. I don't know where they come from, but they're called Heriba. I like nylon picks because they're silent when you

DISCOGRAPHY

Tempest (Island) 1973
Bundles — Soft Machine (Harvest) 1974
Believe It — Tony Williams Lifetimes (CBS) 1975
Million Dollar Legs — Tony Williams Lifetime (CBS) 1976
Velvet Darkness—Allan Hold-

worth (CTI) 1976
Gazeuse! Gong (Virgin) 1977
Enigmatic Oceans — Jean-Luc Ponty (WEA import) 1977
Feels Good To Me — Bill Bruford (Polydor) Nov. 1977
New Gong album, release date 1978

continued over

ALLAN HOLDSWORTH

hit the string with them. Those plastics one clack something awful."

But, as every Beat reader knows, pedals, strings and picks don't make you a good player. And in Allan's case they still don't explain that astonishing technique with the tremolo. How does he do it?

"Practice," came the frustrating reply. "I love the effects you can get with it. The first person I heard who used it in an interesting way was Jimi Hendrix. Well, it seemed interesting at the time, but afterwards you realized that it was similar to the way most people used it. Then, when I was with Tempest, I heard Ollie Halsall use it, but in a more controlled way than Jimi Hendrix. So I started experimenting myself, and after a while I realized that I was doing things that I hadn't heard anybody do. Using a tremolo arm makes it very expressive — it takes it somewhere else from having just frets, where all the notes are laid out for you like a keyboard.

It's almost the same sort of freedom as people have got with synthesizers, y'know, with pitch bend. But a synthesizer sounds a bit clockwork — mostly because everyone uses it the same way. There's only been one or two really original synthesizer players."

Potential

The same, of course, applies to the exponents of any instrument, guitar included. The difference is that the synthesizer is a very new instrument, and few people have even started to explore its potential; but the electric guitar has been around for quite a while. For this reason alone, it's worth checking out *anyone* who has discovered a new way of playing. The Bruford album should surprise a lot of punters, and scare the hell out of any professional guitarist who has so far not heard Allan Holdsworth. As the man himself says, "You can capture ideas from everybody and anybody, especially if they've got a very personal approach. It's unintentional, but you can't help it. I'm learning the whole time. I never stop."

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The Consequences of going Gizmo . . .

*Lol Creme and Kevin Godley
give their views on both.
Peter Douglas, meanwhile,
appraises the opus.*

THE STORY

By now most people know approximately what the Gizmo is: a simple mechanical device that clamps over the bridge of a guitar and bows the strings, thus producing orchestral sounds, or percussion sounds, or sounds that are uniquely its own. Simple and crude though this small machine was when Kevin Godley and Lol Creme first invented it about six years ago, it led last year to the break-up of one of the world's most successful bands, 10cc. Kevin and Lol had by then, with the aid of the University of Manchester Institute of Science and Technology, developed the Gizmo to the point where they wanted to devote themselves entirely to discovering its potential. The result was the three-record album "Consequences", released in the middle of October.

The beauty of the Gizmo is the fact that it is not just another electronic device. The most electronic thing about it is its power source: a couple of little Ever Ready batteries. Otherwise the bowing is achieved by means of six small toothed plastic wheels, which come into contact with a string



when a key is pressed with one of the fingers of the right hand. Because each string has its own wheel and its own key, any number from one to six in any combination can be played at once. This immediately puts it way above the class of the E-Bow, recently reviewed in *Beat*, which can only play one string at a time. Add to this the information that the Gizmo will, when marketed, cost less than the E-Bow, and then listen to the album — and it is easy to see which device represents a genuine musical revolution. The Gizmo has been described as the most important development in guitar history since the first electrification of the instrument.

“Consequences” is an album which takes Kevin and Lol’s music out of rock and into something beyond it. It took 16 months to record, starting from the concept of Nature in revolt against mankind, and building into a story about one man who alone understands what’s happening and knows what to do about it. At this point, they felt they needed the services of an actor. Peter Cook was their choice, and having contacted him and aroused his interest in the project, allowed him to get more and more involved, until he had just about taken over the whole thing, inventing dialogue and characters to go with it. “He got so into it,” Lol told me, “we had to virtually drag him out of the studio and put him to bed every night.”

Nothing but the best was good enough at every stage of the recording, whether it meant throwing more than 200 buckets of water against a wall outside Strawberry Studios in order to build up the sound of a wave, or arranging for Sarah Vaughan to fly in from America to sing on part of one track, “The Lost Weekend.” Such a painstaking approach raises a lot of questions in the current climate. The trend for most of the last year has been toward greater simplicity and spontaneity in the studio. And yet here is an enormous (some will say self-indulgent) work two hours long, only half of which is actually music. There are only seven songs.

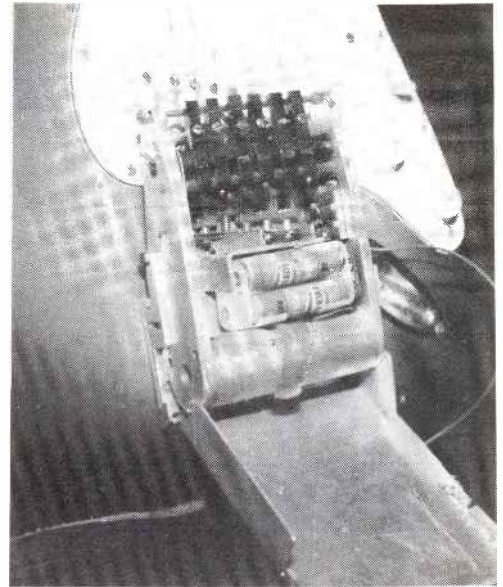
The rest is taken up with sound effects, odd noises of indeterminate origin, background music and Peter Cook’s dialogues. So what’s all *that* got to do with rock and roll? While every band in the country has been desperately trying to rid itself of any taint of seriousness in case it is mistaken for pretentiousness (which it usually is anyway), Kevin Godley and Lol Creme have been working on an album so ambitious that it makes Sergeant Pepper look like a B-side.

In short, “Consequences” is either the most brilliant work ever committed to vinyl, or else a disastrous error of judgement by both the duo and by Phonogram Records. “They obviously think the record’s gonna sell,” Kevin mused after being presented with a rather lavish birthday gift from them at the end of our interview. . . .

THE ALBUM

Compromise isn’t in it. Sides one and two form the basis of all the rest — set the scene for the overwhelming world disaster which finally arrives at Mr. Blint’s door. It begins with a Seascope, performed entirely on the Gizmo, a calmly nautical opening, until the entry of the wind, which begins beating on the door of an old man listening to the radio in his house somewhere in the midwestern states of America. Cut to a firework display (a real one, recorded as it went off) which gets out of hand and starts a stampede of elephants(!). Cut to a swarm of bees stampeding in a way that only bees can, as the fire creeps up behind them. There follows a long instrumental passage which is utterly indescribable, so I won’t even attempt it. The side closes with a burial scene — from the point of view of the corpse, and more instrumental, in which the piano is introduced for the first time. Side two has a sleeping earth, complete with snores and dreams, which become more and more violent, despite some nice vibraphone

The **▶**
Gizmo —
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from Kevin. At last! A song — “Honolulu Lulu” — with at least 500 multitracked voices, and a sudden tidal wave which engulfs the island.

Cut to the sound of teeth-brushing and a gurgle of water down the plug-hole that somehow builds into another tidal wave, this one drowning out the massed hippies at Woodstock. The punks ought to go for that one, at least. On the other side of the world it’s “Five O’Clock in the Morning”, and all seems calm. Two songs already, and it’s only side three! We are introduced to Mr Blint, and the human drama begins, the story of two lawyers and a couple who are trying to get themselves divorced in an amicable manner. One lawyer is drunk and the other has a complex about being Jewish. Needless to say, the divorce becomes involved to an extent which would be impossible were not Peter Cook playing all the characters. The beautiful “Lost Weekend”, sung by Sarah Vaughan interrupts the madness. Side four restarts it. “Rosie” is Mr Blint recalling his wife, killed by the explosion of a V.1 during the war. Meanwhile, strange things are happening in the office, and in Blint’s flat downstairs. A goldfish commits suicide by leaping from its bowl and out of the window. “Cool Cool Cool” is a short song in about ten parts, but it could still be a hit single.

As the third record opens, the lawyers’ office is breaking up from the rushing wind and water. But it’s no used trying to block up the window with filing cabinets. They turn to Blint for help as the rest of the world falls apart: Please! Please! Please! they cry over what turns out, to our amazement, to be a guitar riff. As they cower in Blint’s house, waiting for the end, our hero takes his seat at the piano and plays the tune that takes up the entire sixth side. It has been written especially to quell the elements, and shifts between the sparse doodlings of a solo piano to more symphonic massed Gizmos.

But what does it all mean?

THE INTERVIEW

There’s a lot of talk about staging *Consequences* live . . .

Lol: Yes, as far as a Broadway-type show, with Peter’s involvement of course.

continued over . . .

David Essex

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CONSEQUENCES OF THE GIZMO

Kev: Broadmoor, I should say (laughter). It seems to lend itself more to a show than to a gig, I think.

Aren't you worried that it might get hyped to a point of total boredom, as The Who's "Tommy" was?

Lol: No, we wouldn't let that happen, millions of different versions. It would be fuckin' pointless to do it with strings, wouldn't it? No, what might happen is there might be a film or there might be a show, and that'll be about the size of it. No Gizmo puppets, or new religions starting up. At the moment it's a record. Like the ultimate demo of our ideas for the Gizmo, and our ideas for a disaster film in sound. The worst disaster that could possibly happen, like a compendium of "Earthquake" and all those other disaster movies.

A lot of the music is very reminiscent of film soundtrack music.

Lol: Well that's what we're into, and always have been.

Kev: 10cc was very visual, so we've always done that — we haven't changed. The way we write songs, even from the first album, is with parts for various people. Have you noticed? And that's a legacy from the film musical, as opposed to a record, where you always have a lead singer. We've always liked to split the things up — we think in very Hollywood ways.

Yes, the massed choir effect . . .

Lol: Yes. Massed mmmmmmmmm's.

Kev: Massed wogs in the sky! There's a very old film with lots of spades with rolling eyes, all going mmmmmmmmm!

What about the stage performance?

Lol: We wouldn't be in it, we wouldn't be in any way involved. Well, we'd like to be involved in some way in the ideas for production. We've done sketches for costumes, choreography, cuz we're into that. But we've finished with it really.

The music is very fragmented, throughout the whole six sides of the album.

Kev: Yeah, there are cuts, like to each scene from each camera.

Lol: That's the way we write. But we have tried to discipline it to keep it simpler, like "Lost Weekend". And "Rosie" is reasonably simple. Actually, that's the first time we've ever written anything just for one voice and a piano. So that was a challenge there. With a lot of the songs it was down to performance rather than production ideas, which for us is new. We've gone anti-production. If you really listen to something like "Sailor" or "Rosie", there's fuck-all in it. Just a good vocal.

It doesn't seem particularly straightforward.

Kev: To us it's straight. I mean, there are a couple of electric guitar licks coming in. But it's not as complex as some of the things we did with 10cc, which were production for the sake of it. The other sounds are just colours.

Is it true that you averaged about a minute per day of finished music?

Lol: Less. We could spend a week doing ten seconds' worth. The whole of the stampede section took about eight weeks.

Kev: That was interesting, actually, that part, cuz it was done in exactly the same way as you'd do a film, recording scenes. We'd have a tune for the verse, do that, put it on one side, try another one, and stick them together.

Lol: It's a pile of improvisation. Each improvisation's got an idea behind it — the first verse that comes in is the intro to the stampede, that sound, and the brass sounds are actually

elephants. We tuned elephants trumpeting — we made them play in tune to the music. So we did that scene. And then we thought it would be nice to do the scene of the guy on his veranda in the rocking chair, and that was done on a separate piece of tape. And the next scene we filmed was the bees joining in. We did that separately too. It was done in purely film terms.

Don't you ever feel that the whole thing took far too long?

Kev: The reason, basically, why we took so long is that we were working with an instrument that no-one's worked with before.

But surely you've been using it for a few years?

Kev: Well we have, but if you think of the tracks we've used it on, we've used it minimally. It was used as a mere effect. We weren't *allowed* to use it for long — after two hours recording people got bored, wanted to move on. And the prototype had its problems during the recording. So a lot of that time was spent trying to get it to sound right, adjusting it so it was working properly.

Lol: I still don't see there's anything wrong in spending as long as you want on a small piece of music to get it what you consider as being right. You don't put time limits on that kind of creative process. A recording studio is an art form in itself, if that's what you're in it for. If you're there to try and churn out some kind of hit, that's gonna make money to pay back what you've put into it in a financial sense, then you do. There's a certain point when you start saying to yourself, Jesus, it's costing more in studio time than I hope to make in selling the record. But that's not the reason we were there — we were there to slog away — hours and hours.

Kev: The main reason it took so long is that there's only two of us, right? And *he's* the only one who plays the fuckin' Gizmo! So if you want it to sound like an orchestra it's gonna take quite a while. But there are tracks on there that took a day. And side six took three weeks. Blint's piano concerto. We've never written a concerto. We've never played any proper piano, or orchestrated, in our lives.

Which tracks took you only a day?

Kev: "Rosie" took a day. "Five O'Clock in the Morning" took about two days. It's so simple, you see. The flood thing took a week. It was side one that took a long time, because we were getting used to the idea of what we were going to do. And there was writing time. A lot of it was written as we went along.

Are you glad, on balance, that you went about it that way?

Kev: Well we're so used to working in a very *strict* way. "Oh, let's write a song . . ." right, we know what the song sounds like — let's go and produce it."

Lol: He's never touched a Gizmo. He'd pick it up and go *durr durrrrr*. But that's how you get things out of yourself that you never thought possible. And the only way to do that is by spending time. All those licks, all those little tunes — a lot of them are very complicated, and required a technique that neither of us had. And the only way to get it is by practice. And when that's happening with about half your licks, it takes time. But at the end of the day, you feel good, because you've actually played something that you couldn't do before.

Wasn't it frustrating not to have quite the degree of musical proficiency on the Gizmo that you needed?

Kev: No. Because now we've progressed.

Lol: From my point of view, the more we got right, the more we learned how to do. It *is* very frustrating, but if what you're doing makes you realize your own limitations, that's really what you're aiming for.

And what's coming up next?

Kev: We've got a new invention which we'll be working on, something outside music.

What is it?

Lol: That's a secret. But it'll be as important as the motor car.



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When asked his opinion of the Bose system, Billy Cobham said, "Bose speaker systems represent the ultimate in sound. The size of the cabinets makes it the perfect monitor system of our time."

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INSTRUMENT REVIEW 1

ASBA DRUM KIT

Around the time that we asked Simon Phillips whether he would like to be interviewed for *Beat*, we also hoodwinked him into writing a drum review for us, on the subject of the French Asba drums. Here, then, are his findings:

"The kit consists of a 14in × 24in bass drum, two rack drums — 9in × 13in and 8in × 14in, one floor tom 16in × 18in, and one snare drum 6½in × 14in. The bass drum has 20 lugs supplied with one pair of sharp spiked disappearing spurs, which proved to be simple and effective. It has a damper assembly similar to the Gretsch version, and is also supplied with a felt strip damper for the front head. Two tom-tom holder mounts are positioned on the very top side, with the usual T-type tension rods.

Experiments

Playing produced a warm deep sound both with and without the front head on. I'm sure experiments with different heads and different types of damping would make it an excellent recording drum. I am a little suspicious about the strength of the shell, and don't know how this would cope with being on the road. It's wooden with laminated cork on the outside, and the appearance of this is excellent. It comes supplied with wooden hoops and cork inlay.

The 9in × 13in tom tom has 12 lugs, and also an internal damper and a tuning key which fits very snugly into a receiving unit in the shell. Again a variety of sounds can be achieved by trying different heads, and the sound is of a good quality with either one head or two. There is also a holder mount.

Various

The 8in × 14in tom also has 12 lugs, an internal damper, a tuning key and holder mount. It's a very strange-sized drum — in fact when measured it proved to be 8¼in deep! I think Asba should consider updating this odd size to a standard 10in × 14in. The sound tends to be warmer on a 10in × 14in and more in context within the three tom set-up. But as it stands, a good sound, though again various heads could be tried. It



would certainly benefit from a deeper shell. The counter hoops are the die-cast type, and the tension rods are normal Asba slotted types.

The 16in × 18in floor tom tom is supplied with 20 lugs, three legs, and no damper, but it does have a tuning key. I wasn't too keen on having ten lugs per head for tuning: I think eight lugs are adequate. The counter hoops were very strange indeed, as they were not like the others. They were just flat bent hoops with eyes stuck on for the tension rods to go through. It made the drum look very old-fashioned and a bit primitive. Otherwise the sound was good. The legs were of a standard shape — the mounts were OK and did their job, but I was not particularly knocked out with them.

Positive

The snare drum was fitted with twenty individual lugs, a little like the Gretsch, but staggered instead of in rows.

The internal damper and the key were supplied once again. The wire snare consists of 25 strands and there is a very positive snare release system which is similar to the Ludwig type. The rim is die-cast and comes supplied with Ambassador heads. The drum produces a very crisp and excellent tone — very fond of this one indeed, and again I'm sure different heads and experiments would bring even better sounds to light.

I thought the tom-tom holder was a very poor piece of design, and however hard I tried I could not get the toms set up the way I wanted. And even when they were set up they tended to change their position slightly. I think Asba should do something about the design.

Improved

The snare drum stand is of medium weight with an interesting Buck Rodgers type clamping device. I found it a bit fiddly. The hi-hat stand was good, stable, and medium

weight but the top cymbal holder should be improved upon as it seems very weak. The cymbal stand supplied was a straight type and an extension boom (which took a while for its workings to be revealed) fits on to the top thread of the cymbal stand, which I'm sure in due course would snap off admirably! I think they should redesign their metalwork. Lastly, I should add that no bass drum pedal was supplied — hence the lack of comment.

In general, the kit was warm sounding with a pleasing appearance. The cork has a very interesting look. I think the lugs should all have been filled with foam, because the springs tended to ring in sympathy on impact. It seems to me that Asba have mainly intended the kit for studio use, but this would not do if the springs are ringing. £691.06 inc. VAT.

by Simon Phillips

INSTRUMENT REVIEW 2

FENDER PRECISION FRETLESS BASS

About four years ago during one of Fairport Convention's USA tours I tried out a Fender Precision Fretless bass and was well impressed by it. Since then, I've always meant to get hold of one and having now had the opportunity to do this review am determined to buy one.

I think Ampeg were the first company to make a fretless bass guitar. It was a strange creature that had 'F' holes right through the body and double bass type machine heads. Rick Danko of the band used one for many years supplementing the Ampeg pickup (which on the model I had was totally inadequate) with a Fender Precision pick up. Danko has now got a Fender Fretless along with a lot of other well known musos including 'Freebo' of Bonnie Raitt's band, Boz Burrell of Bad Company and Rod Clements (ex-Lindisfarne).

Of course the fretless bass has a whole different feel to its normal counterpart. It offers lots more freedom to your playing

especially for slides which are a great experience on the fretless and seem to go on forever. I played double bass (very badly) for a while but I reckon that the experience I gleaned from double bass wouldn't really be that beneficial to a bass guitarist taking up fretless bass. The sound the fretless makes is however very similar to double bass in many ways — for instance string rattle which is surprisingly pleasant.

The instrument I tried (supplied from the Fender Soundhouse) was a maple-necked ash bodied Precision with a black scratch plate. The finish was immaculate and the body had a particularly nice grain.

The neck felt as good as it looked and played like a dream. In fact I found it very difficult to put it down. Specifications are the same as fretted Precisions. I've always played Fender basses and the tone range and pickup volume of this brand new version compared remarkably well with the 1962 Precision that I use most of the time.

We apologise for the absence of the photograph, and will endeavour to print one as soon as it becomes available.

One difference on the new Fenders is the position of the serial number which is now located on the neck by the machine heads instead of the metal plate which holds the neck to the body. I would imagine that the maple necked version has several advantages over the rosewood necked guitar in that the maple necks are probably more resilient to string wear and also I find them much more appealing.

Excellent

The bass I tried had flatwound strings which I don't really get on with, preferring roundwound. I would be a bit shy to put roundwound strings on the dark necked bass as I think that in time grooves would possibly begin to show on the fingerboard. A good compromise for roundwood addicts would be to use strings similar to the ones Rotosound will be shortly in-

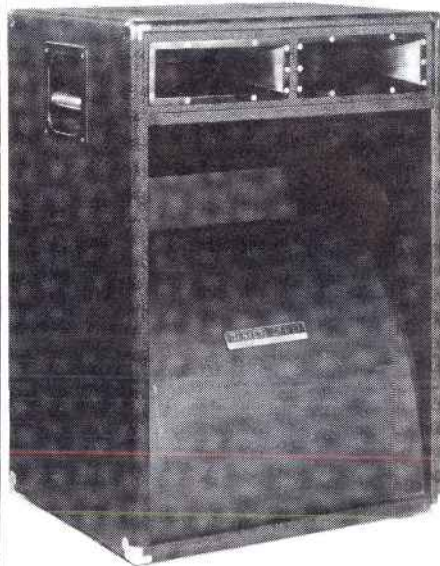
troducing which are roundwound then ground flat. I imagine these will prove to be ideal for fretless playing.

At £294 plus VAT the Fender Fretless Precision offers excellent value for money. Fenders do go on for ever and ever and for recording purposes the Precision pickup is pretty unbeatable. Once you've got over the paranoia of not having frets to climb up and down (the position dots on the side of the fingerboard are a big help here) your intonation should rapidly improve with practice. Obviously you're going to have to work very hard at it to get to be a Jaco Pastorius — but this is never a bad thing. It's a very interesting instrument to play and offers a lot more scope than a fretted bass. I reckon the Fender Precision would be a welcome addition to any bass player's collection of instruments.

by Dave Pegg

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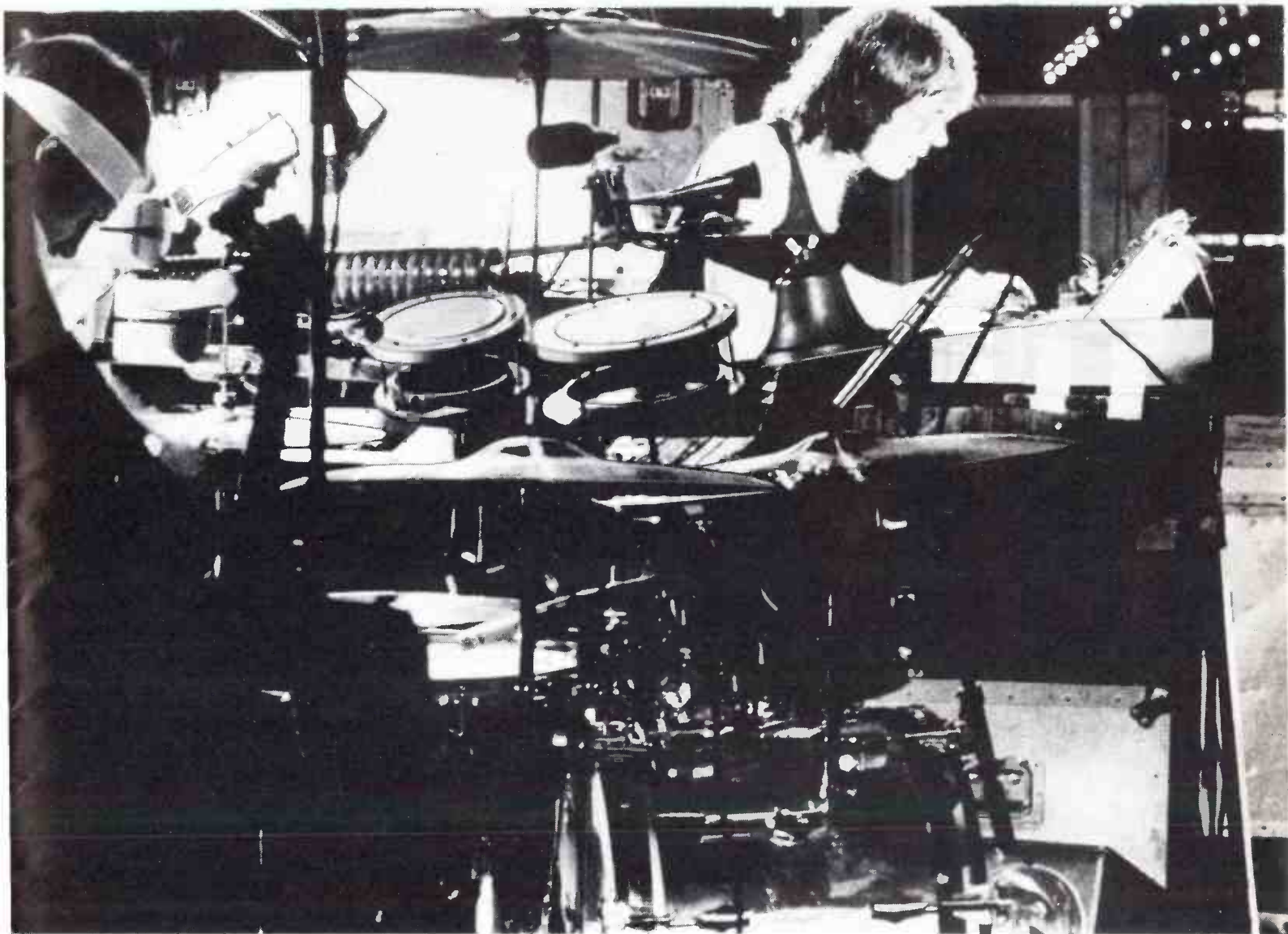
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▲ Our photo file on Jethro Tull is currently incomplete. Martin does not normally look like a Mandarin.

The history of British rock guitar manufacturing has not been an altogether sunny one. Try as various enterprising souls might on this side of the pond, the yanks seem to have it sewn up so far. But we don't give up. The latest assault comes from a trio based in Lancashire: Terry Pack, mastermind of the operation, Barriemore Barlow, well-known rock musician, and Roger Bucknall, well-known luthier, have produced a solid guitar called the Pack Leader.

The object was to "produce a first class electric guitar to compete with the best there is", and they have gone some way towards this by refusing to compromise either on materials or design. Solid rosewood has been used for the guitar, which has an unusual arched top along the lines of a violin, which means that the neck and body are at an angle. The back has therefore been tapered off to concentrate the weight under the bridge.

The pick-ups used are Di Marzio — one P.A.F. and one Super Distortion, the intention being to produce a Les Paul-type sound in terms of warmth.

An alternative version in walnut will also be available soon. Meanwhile the price of the Pack Leader will be around £600. We asked Martin Barre to wrap his dextrous digits around the rosewood model, and give his opinion.

Construction

"The guitar is manufactured in England and utilizes Di Marzio pick-ups, Schaller machine heads and Gibson switches and controls. Construction is in



rosewood, made up in three sections, the neck and body being of one piece. Purfling around the neck and body is mahogany, matching a decorative strip down the front and back of the guitar. The ebony fingerboard has a "leaf" pattern inlay of mother-of-pearl, with silver stems.

The overall finish is superb and puts all mass-produced, and probably all other hand-built guitars, to shame. A lot of thought has gone into setting up the guitar. A brass fret at the nut eliminates the usual sharpening of the note at the first fret.

Accurate

Truss rod adjustment is readily accessible below the bridge. The combined bridge/-tailpiece fitted to the guitar as tested is apparently being replaced on future models with a conventional fully adjustable bridge and separate fixed tailpiece, which I suspect would be a far more practical arrangement.

The fretwork is accurate, and the feel of the neck makes the guitar easy and comfortable to play. The body shape is very slim, and to the designer's credit owes nothing to Gibson or Fender body shapes. The Di Marzio pick-ups gave a full range of sounds and had plenty of power and clarity on all three combinations.

Standards

The faults I found to be few, apart from the bridge already mentioned, which is being changed. I do think that the back plate could do with some "Phillips" screws, as a slipped screwdriver of the conventional type would inflict a bad scratch on the body. The guitar is also very heavy compared to most and this is something which a player would need to get used to.

It is also expensive, though built to the highest standards. The styling is "classic" and does not resort to superfluous decoration. Certainly a good choice for a musician who can afford the best."

by Martin Barre

INSTRUMENT REVIEW 4

CAT SYNTHESIZER

Keyboard players are generally quite blasé about the introduction of new instruments. After all, since the original development of the electronic piano, they've been inundated with mellotrons, synthesizers, string machines, and polyphonic this, that, and the others. For those normally unimpressable people to get excited en masse about the introduction of one small, and at first sight insignificant, new synthesizer with a funny name is indeed an event, and we thought it was time to check the newcomer out.

The newcomer is, of course, the Cat Synthesizer — less than a year in production, and yet already the object of many a favourable comment from some of the best respected professional keyboard players in the business. So what is the Cat? Basically it's a small three octave keyboard synthesizer with seven mixable waveshapes, monophonic or 2-note polyphonic keyboard designed by Carmine Bonnano, vice-president of Octave Electronics.

Facilities

The first noticeable plus the Cat has is its almost unbelievably low price — at £645 it has no competition whatsoever when one considers the sort of facilities it offers. Indeed, at that price, it makes one wonder at the prices of several more famous instruments. Octave say they have toolled up to produce the Cat in large numbers, thereby contributing to the low price, but this alone cannot be the sole reason.

The second instantly noticeable plus is its size and layout — it would be quite possible for a roadie to carry two, or even three of these instruments without having a major hernia, and its layout appears to be a lesson in practicality.

So, we decided to give Dave Greenslade a ring, for we knew him to be the proud owner of one of the earlier models in the country, and ask him for comments.

"I think it's just about the most magnificent synthesizer I've ever come across, and



when you consider it as a value for pound investment then it completely outstrips the rest. It embraces the majority — if not all — the characteristics of a very well-known instrument that costs literally twice as much, and the Cat is far more stable once you've tuned it up than that 'well-known instrument'.

Although I'm not really a synthesizer player myself, I found that the control panel was an absolute doddle to work out — symbols are used wherever possible rather than words which make it simpler to operate in a live situation, and does no harm whatsoever when recording. The patching is taken care of by a number of pots and switches which again simplifies the mechanics of the machine and allow time to concentrate on actually playing.

Indicators

You can tune the seven oscillators together, and therefore get fourths and fifths, and an additional help here is the fact that it can be semi-polyphonic — in that two notes can be played at any one time. All the controls are in the right

place — the pitch control is right by your left hand which is exactly where it should be, and everything else is clearly laid out with large knobs and large indicators so that even the most short-sighted player could get to grips with it after a very short time.

Staggering

The sounds it produces are something else again, although I found I could dispense with the setting charts that came supplied with it — I found most of them relatively useless, and am currently building up my own setting charts. I mean it's all very well to have police sirens and other strange noise at hand, but, let's face it, you don't need a police siren all that often, do

you? Overall the sound is staggeringly fat — very musical, and very wide.

In fact, this fatness of sound is about the most staggering thing about the Cat, and is simply quite baffling at the price. I've been using mine with an assortment of effects units, and the results have been excellent — especially with the Roland Space Echo unit. I've been so impressed with it that I'm featuring it heavily in the music I'm writing for the new BBC Gangster series for broadcast early next year — if you want to hear one in action just listen out for that. More than that I cannot say — it's a real, genuine value for money instrument on which the facilities far exceed the price bracket."

by Dave Greenslade

Due to the staggering response to our 'Win a Guild' competition we have been forced to delay the publication of the results. Meanwhile, thanks to all for your interest, and we'll be supplying the lucky winner with his special Christmas present next month.

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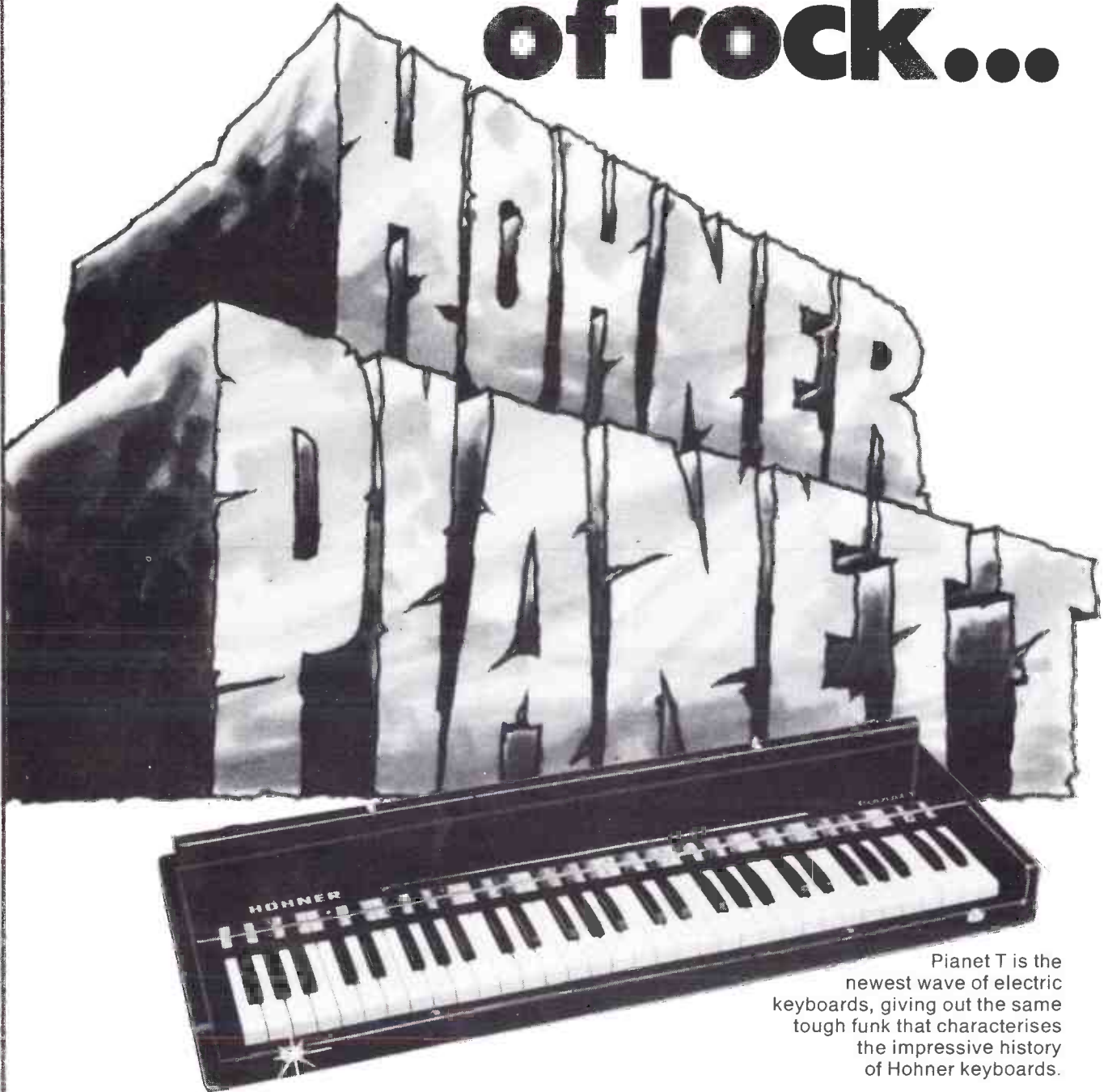
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INSTRUMENT REVIEW 5

COLUMBUS GUITAR

“Why don’t you review more inexpensive gear?” is the question often posed by readers—and fair enough, since a good 50% of the Japanese economy seems to be fuelled by sales of cheap guitars. Everybody’s first axe these days is a Jap copy of the one they’d really like to own. The cheapest of all (or very nearly) arrive here with the name Columbus stamped on the head. I remember a time not all that long ago when you could get a brand new Columbus for about thirty-two quid. They have consistently offered good value for money, and we thought it was about time to check up on them again — just to make sure they still do.

This one was a copy of the Fender Stratocaster: three pickups, two tone controls, one volume and a three-way selector. In order to fit the tremolo arm supplied (presumably) as standard you simply screw it in just under the bridge assembly. There was a bridge cover, which I immediately removed (never having worked out exactly what those things are for), a large white plastic scratch plate and a recessed jack surround. The body is contoured at the back so that it nestles comfortably against the player, and the double cutaway allows maximum access to the higher frets.

Essentially

This classic Fender design has never been bettered, which is why the Strat remains one of the two most popular electric guitars to this day. It’s meaner and flashier than a Gibbo could ever be; maybe it’s something to do with all the machines being lined up on one side of the head, maybe it’s the way the shape leans to the left where the architecture of the Gibson is essentially static. Look at it this way — can you imagine Hendrix setting fire to a Gibson! Course not. It would be like coshing a bishop.

One further feature of the Strat design is the method of fitting strings. They are poked through the back of the guitar, passing right through the body, to emerge on the front. This is intended to allow for greater sustain, and the idea was adop-



ted more recently in the design of Music Man guitar. The neck is bolted on separately, and securely enough on the guitar I tested.

Perhaps the most immediately agreeable feature of this Columbus is the fact that it actually sounds very Strat-like. Watch out, here come the adjectives — trebley, gritty, sharp, harsh, metallic in the bridge p/u position, through to a duller, rounded, but still attacking tone

on the bass p/u. I didn’t find a great deal of use for the middle pick-up, since its sound could be effectively reproduced with either of the others, depending on where you hit the string. Then of course there are the two positions in between for out-of-phase sounds. Skilled Strat players can flip the selector in and out of these elusive grooves at will, though the fumbling beginner may have trouble at first. Whether you like that plucky,

middle chicken-scratch kinda folksy playin’ is another matter. The fact is, if you want it, you can get it on this Columbus copy just as surely as you can on the original. Bear in mind that one of the commonest customizing jobs done on Strats is the replacement of the three-way selector with one that will actually stick firmly in all five.

Yes, the sound was fine, and definitely the best feature of the guitar. Where it did come unstuck a little was in the playing action, which was too high; the adjustment screws were so tight that after a while I threw down my Philips-headed screwdriver in disgust. Why do those Nips provide adjustment facilities if you can’t get to grips with them without risking a heart attack? And while we’re bitching, here’s another thing: the machines were pretty dire — stiff, too highly geared, and with a tendency to slip. A bit of oil might do the trick, but I doubt it.

Back to playability: the fingerboard was actually quite fast. The finish was particularly smooth, and the frets very well finished indeed, though a little higher off the board than I normally prefer. There was some rattle at the top end — due largely to the rotten action. On the other hand, the “strings” might have been to blame. They were not of the highest quality. But this is to be expected. A glance at the brochure has just told me that the fingerboard is genuine rosewood, which is a welcome surprise in this price range.

The tremolo was not outstanding. In common with others of its type, it allows you to slide the note(s) down, but not up. Hank Marvin fans (if any) please note. Tremolo is a fairly dodgy issue in any case: you have to use it either brilliantly or sparingly. Nonetheless, first time users will at least be able to see for themselves how long the novelty lasts.

When I first took this guitar from its flimsy cardboard box, it looked something costing around £150. That’s cheap. I played it for ten days or so before discovering, to my astonishment, that it in fact retails at £92.95, including VAT. That’s *cheap*.

Tested P.D. with Intermusic amp.

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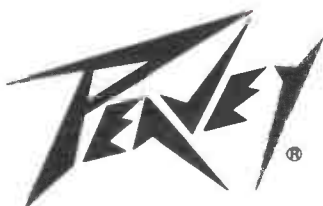
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INSTRUMENT REVIEW 6

TRAYNOR BASS AMP

There's nothing particularly new about Traynor gear, but their impressive array in a small room at the Morton Hotel during the Trade Fair was enough to arouse our interest; we borrowed the YBA-4 bass combo. There are two channels, each with high and normal sensitivity inputs. Channel one ("normal") has what they describe as a soft tone, "for jazz and country bass." Channel two ("bright") has extra gain and hence a slightly sharper sound, and they recommend this for rock bass or for keyboards. The tone controls are bass, middle, treble and presence. The on-off switch is mounted on the back, whilst on the front there's a red indicator light and a switch marked "run" and "standby". On the back panel is the fuse and an output to an external speaker. The amp is valve powered (or "tube" as they call them in the Americas) and has a single 15" Traynor speaker capable of handling 100 watts. Since at full clipping the amp only puts out 80 watts, and 45 watts at less than 5% t.h.d., the speaker is well equipped to deal with the most beast-like thrashings of any bassist.

The cabinet has a closed back, and is constructed (it says here) from three-quarter inch six-ply Douglas fir, covered with the usual black vinyl. Corners are protected by means of the two continuous ridges which run all around both sides. The front control panel is recessed, but not very far, and from the look of those rather cheap-looking plastic knobs, this may turn out to be a danger zone. Buyers may feel tempted to replace all knobs straight away,



in fact, with some smaller and more solid items. Otherwise the construction seems up to scratch. It should, however, be noted that no castors were supplied.

In terms of sound, the Traynor produced noises that were pleasant but unexceptional. The degree of tonal variation is quite good, and as you try different settings you become increasingly aware of the amp's capabilities. With my review model came a piece of paper with suggested settings for various different sounds. For a "soft" tone they recommend bass at 10, middle at 0, treble at 3, presence at 0. This indeed produced a warm, rounded tone, whose subtleties varied depending on the input used. In the normal channel, normal sensitivity input, the sound was so muddy and indistinct that few players will wish to obtain their

"soft" sound this way. Better to plump for the bright, high sensitivity, where it is at least possible to distinguish one note from another! The "round" sound was achieved by means of bass at 10, and everything else at 5. This was what I would term the "standard" old-fashioned bass tone. The "punchy" sound was achieved with the bass on 0, middle on 10, treble on 4 and presence on 10. By adjusting this setting a little to decrease the middle to around 7½ and playing through the bright channel, I obtained the more up-to-date treble bass sound, and this was perhaps the more authoritative and clear of all the tones.

With deep bass sounds, it was good to see that there was little or no rattle or resonance from the cab, except at quite high volume. And while we're

on the subject, the YBA-4 will present no problems to the bassist who likes to play louder than everybody else in the group.

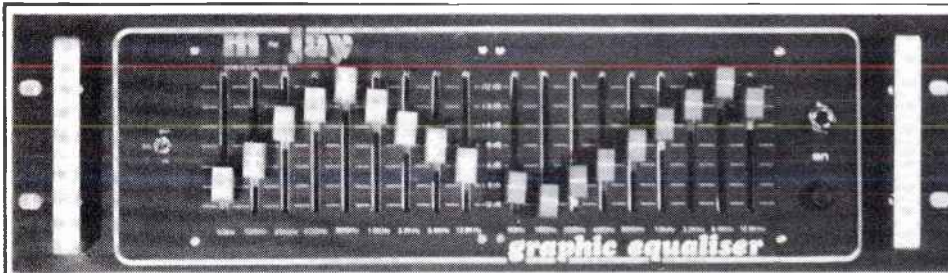
One quibble which I do have, however, is the lack of distortion facilities. There are times when we all feel like doing a J J Burnel and hammering out a hard, jagged bass riff. But the Traynor has no master volume, so you will have to use an MXR Distortion +, or some similar device.

Traynor amps are made in Toronto, and their British office is at 20 Poplar Avenue, Heacham, Kings Lynn. It would be as well to enquire from your dealer whether he would be able to supply replacement valves.

When it comes to the end of a review, we always have to ask ourselves whether the product is worth the asking price. In this case, the combo seems trustworthy enough, but . . . I dunno, seems to lack any features of real interest that would make it more worth buying in preference to another.

It has its flaws, it has its good points. But fundamentally there isn't a great deal you can say about it either in recommendation or warning, except to note that it made a great deal of noise when all controls were on full — lots of hum from the bass end, lots of hiss from the treble. Part of the hum may have been due to an earthing problem, but that's no excuse. I was also unimpressed with the lack of imagination shown in the visual appearance of the combo. Nobody needs illuminated controls knobs, agreed, but does it have to look like a coal scuttle?

Tested P.D. RRP £195.



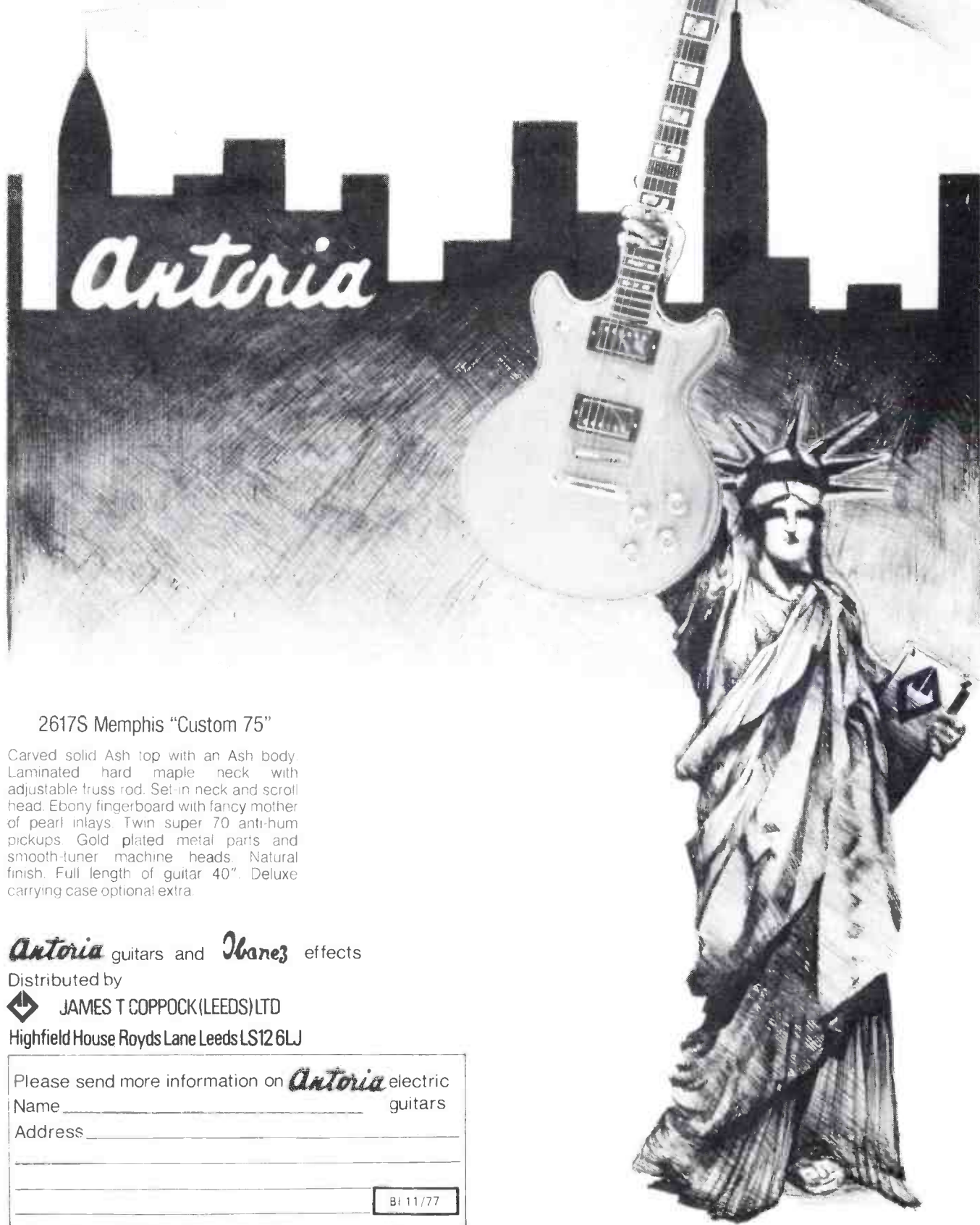
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INSTRUMENT REVIEW 7

CARLSBRO EFFECTS UNITS



When Carlsbro's Tony Taylor just happens to mention, in the course of a routine phone call, that the company is just about to launch an entire range of effects units, the last thing you do is yawn and wander off to make another cup of coffee! In fact, we've grown reasonably fond of many of Carlsbro's products over the years — I've recently bought one of their combos for my own use, for example (*bought???* . . . *Asst. Ed.*) — so any innovations from them are of immediate interest.

The range comprises nine models — Wah-Wah, Wah-Suzz, Wah-Swell, Suzz-Phase,

Suzz, Sustain, Phase I, Phase II and a Flanger — of which I received all except the Wah-Suzz which is a combination of the two individual pedals at a slightly lower price than they would cost separately.

The units all look good — that's the first thing that strikes you about them, as they are all identically shaped. The metal casings are obviously manufactured in a long 'strip' and cut to fit the individual units — a ruse which should save a pretty penny or two, and obviously does when you get to look at the prices of them! There's a recessed panel in this casing for the controls on each unit — apart from the Wah pedals — which provides more than adequate protection from stomping feet.

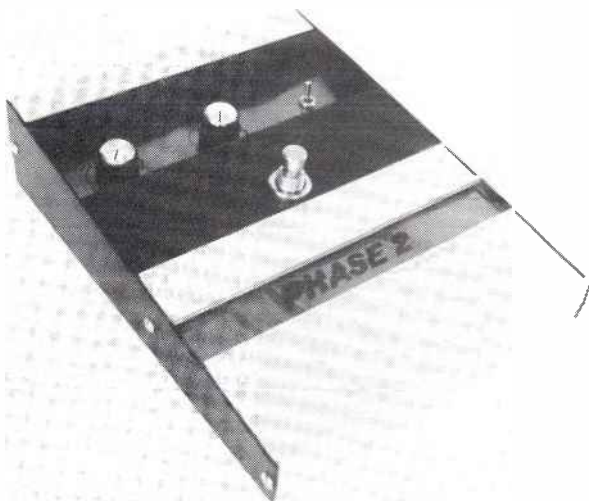
It is conceivable that a fairy with pointed shoes might just do some damage, but it's hardly a likely possibility! All the units have the standard push on/off switch (again the Wah pedals excluded) situated centrally. Although I didn't jump on all them I did leap from a desk onto the Sustain unit and suffered no more than a broken ankle and sprained big toe — the Sustain unit merely yawned and awaited further punishment without batting an eyelid.

The units are all powered by 9 volt batteries, activated in the normal manner by plugging an instrument in. Access is through

a panel on the base with two Phillips screws. The sides of each unit are removable by simply taking out three similar screws — and the work inside is, from what I could see peering into the darkness, quite immaculate. So, that's the construction — how do they perform?

PHASE I (£23.25 excluding VAT) I've always like phasers, although I've not come across one which has given me the same old good value-for-money as my own old Vox model — until this one. OK, so I've tried some of the very expensive jobs on offer from other sources and while they may technically outperform this Carlsbro Phase I, I find it difficult to justify the prices. The Phase I has a pre-set depth and only two controls — on/off and speed. At its slowest speed it's a little impractical for guitar, but a quick spin on the organ proved its worth — a really, really long sweeping phase that is best suited to continuous output instruments.

At full speed it's noticeably slower than many others on the market, but in my opinion falls short of that point of absurdity where full phasing sounds like a cassette recorder being violently shaken in a car! It will, however, satisfactorily produce that pleasant 'watery' wobbling sound. And, seriously now folks, at £23.25 (+VAT) it's a bargain — and even quieter than



I imagined a theoretically 'cheaper' phaser should be! PHASE II (£36.45 excluding VAT) For another £16 on top of the Phaser I you can become the proud owner of a phaser that's twice the size and has three times the controls! Speed control is the same, but on this model the depth is variable and in addition there's a very small up/down on/off colour switch which terrified me at first for its seemingly flimsy construction until I tried desperately to break it! No way!

The colour switch is a feedback control switching a proportion of the phased signal back to the input, but at the same time it seems to cut the overall volume somewhat. Again, the depth control does work, but I invariably prefer the pre-set idea which prevents you from wondering what other settings would sound like while still providing a good service. Despite the extra facilities available here I prefer the simpler Phase I — still, each to his own.

SUZZ-PHASE (£37.95 excluding VAT) I'm taking this one next because it does incorporate the Phase I unit. Each effect (Suzz & Phase) can be switched off independently using the footswitch, or they can be used either independently or together. The Suzz part of the pedal has only a gain control to confuse possible users! I thought when I first used it, and still think now, that it's a rather strange combination. The Suzz which provides overload distortion at all output levels is essentially a harsh effect — while I've always considered phasing to be a little on the gentle side.

However, some extremely interesting noises can be persuaded to emanate from this little box, but you've got to be really careful with the setting of the gain control. For example, a

gentle chording on full phase can be turned into a mighty wooshing roar with the introduction of the Suzz — but, unless you've set the Suzz gain carefully, this mighty rushing roar can also knock seven colours of you know what out of your speakers — never mind the neighbours.

Indeed, after a few minutes I didn't give the neighbours a second thought! The input signal passes through the Suzz section first to give a long sustain which produces some really pronounced phasing effects when shoved through the phaser. An effect for which there isn't that much call, but I suppose if you're looking for an overload unit and a phaser this is a pretty cheap and convenient way of getting both.

SUZZ (£18.00 excluding VAT) Well, not surprisingly this is basically the solo Suzz version of the previously mentioned Suzz-Phase, and the comments made there basically still stand. The unit differs from the combo job in having two controls — one for 'gain', and one for 'sustain'. The amount of 'suzz' is controlled confusingly by the 'sustain' knob, and the level at which 'suzz' occurs is set with the 'gain' control. Again, the on/off is centrally sited footswitch.

I had a real problem with feedback with the Suzz, despite it giving a pleasing overload sound. Anyone using this effect on stage has really got to take care not to blast the rest of the band through the back-stage door and out into the Wimpy Bar in the next street.

As a passing comment I would like to mention that it turned a cheap Les Paul copy into a veritable beast that had to be treated with great respect and at arm's length!

SUSTAIN (£19.95 excluding VAT) This is quite similar in ef-

fect and almost identical in appearance to the Suzz — i.e. it has two rotary controls named 'gain' and 'sustain' and again the central on/off footswitch. While the Suzz pedal gives 'overload distortion', the Sustain pedal produces 'natural valve overload distortion' — i.e. yer actual valve growl with the 2nd. harmonic. I must admit that the same problems I found with the Suzz pedal apply here — the gain control is critical — too little and there's little effects, but a little too much and the windows start shattering with feedback and the downstairs neighbours are on the phone to the police! On the other hand, with a bit more time and concentration the effect at the right volume is relatively convincing — meaty and hairy, indeed, and enough to scare the coat off my Persian cat!

WAH-WAH (£21.00 excluding VAT) Yes, you've guessed it, a Wah-Wah pedal — and at a ludicrous price! I must quibble with the size of the thing, although I'm prejudiced against small pedals after my own — a massive eighteen inches of untraceable Japanese origin (*par-don? . . . Asst. Ed.*) in that I found it possible to tip it over when making a mis-timed aim — if you see what I mean? There's a bit of growl from it but nothing to get excited about, and it appears to boost the guitar signal a little.

It operates on the well-established lever principle but I found on this particular example that the level could get stuck in the up position occasionally. The action itself is smooth with just the right amount of resistance.

From the effect point of view the back position was deep and threatening, but to my liking it didn't go high enough into the treble zone on full Wah — Carlsbro say this is deliberate because they asked a number of guitarists what they liked about Wah-Wahs and found that many thought they had too much treble. On the other hand, it would be possible to increase the travel by only a few millimetres to pull in that extra treble bite.

WAH-SWELL (£23.10 excluding VAT) Not a lot to say about this one — the Wah-Wah section is identical to the basic pedal — again with just too little treble. The Swell pedal seems to cut signal immensely, and I'm not sure if that is deliberate or whether my example was a bit up the bung — after all these are all demonstration models I've been testing which may un-

dergo a little more development before they reach the shops.

When in the right-back position (not where Kevin Beatty hangs out either) the signal is very nearly cut completely — there's just a faint sound coming through at full volume on the amp, but to all intents and purposes it's off. On full, it simply doesn't come across loud enough without having to resort to the amp controls — which presents a problem if you want to bring in the Wah — and find again that the front row stalls have been blown a couple of hundred yards back.

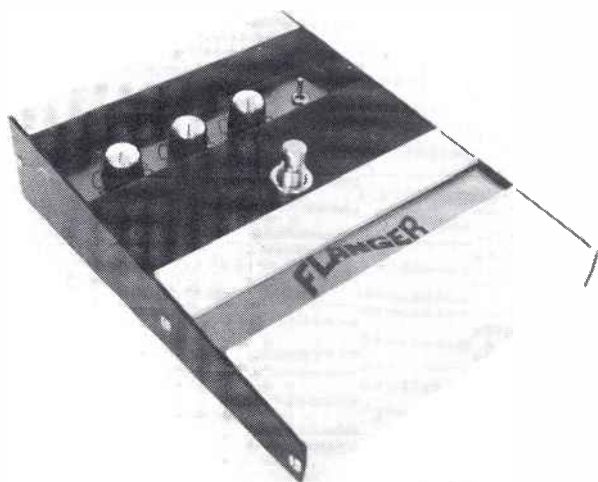
FLANGER (£45.75 excluding VAT) I've left this one till last because a) no instruction leaflet came with it so I couldn't crib from it and b) it's the most involved of the lot. You all know how a flanger works — don't you? (If not, turn immediately to page 49 of the August issue.) The Carlsbro Flanger has five controls — on/off foot switch, rotary knobs for speed, depth and colour, and a small 'invert' switch as on the PHASE II for colour.

The first criticism that is always levelled at 'cheap' flangers always concerns the amount of noise they generate: while the Carlsbro is by no means silent, it's certainly considerably quieter than its main competitors.

The controls work properly here — all three (speed, depth/colour) work in a clockwise direction, and although I'm not too keen on the markings (identical on all the units) at least you can jot down unusable settings for future reference. The invert switch does precisely that — it turns the flanging 'upside down' — an added bonus for the price. While it lacks a filter matrix, I hardly think this is a short-coming — Carlsbro have concentrated on making a usable flanger with good quality parts — and there's a limit to what you can get for the money!

Right — overall, despite what may have appeared to have been numerous criticisms, my general opinion of this new range of Carlsbro units is that they offer superb value for money — with no reservations whatsoever. Individual quibblings over each pedal — while valid out of context — pale to insignificance when you consider that all the models I've reviewed could be bought for a total of £225.00 odd.

Tested TVS with assorted guitars, keyboards, Sony & ITA tape recorders, Shure/AKG/-Carlsbro mics, Carlsbro amp etc. etc.



“I don’t feel that it’s really a concept album, but if it comes across that way — fine.” Peter Bardens, Camel’s keyboard player, eases himself into the interview frame of mind with an instant album appraisal. “We tried to put the tracks in an order to keep the thread going, but musically it’s very diverse — poppy stuff, classical, jazzy whatever. I would also say it’s an album of extremes; the simple stuff is ultra simple and the more complex stuff is more complicated than we’ve ever gone before.”

Well, yes of course he likes Rain Dances — you don’t sit in a studio for months and come out and tell everyone it stinks. Added to that, he’s a little peeved that the album’s gone quickly into the charts with a conspicuous absence of critical acknowledgement. And then there’s the fact that Rain Dances is actually a good listen if you like that sort of approach.

Differences

In short, there’s nothing surprising about being confronted with a quick sell, especially as the guy probably thinks I’m daydreaming about Johnny Rotten anyway. To prove I’m not, I ask about the change in the band’s line-up since Moonmadness. Bass player Doug Ferguson has split, and ex-Hatfield Richard Sinclair has moved in. Richard’s a useful bass player, and more important than that he’s able to add an excellent voice to the Camel sound.

So why did Doug leave? “Musical differences” comes the stock phrase to cover any parting of the ways, while Richard’s arrival is a “happy coincidence”. “He was high up on our list anyway — a fluent bass player and a great geezer. He also has considerably talent as a composer; the stuff for this album had already been written but I’m sure we’ll be utilising his writing in the future.”

The future might be close at hand even as we’re talking

— the London dates are upon the band and they’ll be recording in an effort to bottle some live material. After the run of carefully crafted studio albums, Peter’s aware that a live set could remind people that Camel are still energetic performers with a good show.

“It’s a pretty full sound. You’re not going to come away thinking it’s not as good as the album. The time is right for us to try recording live with the new energy in the band — Richard and also Mel.” That’s Mel Collins, saxman to bands of repute, and a man who’s been strongly woven into the polished Camel sound. With that in mind it was nice for the band to score a Sight and Sound slot, not only to promote Rain Dances but also to present the stage show (minus the lighting palaver) to a wide audience.

For Peter, however, the Sight was fine but the Sound was not. “I got there to record the programme, everything was set up, and I tried to tune the Moog. It was going ape-shit, absolutely bananas, bad news for me as I play most of the set on the Moog. I thought it must be the voltage, especially after I sent out for another Moog which did the same thing.

Unhappy

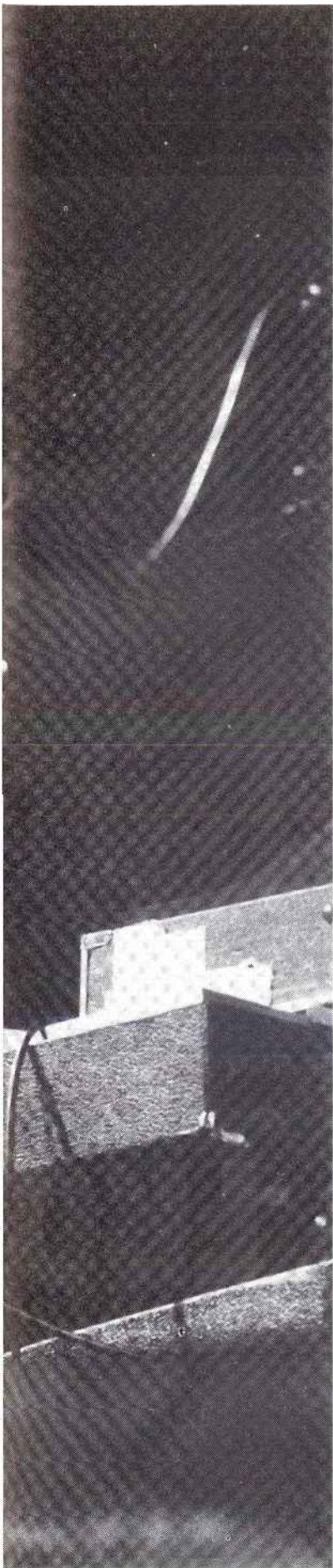
I went around the whole building looking for a plug socket that worked and I finally found one in the dressing room, so we took a cable from there to the stage — and it started all over again. By this time the audience had arrived and we had to go on — I was in a bit of a panic. A lot of the stuff I do on Moog I had to switch over, so I’m dreading watching it, I hope it’s OK. I’m unhappy about it, it’s not as if we’re on TV every day. I would have liked a day’s rehearsal, not only from the music point of view but also from the camera point of view. I noticed that the camera cues were way behind. One of us would start soloing and three seconds later the camera would

CAMEL

Have they cooked their goose? The charts say not . . .

by Chris Simmonds





light up. . . .”

The Moog, then, is the most important part of Peter's hefty keyboard armoury. He's always alert to new units that would fit into the band's sound, but his line-up remains pretty conventional: "the Hammond B3 which I've had from the start, Fender Rhodes, clavinet, a recent acquisition, Mini Moog and Roland string synthesizer. The Hammond was the one I used to use most but the music's changed and it's fallen into the background now.

"I like to go to the ARP synthesizer although I'll need a crash course to play the thing. Although the principle's the same as the Moog, the settings are completely different. I approach things from a pretty non-technical viewpoint. I play the Moog the same way I play the organ; I know if I pull a certain stop it will make a certain sound.

"I recently tried out a Mini Korg, and I thought it would be nice to have that preset with certain sound effects so that I wouldn't have to do what I'm doing at the moment, which is settings with one hand while I'm playing a number. I can just about get round the keyboards like that. Actually, I think only the Moog and the ARP make it.

Polyphonic

"I've had a go on the polyphonic instruments, it's just the price really. Three grand — if someone wants to lay one on me, I'll give it a whirl. I use Moog for a lot of top line stuff. The polyphonic thing could be handy there, I suppose. Just recently I haven't had all that much time to actually get around the shops and explore. I've just invested in a little portable keyboard from Hohner which will be very useful. I'll be able to do a little writing in hotel rooms while we're on the road."

A recent development within the band is a tendency for the once inseparable writing pair of Andy Latimer and Peter to write on their own and then go round with

notes. "I feel part of the rhythm section sometimes playing keyboards," continues Peter, "more conscious of rhythm than melody. On a lot of stuff we've written in the past I've come up with a bass line and Andy's come up with a top line like with Lunar Sea, I came up with the structure of the song — same with a lot of the stuff on the Goose. Sometimes it happens the other way round, though. Andy's more into writing on his own at the moment.

"I don't think he wants to collaborate at the moment which is up to him. I thought we had evolved quite a good formula for working, but he seems to want to do it all on his own at the moment." It seems as if he's briefly bitter about the state of affairs — Andy and Pete (like most successful partnerships) have had creative altercations before now — but with political stoicism he presses on without dropping his mate in it, as it were.

Inevitably, talk drifts back

to the coolness with which the album had been greeted. "I know we're not very fashionable in the press," says Peter, "we don't sell papers, we sell albums. Take last week's Melody Maker — 'Motors crash into the charts'. Well, we also crashed into the charts but I don't see Camel anywhere.

Imaginary

"We don't write to please any imaginary public or record company, just what we feel. We've never tried to pander. In America they'll try and guide you to write four minute songs, catchy riffs and hooky things but it just goes in one ear and out the other. So you just say 'look, we do what we do and if you don't like it — tough titty.'"

There might be a few sore chests in the music business but the band have done all that could be expected of them and shown that the well produced concept album still goes down a storm.

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Morgan Studios are situated in that area of north-west London near the North Circular Road where exhaust fume smells and curry smells compete incessantly, and every street looks like every other street. A long trek up the newspaper-strewn high road from Dollis Hill tube does nothing to dispel the impression of grottness.

But once ensconced within the Morgan bar, drink in hand, the prospect of conducting an interview begins to look brighter. Simon Phillips, skinsman extraordinaire, young master of the flailing stick, arrives an apologetic half-hour late, and is soon well into a fat salad sandwich purchased in lieu of breakfast.

It is hard to credit at first sight, this youthful, slightly-built percussionist's growing reputation as one of Britain's most sought after session men. Until, that is, you see or hear him at work. He is currently occupying the stool in Jack Bruce's band, and was involved in the much-praised How's Tricks album. In addition he has under his belt the brief 801 consortium led by Phil Manzanera, who has just put out the album Listen Now as a follow-up. Simon's father Sid has been a well-known dixieland jazzier in his own right for a long time. But try as Sid might to shield the infant Phillips from the horrors of showbiz, the lure proved too great.

"When I was about three I saw the band rehearsing, and I was really knocked out with the drums. So I started hitting things—dustbins, biscuit tins. And it just gradually developed, from getting one drum to getting a little boy kit to getting the real drums." The bug had bitten. Simon just didn't want to be a lawyer or a dentist. By the age of twelve he was on the road with dad, and this went on for several years, until dixie was supplanted by rock and modern jazz. "At the time I was with him my heroes were Buddy Rich, Louis Bellson, Gene Krupa and all that crowd; but then there were the young drummers, and I started to dig Blood, Sweat and Tears, and Danny Seraphine with Chicago . . ." A while later he somehow wound up in the orchestra pit playing the muzak for Jesus Christ Superstar, and after that got his first rock road gig in Dana Gillespies's band. Meanwhile session work was making increasing demands on his time, as indeed it does to this day. Our chat took place just prior to a session for Gary Moore's solo album, and not long ago he was the drummer on the solo effort of Gary Boyle. Nevertheless, in his heart he belongs to the Jack Bruce Band which, despite its inactivity for the last six months, he regards as his "permanent job".

SIMON PHILLIPS

Who exactly is he and how exactly does he do it? Peter Douglas gets under his skin to find out . . .

"Everybody in the band's done countless sessions for countless albums, and has had so many chances to join another band, but nobody's felt the need to do so, cuz they know that when *this* band gets together it's a very strong union. And it's getting strong because everybody in the band's learning about each other, and learning how to cope with certain things."

He feels that the Bruce band will henceforth have to set about presenting their music to the world in a fairly low-key fashion. Although How's Tricks was a critical success, the punters didn't flock to buy it with any great signs of gusto. This may have been due to the *dire* sleeve. It may have been due to the fact that, despite a quick tour of these isles, the band never followed the album up with a visit to the States. This is something which they hope to rectify soon, and preparations are currently under way for a belated westward jaunt.

The conversation drifted into more general waters. Simon, being more of a recording musician than a gig player, is a perfectionist when it comes to sound. He's got a fibreglass Autotune kit on order and hopes to take delivery soon. The interesting feature of these drums is the way the heads are fitted and tuned. "It's like a pickle jar — you screw the top on. On the shell there's a little row of teeth and a ratchet system which screws the head down. So in



other words you get even pressures on all sides, and you don't have to worry about adjusting the individual tension rods. It's great, because you can change heads really quickly. Because the heads do sometimes react differently there are some fine tuning screws, and I think the way to use them is during a gig — if the head suddenly went I'd use those rather than change the whole position of the head, which, once they're tensioned, ought to be fairly static. You've just occasionally got to tighten them up a little bit. So you've got the best of two worlds."

Another reason for Simon's interest is the sound of the fibreglass itself. "It doesn't soak up the sound like wood does. It projects it a little more, so on impact you get pretty much instant projection, whereas the wood delays it a little, mellowing it out. But I change kits for different purposes. The one I have used for quite a bit is the Ludwig Octopus, and that's a single-head kit that covers the whole range — two bass drums and a range of nine toms. It's a beautiful kit and I don't think I'd ever get rid of it. I've been using that kit for about two years, and it's, you know, the ideal recording kit — it covers such a range of sounds, so many aspects; whether you do multi-tom rolls the whole time, or whether you just hit one tom, you've at least got the scope to do anything."

But when it comes to describing the

"I never play a part as it's written, but it's a discipline to be able to play it that way"



Phillips patented skin-bashing style . . . we run into problems. Session men usually play in the style of the artist they are backing, and thus tend to be excellent on technique but slightly down on individuality. Simon was a trifle flummoxed therefore when confronted with the question. It was easier to talk about more tangible aspects of his playing — the "matched" grip, for example. For those who don't know, this grip simply means holding the sticks the same way in each hand, as opposed to the traditional method of keeping the palm of the left hand uppermost. Simon has recently changed over to the newer grip; the obvious question — why?

"Well, it means you don't cross your sticks. You *can* do, but you can ride and you can do things with your other hand. It just keeps you a bit freer — you're not bound within the realms of drumming as it was in the orthodox way. Things come out a bit differently. Your brain has to change over patterns; in changing over that pattern you tend to emphasize different things, and it can work either for or against you. I think it's influenced my style a certain amount."

Does he find time to practice on his own? "No I don't, actually. Sometimes I wish I could; sometimes I'm glad I can't, because if I don't play for a bit, at least when I sit down again it's quite new and fresh. Of course,

thinking about it, I do a lot of practicing in my head — just mental practice, which is sometimes more valuable. The whole thing of changing over from right to left (i.e. the matched grip) was all a mental thing. I just sat down and thought it out. That's where it starts from, because your brain has to sort out where your hands go." All pretty cerebral stuff, in fact — far removed from the old Ginger Baker "rudiments"!

"Well they're important too, because they help the physical aspect — sometimes the brain can do something, but your arms and feet haven't got to doing it yet. It's a physical barrier."

I wondered whether Simon, having begun with jazz, hit the drums hard. One of the chief differences between rock and jazz drummers is that the rockers often seem oblivious to the need for contrast between piledriving force and the quieter passages, where a bit of restraint is called for. But when he was making the transition to rock, he rejected a lot of the rules that governed the older genre. In any case, it's often hard for a drummer to be subtle when competing with a couple of 400 watt Marshall guitar stacks, despite the compensations of being miked through the PA. All the same, he feels it would be nice to be able to play quietly from time to time.

In June the Premier drum company brought out a couple of books by Geoff Riley as tuition aids to young drummers. "Match Sticks" and "Time Please" have been very well received by the percussion fraternity, Phillips amongst them.

"They were great. I was really knocked out. I started out thinking, well, a book's a book, but then I got it open and I saw he'd really got it together. He's got a really interesting way of teaching. And you read the book and you want to read more. I'd recommend those to anybody. But there's a lot of other people who write pretty dire books."

What about being able to read in general? A lot of young musicians seem to think it would somehow be a disadvantage to know a little more about the formal structure of music. "Musical discipline's very important, and that's what reading's all about. You've got to put yourself in the

position of playing exactly what's written. Some people would say you're just a machine. I wouldn't agree with that, because you play it your way anyway. I never play a part as it's written, but it's a discipline to be *able* to play it that way. It's like the discipline of not playing a fill right across someone's break. Or if the singer's singing the first words of a verse, you don't just roar straight ahead. That's just common sense. And a lot of people say that by reading you lose feel. But it shouldn't affect any of your feel. If you've got it, you never lose it."

How true that is. Until you've got some kind of form within which to express yourself, what you're doing becomes meaningless. In music like everything else there is a set of conventions by means of which people make themselves understood. How you manipulate those conventions and adapt them to your needs is up to you.

Simon Phillips is only 20. One might be forgiven for thinking that he might, at his age, be more attracted towards the harsh covortings of those superstar three-chord men so worshipped by most of the music press. On the other hand, Simon has been rapping on skins virtually since he learned to walk . . .

"How long have they been playing? I mean, how many years behind are they? They're beginners. It's great — they're doing some good things, so I wouldn't knock 'em, cuz a lot of people enjoy it. And hopefully they're making some bread out of it. But in a musical sense they've obviously got a long way to go. And a few of them will probably do it."

This is rapidly becoming the stock response from members of the old wave; nevertheless, it's perfectly valid, and has yet to be refuted. It's the old wave who are on the defensive, not the attack. As Simon says, "It's nice to have something going on that's so enthusiastic. As long as they know there's a whole great field in front of them, and they don't knock anyone who can play."

This seemed a good point on which to terminate the interview, and in any case our small corner was rapidly filling up with noisy coffee-slurping musicians. Off we went to listen to a side of the new Steely Dan album through Morgan's rather tasty monitors . . .

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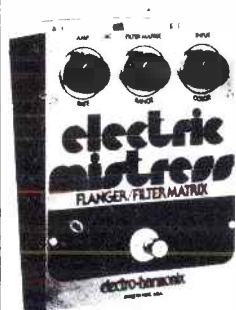
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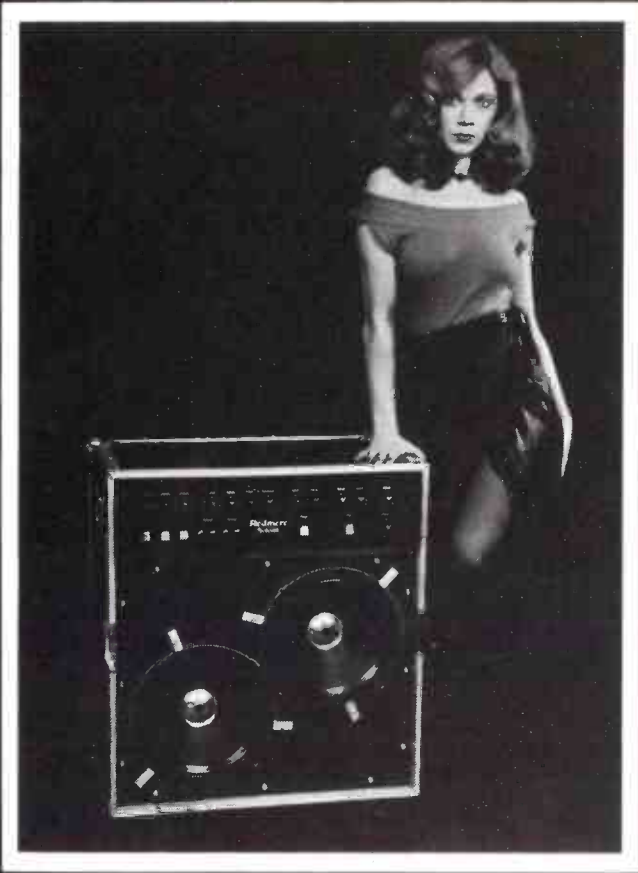
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LOONY TUNES FRO

Are they really insane? Tom Stock heard the patter and presents

Sometimes it pays to be as crazy as possible in this journalist business — especially when the diary tells you you're off to the Hilton in Park Lane, and there to come face to face with those arch-lunatics of American musical parody — Dr. Hook. Since their last album, the band has notched up a couple of loony top 5 singles, cashed several large wagon loads of twelve inchers, and carved a unique niche for themselves which simply hadn't existed before Sylvia's Mother all that time ago. I mean, who in hell would have credited a seven piece American band, with about as much obvious musical direction as a flat-footed octopus, with anything more spectacular than a mass nude dive into the Channel off the end of Brighton pier? Ha, but strange is the business, and often the stranger you are in it, the more you're able to take out of it — a formula that Hook have, albeit partially unconsciously, exploited.

Sex and drugs . . .

Dr. Hook, who dropped 'The Medicine Show' from their name probably 'cos no-one ever got cured at their concerts(!), came to life back in 1970 in the Dustin Hoffman film "Who Is Harry Kellerman and Why Is He Saying Those Terrible Things About Me?" They later recorded such never-to-be-forgotten songs as 'Freakin' at the Freakers' Ball', 'Penicillin Penny' and the classic (in title at least) 'I Got Stoned-And Missed It.' Always impossible to pin down to a style of any kind, they took their inventiveness to its logical conclusion at a gig in Copenhagen where they played their own support act without anybody twigging who they were. Well, what chance had yours truly of finding out, seventeen floors up in the Hilton. . . ?

Entering the room all I heard was a harmonised chorus of 'Sex and drugs and rock and roll etc.' (an Ian Dury song) and figured I'd about as much chance of getting to the real identity of the Hook people as I would have of staying sober in an Adnams hostelry. Taking my position in the red corner I surveyed the opposition. Ray Sawyer, the most immediately identifiable of the numerous Hooks, complete with eyepatch, and lead guitarist Denis Locorriere lounged across the arena. Are you really as insane as you appear to be on stage?

"On stage we've just got to exaggerate a little, because hopefully there's gonna be somebody in the fortieth row! It's more or less the way we are with each other that



L-R Jance Garfat, Bill Francis, Rik Elswit, John Wolters, Ray Sawyer, Bob "Willard" Henke,

finds its way out there. It's Ronnie's idea originally — he's our producer."

Ray interjected: "Yeah, we didn't really know what to do in the beginning. The first tour we ever did was with Emerson, Lake and Palmer when 'Sylvia's Mother' was about 199 in the charts: they were doing their monster chamber music tour, and everyone came and did their ELP drugs and settled into their seats ready for that kind of music — and then we came out on stage, now knowing what the hell to do: so we just played at full speed, twenty songs, and ran the hell out again."

Denis: "ELP seemed to have arranged venues eight hundred miles apart on consecutive nights — they all climbed in the private Lear jets and we piled all the gear in the back of the van and had to haul-ass all

night to get there — and Ronnie said, look, take what you are and put it up there on stage. It was kind of confusing at first — to go on stage and actually be yourself, but now it's probably the easiest thing to do: people relate to us, as individuals, rather than to our hairstyles, shoes, glitter, or whatever."

and B flat

Round One perhaps to the Hook. But, let's talk about music, I thought. Surely nuts like these don't know an A scale from a B flat minor augmented 13th? What about all these different styles of music?

"We can play four or five different

M THE HOOK SHOW

their case



Denis Locorriere.

situations — we can do the Grand Ol' Opry, the Dinah Shore show, we can go out and support Kiss; we played with Alice Cooper a few years ago — and I think it's an advantage to be able to do that," Denis went on. "It's good instrumentally because it taxes each of us in a different vein. If we do something folky, then Rik (Elswit) can take the lead; if we do something really rock n' roll, then our new guitar player takes the front; if we do something that's out and out country then Ray takes the fore-front and I do the ballads and so it doesn't really tax us, rather it makes it fun; it makes it interesting because every song is different — I mean, we've been on the road 300 days a year for 6 years, and if we only had a set of songs that went . . ." at this point Denis made a sort of repeating

guttural chunker-chunk-chunk noise that really can't be written (and I wasn't sure if I was listening anyway!) ". . . we'd have been gone a long, long times ago."

Ray: "Well, that's the whole thing about Dr. Hook. When we first got the band together we consciously said that if it ever became a job, if ever the fun started going out of it, then we'd just chuck it in. I personally wouldn't want to have anything to do with a non-fun outfit."

Aw hell, have they done it again? I mused into the overflowing gin bottle. Don't individual members of the band every throw up at having to play some of the music that Hook push out? "No," cried Denis forcibly, "We never play anything, anything at all, that we don't want to play."

made this a

Shit, three nil down and where from here? If the remainder of Dr. Hook are remotely like Denis and Ray, then the whole band has a tight-knit sense of humour with catch barriers and safety fences that roar up at the slightest sound of intrusion. That this sense of humour is both endearing and infectious is undeniable, but it is difficult to believe that it should be the be-all and end-all of their existence. They insist that it's for fun, and yet the sum total of their abilities — musically that is — is sufficient to blow many a greater band off-stage for a thousand miles in every direction.

While it's easy enough to dismiss them as a bunch of jokers, it's equally valid to try hard and get underneath what appears to be a veneer of lunacy to establish at what point the fun ends and the musicianship begins — that is, if there is one. Because you mimic people so well, do you spend time? . . . the question was left hanging in the air as Denis forcibly jumped down the throat.

"We don't *mimic* anyone." He insisted.

OK, try again. As you mimic so many styles . . . again, Denis was between the tonsils! "We don't mimic styles — we *play* styles." So, there's no Dr. Hook music, other than what we hear on the albums — which are a conglomeration of styles?

"There are Dr. Hook people." Denis continued. "If we do a country song, then it's not Dr. Hook's parody of a country song, it's the seven members of Dr. Hook

doing a country song; and if we do rock, then it's not our parody of rock. In the beginning it was not taxing instrumentally, but taxing conceptually, because people kept saying to us: 'make up your minds', when in actuality we had made up our minds — to use everything we could, everything we knew, every combined talent; so they're not mimic styles, they're country songs, they're rock songs, they're real ballads. It's not a parody of anything; we approach everything as seriously as possible (seriously!!!)."

Wouldn't it have been more satisfying for the individual members of the band to have joined groups of musicians who were into their own particular fields of music, rather than congregate in a multi-faceted organisation like Hook?

Ray: "Sure, we could have done that, but we chose to do it together. I mean, I'm not just country." Denis: "Yeah, it's not as if the only time Ray has fun on stage is when we do a country song, and the only time I'm happy is when we do a ballad — and we give our audience more, as we have a more general appeal."

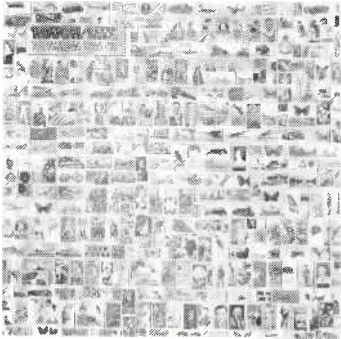
wierd interview

"We never just have an audience of tuxedos, anymore than we do an audience of just denim. If you're going to be an entertainer, if you're gonna profess to be entertaining, then you should be as entertaining as possible to everyone." The band comes from all over the States, which is one of the fundamental reasons for the differences in the music that they play — Denis is a New Yorker, and Ray from the South — a distant that if translated into European scales would be the equivalent of a London pub rocker teaming up with a Roman opera singer and making it work!

Is Beat's editor insane, or just unable to grasp the true facts of Dr. Hook? Are Dr. Hook really insane too, inhabiting the seventeenth floors of look-alike hotels around the world, confusing journalists in a multitude of languages, knocking over pre-conceptions like so many coconuts?

The answers to all these questions can only be found inside the Dr. Hook machine, which appears to promote insanity as a defence mechanism from outside determination to discover the sanity that must rule: you can't be a loony and work 300 days a year for 6 years — unless you start out as one.

album reviews



**PETE TOWNSHEND/
RONNIE LANE
ROUGH MIX
POLYDOR 2442 147**

Rough Mix has already been greeted affectionately despite its few flaws — not surprisingly since the main vibe is a good time had by all. The first thought is how Townshend and Lane could have made an album together at all. So far they've shown themselves to be poles apart musically, a theoretical gulf which has widened even further since Lane retired into the country with his gypsy concept of a musical tent show. Would they struggle to meet each other somewhere in the middle and find themselves unhappy with each others' songs (five apiece) or meet in the middle and find themselves playing unusual things and enjoying it? Or, of course, not meet at all and make two separate half albums?

The fair answer seems to be a little bit of everything, heavily camouflaged by the informal barrage of stars who happened to 'drop by' the studio. Townshend's songs, first of all, retain that vague but definable Who feeling; the melodic style remains but technical execution has changed. This time he doesn't have to power a band, and we find him drifting through acoustic picking, lead, rhythm and assorted styles and instruments. My Baby Gives It Away is his most enjoyable track, driven along by Charlie Watts' classic drum riff and his own mixture of rhythm and lead — familiar but great fun without the Who this time. Watts' other contribution is on Lane's Catmelody, a nice enough track but cluttered by sax (Mel Collins) and piano (Ian Stewart), an im-

pression borne out by Lane's own assertion that it wasn't quite meant to sound that way.

My Baby Gives It Away is Townshend at his most obviously energetic; elsewhere he obviously enjoys tinkering with the compositional side of things and coming up with more mellow tracks. Keep Me Turning and Misunderstood are examples of this frame of mind, while on Street In The City he picks and sings alone in the company of a small orchestra, mini-opera style about which he jokes Lane didn't even show up at the studio (Olympic — reason, producer Glyn Johns).

Lane's side of the coin is the songwriter motivated by simple and homely instinct, the rustic storyteller rather than the instrumentalist at work within the framework of 'the song'. Thus from him we have the quiet Nowhere To Run, Annie and April Fool besides Catmelody, featuring such appropriate instruments as accordion and plenty of acoustic guitar. His old rocking instinct doesn't remain dormant, however. Apart from some crisp backing on Pete's songs (both rhythm and bass), all concerned including Lane put in spirited overtime on the title track, including lead from Clapton and smoking organ from Rabbit.

Rabbit and Henry Spinetti on drums (when Watts isn't on) are in fact the nearest thing to a constant band, and both make useful contributions. The advantage, then, is old players in some new light, an all too rare old style jam session without fears of image. The disadvantage, obviously, is the uneven and regionalised feeling of the individual tracks, the occasional Perceptible feeling that the two leaders *haven't* managed to do a song on the same waveband.

But this is an inevitable by-product of such an album, particularly with so many guests, and one which is outshadowed by enough good music and enough good fun. CS

**THE STRANGLERS
NO MORE HEROES
UAG 30200**

The trend-setters are begin-



ning to lose interest in this band: although the album has been less well received than Rattus Norvegicus, it is well up with it in terms of music, better in terms of production, and more outrageous in lyrical content. I wouldn't dare quote the words of Bring On The Nubiles, for example, and I notice that UA have refrained from printing them on the sleeve. Let's just say that Hugh Cornwell is no longer satisfied with simply walking on the beaches, looking at the peaches. Hugh's hatred of the human race manifests itself not only in his Trotskyist politics, his misogyny and his delight in all things vile. It spews out of every track and solidifies into turds of completely meaningless rage.

I Feel Like A Wog kicks the album into life in typical style, Jean Jacques Burnel's thunderous bass pounding beneath the angry flashing of Cornwell's guitar chords, as Dave Greenfield fills out every available space with spooky organ phrases, switching to electric piano for Bitching. "I'm bitching/telling you the gospel truth/why don't you all go get screwed?/why don't you tell me something new?" That famous Peaches bass riff starts off Dead Ringer, an anthem of disgust against identikit people. When the lads played this one at the Roundhouse, pointing at all the identikit punks in the audience, well, you had to sympathize with their point of view. Dagenham Dave is a song about a "wog" of Hugh's acquaintance who was found in the mud of the Thames after a thug attack. Bring On The Nubiles speaks for itself, in a gruesome Dalek-voice of mechanical lust. Something Better Change is a perfect expression of the desire for violent upheaval in the vague cause of some vaguer philosophy.

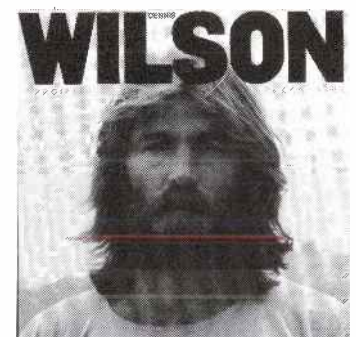
Side two has the title track, which will already be familiar to most readers. Peasant In The Big Shitty is probably the best track on the album, certainly the most atmospheric — "The day was sickly yellow, the night was

so uptight . . ." oppression builds up into a cry of "you're not real, oh no you're not". True horror struck paranoia. Burning Up Time is a frenzied reminder of the three-score and ten running out on us, with suitably neurotic guitar over a panting drum beat. On English Towns, Cornwell comes clean "There is no love inside of me/I gave it to a thousand girls." The long final track School Mam builds into an impressionist picture, much as Down In The Sewer did on the first album. The scene is the mind of a frustrated teacher, the themes lust and death. School Mam ends with the ironic sounds of the playground.

The Stranglers' second album is harder, more violent, more serious and more musically fluent than Rattus. They seem to be getting more desperate as time goes by. Wouldn't you be if you were still a punk at the age of 28? Or singing about Leon Trotsky on Top of the Pops? PD

**DENNIS WILSON
PACIFIC OCEAN BLUE
CARIBOU CRB 81672**

Well, there just had to be one American album for me in this month's unusually mediocre batch of releases received in the office — especially as CS shuffled off to the homestead with Steely Dan's 'Aja' padlocked in his snafflebag before the rest of us even had a chance to lay a finger on the envelope! This left me with Dennis Wilson's Pacific Ocean Blue — unbelievably the first solo album from a Beach Boy in the zillions of years they've been surfing around the charts of the world (according to the press release anyway, though I thought Bruce Johnston had something to do with the surfing ones?).

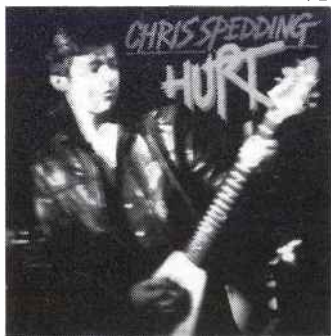


Anyway, it was with some trepidation that I slipped it onto the platter as the repercussions following my slugging of the Beach Boys Love You are still ringing in my ears: although I still think it's a lousy record and was happy to see Carl Wilson wasn't that impressed with it himself. Still, enough of that!

Brother Dennis' offering is a

different kettle of surfboards completely. It's altogether tighter, harder, more complete and intricate than the last co-operative effort. There's no explanation offered as to why a Beach Boy should think it's the right time to release a solo album, especially following the razzamatazz of Brian's return to recording — but in view of its excellence could it be that Dennis, too, was disillusioned with Brian's effect?

Pacific Ocean Blue is not yer standard 'west coast' record, mainly because it can get exceptionally heavy on you when you're listening hard. Heavy in a doomy kind of way rather than the conventional four bar riffing manner! The opening track River Song is a fine example of this: opening with a piano riff à la Elton John, then into Multi-track harmonies — too accurate to describe really — before delving into Dennis' hard voiced lead with a backing of intricate vocals, split beats, furiously spaced drumming, and somewhere back in the riff an outrageous lead guitar — before slowing down again with the piano at the forefront — really excellent stuff. OK, so at the end of it you're led straight into a bouncy Beach Boys circa 66 feel number 'Love the way you move me etc . . . ' but there's this lovely frequency gap between the lows of the drums and bottom vocals and the horns — it gives the song a greater span, greater width. Most of its a million miles from what most would expect — but sometimes it's worth a bit of effort and travelling to get somewhere new and interesting — reckon this visit was worthwhile. TS



**CHRIS SPEDDING
HURT
RAK SRAK 529**

Immediate interest and immediate disappointment. After his first album Chris Spedding, things could have improved to incorporate more in the way of proper guitar playing. Instead, Hurt magnifies the shortcomings of its predecessor and settles for what Spedding must consider an all-purpose display

of pseudo-commercial riff-ferama.

The band (quite different from his current road outfit) are also session men of note: Clem Cattini, drums; Ray Cooper, percussion; Herbie Flowers, bass but they find their talents scarcely called into play as nearly every track slips into its Glitter Band/Feelgood rhythm of sullen insistence locked around thumping drum and bass. On top of this Spedding chords to nearly all his own songs (normally fine but maybe he should include a couple of riff-based classics to get out of the writing rut) and employs the moody vocal style.

This is suitable sometimes; Get Outa My Pagoda is harsh, urgent, paranoid Spedding (see Jump In My Car, last album) and powers along on a rare lead line. Wild, Wild Women and Hurt By Love also fit the formula, but elsewhere the songs beg for him to ditch the harmonised vocals on the chorus and go instead for out and out screaming soloing which he certainly has in the bag.

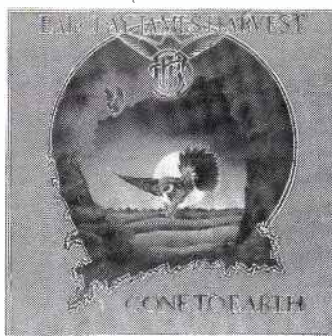
Stay Dumb is a case in point, just more of the same until it suddenly comes to life in the last minute when he cuts loose with fairly basic but very welcome solo skidding. That runs straight into Pagoda and gives the album its best ten minutes on the trot. Again, see last album, and how Hungry Man became the best track there when he overdubbed his chording with a lovely rock lick. But wherefore dress like Road Runner, kept afloat only by the macho bikin' lyrics and reference to the fifties' jukebox sound? Lyrics all round are more fun; he stays with the bikin' and the wild women.

Now if only he'd forget the need for a lean and hungry leather image and get cracking we might have something. As it is, Hurt will have limited appeal, like the last album, because Spedding is a good guitarist who might show it any time, and because right now he could cover metal and/or New Wave without anyone guessing the pedigree.

Maybe next time — like last time. CS

**BARCLAY JAMES HARVEST
GONE TO EARTH
Polydor 2442 148**

Since the demise of the high priests of soft rock, the Moody Blues, it's been Barclay James Harvest who have suffered relentlessly at the hands and pens of the music industry's professional slagers. Unrefined, unreasoned and unreasonable criticism of their music, approach, and even their



audiences, from time to time saturate the pages of other publications — but it's been going on for so long now that I wonder if anyone really remembers why BJH have been so unfashionable for more than half their careers?

Anyway, Gone to Earth is the latest in a long, long line of sophisticated soft rock, soft morality albums — from a band which has built up one of the most fanatical followings in contemporary music. The Barclays seem to write and record and even live, in a time warp, totally oblivious to any current trends that might spring to life for short periods, blossom for 24 hours like a passion flower, and then fade away. After all, they've been together for eleven years now and have seen many, many vogues crash onto the scene and then wither away again: I'm confident that the current new wave will be nothing more than a memory as the Barclays push out their next, and their next, and their next album.

So, what's it like? To fans of the band it's a continuation and a progression of and from Octoberon.

It's much too easy to call this sort of music 'wimpish, glossy, shallow, wet,' — you supply the adjectives — because if you're not interested in listening to it, or trying to understand it, then those are the adjectives which spring readily to mind. The fact that it requires listening to, requires some involvement with its perpetrators other than sitting on the other side of the room from the speakers, may indeed, be an insult to some muso critics. There can be nothing worse for some than to be required to actually listen to, as opposed to hear, a record.

A track by track breakdown is irrelevant, because the overall theme of the album demands that each track should be of the same high standard of writing, musicianship and production. The Barclays have this time avoided the pitfall of over-production which dogged the last offering 'Octoberon'. There are low points, and high points

obviously — but each to his own. I'm too angry to continue writing this in the face of outrageous criticism — so just hear it and join the Barclays club — incidentally, of all the gigs I've been to this past twelve months, the Barclays provided the best value for money, and showed a respect for their audience which is sadly lacking in most other bands. TS

STEELY DAN

**AJA
ABC ABCL 5225**

The regular framework of high intellect, wit and musical smirks, incisive lyrics and enigmatic presentation are in evidence as usual, but Aja incorporates enough departures from the previous albums to suggest that Becker and Fagen have had enough of childish cynicism and wish to move into areas of more complete composition.

The desire for secrecy doesn't seem to be so important now; lengthy, babbling sleeve notes are included and credits for the excellent (of course) roster of session musicians are also boldly printed within. Many of these players, more accustomed to overtly funky material, find themselves manipulated into a more jazzy, *arranged* style as Becker and Fagen set off in search of the complete, flowing opus. Horns, lavish keyboards, tenor sax and finely mapped harmonies dominate as an orchestral bias stretches every track beyond the normal song limit.

The title track responds best to this new Dan treatment, a protracted composition moulded together in 'parts' and borrowing heavily from the fashionable big band arranging style. It takes time to come through; the actual instrumentation is warm but one senses a lack of involvement from the nucleus beyond the direction stage. Steve Gadd's drumming throughout is superb, and when the track branches out towards the end he excels himself.

The enigma of their work is unlikely to vanish in one album despite the swing towards the easy texture, but it is currently enough in the background to make Aja an album that will require a lot of listening.

Once the lack of lyrical involvement has been overhauled by the superb arranging and playing all round (particular credit to Gadd and Purdie, drums, and Victor Feldman, keyboards) Aja should instate itself as vital Steely Dan and the start of a more mature era.

CS

AXESORRIES

A ROUND UP OF ALL THE LITTLE KNICKS AND KNACKS, STRINGS,

BOOSEY AND HAWKES

Cases for Boosey and Hawkes' jumbo and classic guitars stand at a solid £20.25, though PVC covers cost as little as £4.02 for the out-of-pocket. Cases for the fine Vega line of guitars cost £48.60, bags £14.95. Capodastros, leads, pitch pipes, slings, straps, and also stands at £6.45 should not be forgotten, followed by strings from Aranjuez, Martin and Mohawk.

B.M.S.

British Music Strings are the home of the famous Sound City strings — perhaps the best known of all individual string makes. The Select-a-gauge round wounds run from 0.007in ultra-light down to 0.056, with 39 different gauges spread in between these two extremities. The Bronzewound strings cover the distance between 0.020 and 0.058. The metal here is your genuine bronze, as opposed to brass which some people use, and is the same stuff that people make church bells out of — giving a brighter, clearer sound. The SC3000 range is one of the most popular string sets available, originally designed for Eric Clapton himself. Also available from Sound City are strings for folk, country & western, concert and blues guitarists. Select-a-gauge bass strings run from 0.025 to 0.105in, and there's the usual selection of strings for banjo and ukelele, as well as a special line for rock violins — the SC 1700. Also emanating from BMS, but in some cases available from other distributors, are St. David, Summit, Cathedral and the amazingly low-price-for-value Londoners. Under a different banner —

that of Kay — you can find guitar bags, leads, straps and some instruction books as well.

J. T. COPPOCK

At least 50% of Coppock's catalogue is made up of accessories of one sort or another. Small fry, perhaps, but the sheer volume of accessories sold accounts for a very sizeable turnover in the long run.

To begin with, there is a complete range of hardware to complement the range of very fine Antoria guitars — machine heads, bridges, tailpieces, selector switches, knobs, jack plugs, leads, metal connectors and bridge pins. In addition there are at least 20 different straps at prices between £1.24 and £5, whether plastic, woven or leather. Soft covers for guitars can be obtained in plastic, rayon or vinyl, whilst hard cases for all classical, Western and jumbo guitars, as well as for all the Antoria electrics, can be had for between £30 and £45.

Strings handled by Coppock include La Bella, featuring their custom nickel and phosphorous bronze sets, Cathedral, Monopole and Picato. And finally let's not forget the Ibanez Super 70 pick-up.

CP CASES

CP are concentrating these days on their newer line of Rainbow Cases, based on the experience they gained from building cases for rock artists from all over the world. For example, a number of different cases are available for a Strat guitar at a variety of prices. Rainbow cases are built in the same manner as flight cases, with the emphasis on lightness combined with strength. A

shaped insert inside the case is standard.

6-string and bass guitars, drums, cymbals, combo amps, amp tops, keyboards, power amps, and also tape recorders are all catered for. In short, if it can be fitted into a case, CP have one for it.

DI MARZIO

Great interest has been shown in Di Marzio products since they first appeared in Beat. They are available here from Macari's of Charing Cross Road and come in a variety of types. The Super Distortion, for example, is exactly the same size as large Gibson humbuckers and is recommended for its rich, biting power output. The Dual Sound is a switchable pick-up for use in either bass or treble positions, and can be made to produce the "hot, full sound of the Super Distortion" or the brighter sound associated with the Strat or Firebird. Then there's the PAF, a reproduction of the vintage 1957-1960 "patent applied for" model, the new Super II with double coils, and the "Fat Strat" and "Pre-BS" models. The latter, as the names imply, are direct replacements for the Fender pick-ups on Strats and Telecasters. Another newbie is the SDS-1, also for Strats.

In addition, Di Marzio make bass, acoustic and piano pick-ups, as well as all the hardware involved with fitting them. A welcome feature of Di Marzio's operation is that all their pick-ups come complete with installation instructions.

FLETCHER COPPOCK & NEWMAN

'More or less everything' was the

The Adventures of MAX WIN BY THE WOODS KID.

THE STORY SO FAR

MAX AND THE BAND WERE DOING A GALA NIGHT AT THE 'FROG AND HERNIA SUPPORT' LAST NIGHT. AFTER THE GIG THEY WERE TOO TIRED TO UNLOAD THE VAN.....

Y'KNOW MAX, I THOUGHT BORIS LOINFUMBLER THE YODELLING RABBI WAS A GREAT CABARET LAST NIGHT—JEEZ!!!—ALL OUR GEAR'S BEEN RIPPED OFF!



ODDS AND ENDS, BITS AND BOBS, PLECTRA AND ASSORTED GUITAR EXTRAS

reply to our asking Fletcher, Coppock and Newman if they market any guitar accessories — and indeed the list is impressive enough to suggest this is true. FCN make half a dozen or so replacement bridges for acoustics electrics and bass guitars, and fretwire if you're into the difficult task of re-fretting. Leads, guitar hangers, bottlenecks and straps continue a list which goes on into machine heads, pitch pipes, tuning forks, a foot rest, string winders, p/u's and plectra. And if that's not enough to convince you of the accuracy of their reply, then we could go on and talk about plastic and wooden bridge pins, covers and cases and bone saddles!

GENERAL MUSIC STRINGS

You guessed, GMS are in the string business, and by far their most well-known brand is Picato; Sabbath's Geezer Butler and Rainbow's Blackmore are amongst those who won't touch any other brand. The Carousel or customatic series is not to be omitted, whilst the Westerner American bronze-wound strings enjoy considerable popularity amongst acoustic players.

GUILD

Many a set of strings emanates from Guild to complement their comprehensive range of fretted instruments, as the winner of our competition will soon be finding out as he takes delivery of his sparkling S-300 solid. Strings for electric, Spanish, 12-string, bass, banjo and mandolin of every different gauge are available at prices ranging from £14.50 for a set of phosphor bronze acoustic bass strings to £1.45 for a

set for 5-string banjo.

In addition, there are hard-shell cases (costing up to £94.12), either felt or plushlined, plus bags, straps, guitar polish and cleaner. Hum-bucking pick-ups cost around £30 each, and Adjusto-Matic bridges from £15.76 to £24.23. Lastly, a variety of picks — including the ludicrous "Monster Pick" (3³/₄in x 4⁵/₈in) complete the line-up.

GUITARZAN

Guitarzan are a highly specialised company, concentrating solely on guitar building, repairing and finishing. Based up in Middlesbrough, and shortly to open a new factory in Grangemouth to cope with the ever-increasing orders, Guitarzan can, and do, do just about everything possible to guitars. From supplying the small, fiddly bits — like the grommets on the top end of some Fender necks — to complete rebuilds to order, Guitarzan are all about guitars. Jim Cairns is the mainstay of the building side and there's little that his experience over the past 16 years cannot cope with. If you want anything, from a customised scratch plate built to order, to a new sunburst job, or even a custom guitar, Guitarzan are the people to contact: you'll find them at 28-30 Middlesbrough Road, South Bank, Middlesbrough.

Hohner

Hohner have a wide range of bits and bobs for the guitar player ranging from cases to pitch pipes. The cases are available either as soft PVC, in various sizes or hard cases — Standard, Denim and De-luxe. There's a large number of leads,

some with straight to straight, many of which have spring retainers to protect the solder. A number of varying type capo's, screw-type, and quick release American style are also available, as are assorted plectra bags containing 100 of the little scrapers in four different thicknesses. For the guitarist who really wants to take care with his instrument there are two guitar stands, one of which holds the guitar from the head with de-luxe rests for the back. There's a tuning fork for the tone deaf, or guitar pitch pipes for the totally deaf, a non-slip footstool, straps, and a handy item called the Sidewinder which is designed to help with putting on strings in a hurry.

HORNBY SKEWES

An entire department is run by Hornby Skewes to cater for replacement parts. These include Grover machine heads, a set of the best costing around £28, micro-matic bridges, bridge saddles, pins, tailpieces, fretwire, strap buttons, top nuts and pick-ups. The cheapest of these is the Hornby magnetic clip-on acoustic type at £6.75, but there are also several electric guitar pick-ups at equally low prices. Bags and cases at prices between £2.40 and £40, plus straps and slings, stands, footrests, and bottlenecks in metal, plastic and glass are also strong features of the range; they also have a pair of excellent practice headphones, complete with built-in battery and amp, at £17.50.

JAMES HOW/ROTOSOUND

Rotosound have come out with what they call their "Gauge Selec-

tion" range of bronze-covered strings, in response to demands from musicians and retailers from all corners of the globe. The strings are a development of the long-established Jumbo King series, but have the added advantage of including a special bronze with a built-in tarnish inhibitor. This means in plain language that they not only sound pretty good but last a long time.

MICK JOHNSON MUSIC

The new Ashworth professional series transducers which we spotted on the Mick Johnson stand at BMITF this year are described as a considerable step forward in the acoustic pick-up field; they not only require no pre-amp but will operate directly into a wide range of inputs (even down to 200 ohm mixer inputs). The acoustic response compares with that of good quality microphones, particularly in terms of transient response, and freedom from spurious "peaks".

The professional series comes in four categories: high pitch (e.g. violin), mid-range (e.g. guitar), bass (e.g. string bass), and wide range (e.g. piano). They are versatile to use and easy to attach. A Standard Series is also available at somewhat lower prices. In all, the prices vary between £24.85 and £44.54.

NORLIN

Accessories aplenty can be obtained from Norlin to back up their Gibson guitars, and most prominent of all are Gibson strings, which come in a bewildering variety for electric, acoustic, Electric bass, classic, folk and banjo playing, in a number of

CK

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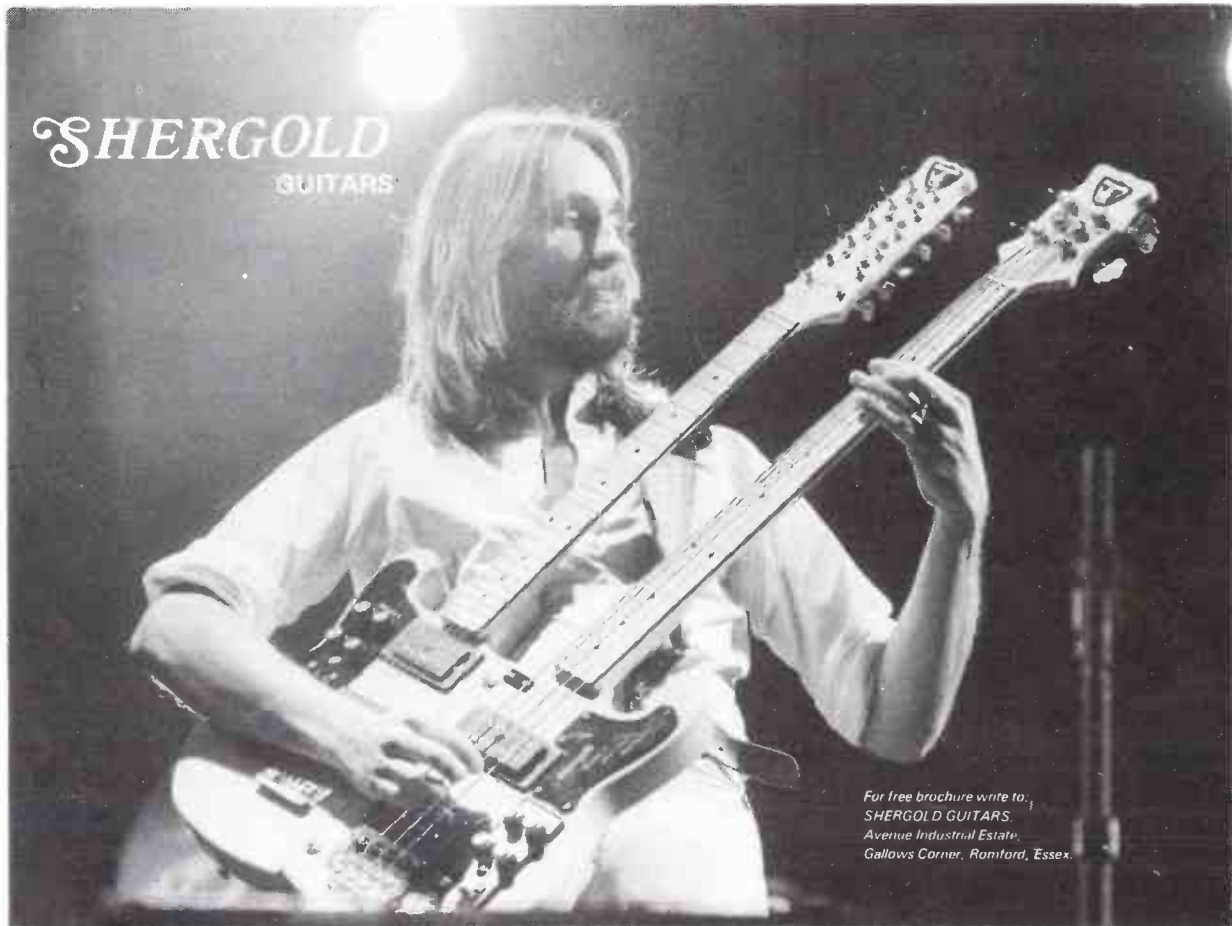
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AXESSORIES

materials and windings. There is also the option of a completely customized selection of guitar strings from ultra thin 008's to heavy 062's. The top quality sets, however, go under the name of Gibson Artist.

Guitar cases come in three types: de luxe, standard and soft, and there's also a pair of plastic bags for the more impoverished. Guitar straps, capos, pitch pipes, tuning forks and metronomes, not to mention innumerable kinds of pick, complete this large accessory range, whose main advantage is that the prices vary sufficiently to suit everyone.

PLECTRUM MUSIC

Hot-foot from this Bournemouth music firm comes the Thomas-Ginex Fret Refinishing Kit. When used in accordance with the instructions, the kit is designed to improve the general condition of your guitar frets by levelling (making all frets as equal in height as possible) and peaking (shaping the tops of the frets to the original rounded condition. This eliminates rattling and buzzing, something which almost invariably occurs once a guitar has undergone a certain amount of wear.

Each kit is £9.50, and available from the shop at 83 Kingswell Road, Bournemouth. Bass and banjo versions can be ordered too for the same price.

ROCK ON

This is the emporium which supplies everyone else, and not only do they supply guitar bits'n'pieces but everything connected with amps, cabs, mixers, and so on. The latest news on the guitar front, however, is the appearance of what they describe as "the best guitar lead in the world". The idea was for a truly noise-free shielded cable with a thick rubber "unkinkable" jacket. Swit-

craft jack plugs are on either end of the cable, which includes extra strain-relief features. The name of this wondrous cable is the FX170 "Big Mutha", and is 20 feet in length. Other leads come in 18½, 10 and 2 foot versions.

Rock On are at 579 High Road, Leytonstone, London, E11.

ROSE-MORRIS

Since Rose-Morris handle Ovation, Travis Bean, Shaftesbury, Top Twenty, Avon, Eko and Suzuki guitars, their roster of accessories is a little on the hefty side.

Beginning with Ovation, everything is offered from pegwinders to adjustment wrenches to leather straps. Then there are strap knobs, shim-saddle-nut sets, leads, polish, cloths, picks of all kinds, machine heads of all kinds, and of course cases. These are constructed from "thermoplastic" material which is resistant to high impact and also waterproof. The interiors are moulded to the guitar shape and plush-lined. Prices here go from £10 for a bag to £93.70 for the top-notch hard case.

Strings from GMS, Martin, Suzuki, and Augustine and Savarez classical are also handled by Rose-Morris, along with the complete Terry Gould line of accessories, which includes straps, capo's, polish, oil and a pickin' finger strengthener called Tuffnail, as well as Herco guitar maintenance kits, Martin picks, Heriba plectra, Shaftesbury leads and stands (the latter at £10.95).

A complete parts service for all Rose-Morris guitars operates, and cases of all descriptions, from Shaftesbury bags at well under a tenner, through Avon cases at £35 and Suzuki's at £25 are available.

ROSETTI

The newest addition to the guitar paraphernalia handled by Rosetti is their range of Mighty Mite Screammers — pick-ups to the uninitiated. They come in a variety of models — a Distortion model and

a Vintage model, either of which come with split-coil wiring if desired. Colours available are cream, black or clear. Also available are Strat, Tele, Precision Bass and Jazz Bass pick-ups. Prices range from £19.50 to £33.50.

Other Mighty Mite accessories include pickguards, brass and chrome bridge plates, jack plates, knobs, switches, tremolo arms and brass nuts. Electronic parts can also be obtained — pots, input jacks and so on, as well as a split and phase kit for Les Pauls and similar guitars, and an on-off phase kit for Strats, etc. Both of these cost a little over the £100 mark.

STRINGS'N'THINGS

Does a tee-shirt count as an accessory? This was the question that rocked Beat's office as our survey was being compiled. Strings'n'-Things list tee-shirts of all sizes in their list of Music Man extras, along with coiled leads, straight leads, guitar polish, cloths, straps, machine heads (£24.41 per set, £4.19 each) and strap buttons. Nuts, sets of knobs, picks and a large variety of strings . . . the list goes on and on. The knobs cost £6.28, the string sets sell for between £2.99 for extra light, and £13.95 for a set of flatwound bass strings. As with just about everything in this round-up, individual prices may be obtained direct from the firm, to whom enquiries will be most fruitfully directed.

SUMMERFIELD

The small items from Summerfield just about cover everything. All the hardware for Ibanez and CSL guitars is naturally on tap, and this means tailpieces, bridges, tremolo arms, scratchplates, sockets, pick-up covers, surrounds, plates and knobs. The no. 34 acoustic guitar pick-up, and the no. 38 clip-on models are inexpensive ways of amplifying your folk guitar, whilst the 2000 bug is the up-market version. The Super 70 and 80 p/u's are also included. "Smooth Tuner" machine

heads, capo's, tuning forks, picks . . . you get the picture. If you want it, they've got it.

CSL strings, D'Arco strings and D'Addario strings are handled by Summerfield, and a large range of cases for every conceivable type of guitar. This includes such hard-to-get kinds as twin-necked, jazz and semi-acoustic axes, and even the Flying V. The prices are in four groups: at £31.50, £35, £45 and £47.50 — cheaper, as you will appreciate, than many around.

YAMAHA

"Behind every Yamaha guitar accessory is 80 years' instrument-making experience," claim the Milton-Keynes based firm, and since we have yet to meet one of their products that we dislike, we may only endorse this statement. Thumb and finger picks, and flat picks (including one with a little plate fused into it "for a sure grip") and a number of tuning machines can be gotten (ouch) from Yamaha. The best machines are undoubtedly those designed for the electric models — ultra-smooth, and they come either nickel, chrome or gold-plated, with cast housing and button with torque adjustment. There are also machines for folk guitar.

Lastly it would be an error to overlook Yamaha folk, electric and classic strings. All prices on application from your local dealer, or else direct from the company.

Note: this survey is intended as a guide only to what is available. Individual items should be ordered through your local retailer rather than from the manufacturers and distributors direct.

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EPICENTRUM

Peter Banks B.Sc. is not a hard-nosed music-biz tycoon, churning out five million speaker units a year to the immense satisfaction of his bank manager, mistress in Cannes and the HP company dealing exclusively with his accounts at Gucci, Rolls Royce and Mappin & Webb — nor does he particularly want to be. Rather, he is the self-effacing keyboard player with a little known rock band buying Beat's editor a pint of the good ol' brown stuff in an out-of-the-way boozer in the wilds of Essex (some parts of which are not too well served by CAMRA's aspirations.)

The music business is not unique in being dominated by a small number of monster corporations with fingers in every proverbial pie, but it does have more than its share of smaller outfits concentrating on quality rather than quantity, and satisfaction rather than big bank

balances — Epicentrum fit firmly into the latter bracket.

"I really don't want the company to grow that big — so big that I cannot be actively involved in every stage of the business, from taking the order in the first place, discussing particular requirements, working on the cabinets themselves, and seeing them delivered," Peter explained. "It's not a cottage industry, but neither is it British Leyland, and I'd rather it stayed closer to the cottage format than anything else. I'm interested in music — and making speaker cabinets is close to that interest; making money is only a by-product."

Strong words indeed, especially from a man whose products are good enough to take the company into the big league! But that's what I mean about the music business — both sides of it, in fact. Many musicians will not compromise their ideals, and equally, many

music businessmen operate along the same lines.

Epicentrum speakers are made in a small factory unit — very small — virtually in the middle of nowhere, where you can walk outside and the loudest sound is the sparrows squabbling in the hedgerows! "We did spend several months building them in the garage of my own home," Peter went on, "but the chance came to take a lease on these self-contained premises and it seemed like a good idea. Anyway we'll probably be moving again in a few months to somewhere a little more suitable."

Despite the apparent lack of professional interest, Epicentrum really is a professional outfit — it's just that their slightly more laid-back approach might put off the few buyers more used to dealing with that 'hard-nosed music-biz tycoon' described in the opening paragraph of this page. Those of you who are interested in buying, or upgrading a PA system will find that Peter's approach will more closely match your own — you want a better sound, and Epicentrum are geared to give it to you.

Well, let's take a closer look at what is on offer. The basic design of Epicentrum's cabinets differs from virtually everybody else's in the business from the moment you look at them. With the lid firmly fitted they look like flight cases — which is, in a manner of speaking, exactly what they are.

Peter decided in the original design to incorporate an element of protection for the cabinets, knowing that one can virtually double the cost of a PA system by buying tailor-made flight cases to look after them during the rigours of a Heathrow loading, or a Brown Cow, Nether Wallop Saturday night unloading. The result of this though is a speaker cab which is also a flight case. Just unclip the lid and there's the cab; put it on again and there's your flight case!

The second important aspect of the design was that the system should be modular — which, granted, is a fashionable word nowadays for products coming from the same company. Epicentrum cabs are modular in that they are all the same size. Their functions may differ immensely, but when one is stacked on top of the other they look right — there's no



balancing the tweeters at the very top of the stack and just hoping they're not going to tumble off when the bass vibrations really start hanging in there.

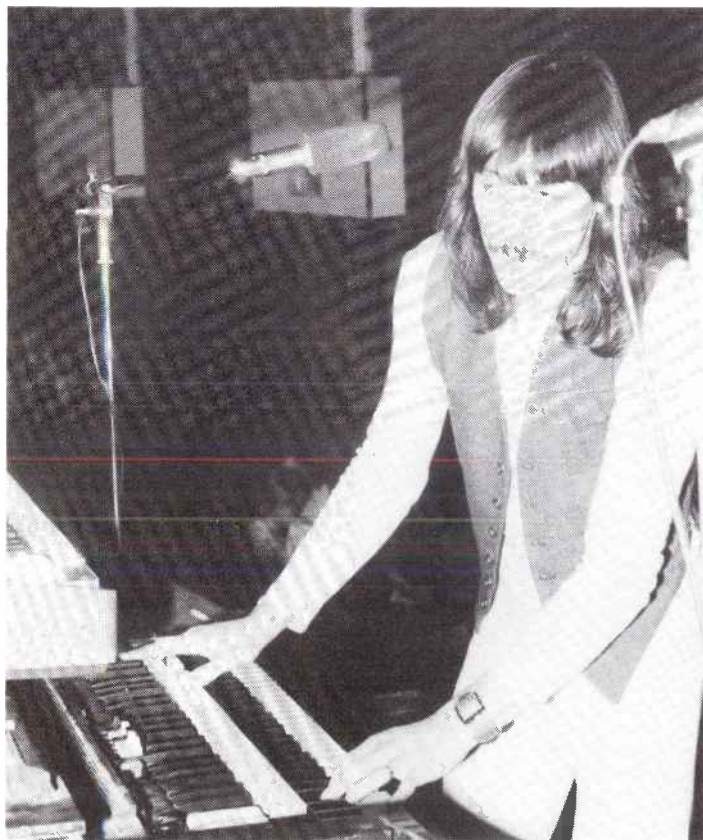
Because the modules are all the same size the transport problems are minimised as well — being regularly shaped they consume a regular amount of van space, leaving room for the other bits and pieces that need carting around, like old ladies and worn umbrellas.

Which brings us to the third aspect of the design. It's all very well making speakers that don't crack when an elephant jumps on them, and which don't topple when the earthquake strikes, if they sound like Caruso down the plughole. Epicentrum use reflex bass, direct-radiating mid-band, and compression driven horns on top, and freely admit that they have sacrificed a small percentage of bass efficiency in exchange for a more uncoloured response and the even dispersion of reflex loading.

Pete's band, 'After the Fire', are the company's front-line advertisers as they use all Epicentrum equipment, but Pete insists that the band and the company are two separate entities which, incidentally leave him little time for anything.

In addition to the cabs Epicentrum can also supply monitor wedges, multicore systems, amp racks pre-fitted with internal wiring, stage boxes, and offer a regular free servicing as part of the guarantee scheme. If Epicentrum are to remain the size that Peter Banks appears to want them to then they may have to turn custom away which, in view of the quality of the equipment and the care involved in manufacturing it, would be a shame.

Equally, it would be wrong for the company to sacrifice their ideals merely to grow larger, and make money. It seems Pete is caught in a cleft stick — let's hope he finds the satisfactory answer.



Peter Banks and (top) Epicentrum products.

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The SWITCH BLADE is a simple switching device that enables a musician to get a tremendous amount of flexibility from his set-up. You can now get full use from your existing two-channel amp—switching between channels instantly. You can preset volume and tone (rhythm and lead) settings and switch them instantly. You can combine two channels with the flick of your foot. The switch can be used for

switching instruments to two different stage amps in any combination. If you're using multiple electronic devices in combination settings, you probably have to tromp down on all of them to get the sound you want. Well, save the rubber on your sole. The SWITCH BLADE enables you to pre-activate all your effects and switch your guitar or other instrument to either the interfaced effects or back to amp directly—instantly! using just one switch. The SWITCH BLADE never needs batteries—now, that's a switch!
5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



GET RID OF UNWANTED NOISE

The SILENCER, a line noise eliminator or "noise gate," cuts out the hisses, hums, and other unwanted background noises produced by electric instruments and sound effects that can ruin a combo's stage presence. It operates on the principle that while most instruments and effects produce hisses and hums, this noise is at a much lower volume level than the music that is being played and therefore not audible. However, when an instrument idles, the extraneous noise is no longer masked by the music, and it becomes an up front sound. The SILENCER works like an extra hand on a master volume control. When the music starts, it instantly turns up the volume; when the music stops, it instantly cuts the volume down to zero. The noise disappears.

5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



THE QUEEN TRIGGERED WAH IS THE SUPREME ALL-FUNCTION WAH

Resonance control adjusts the wah from razor sharp to ultra-mellow. Low Pass or Band Pass outputs give a choice of the standard wah or a fuller tone sweep with trailing low frequency responses. Built-in Envelope Follower triggers automatic filter sweeps for today's popular synthesizer effects, which can be overlaid at the same time on a range of wah effects with complete versatility. Bass and Treble Boost controls provide for pumping lows

and/or fine-pointed highs. Adjustable Q Range and Filters, as well as Trigger, give sounds from Tape Reverse Simulation to Hendrix to Shaft and beyond. Because of its unconventional voltage controlled filter design, the QUEEN has the low noise and smoothness of a light-operated pedal without its fragility or heavy power consumption. The QUEEN TRIGGERED WAH is fantastic with bass and keyboard as well as guitar.
13" x 6" x 3 3/4"



A FUZZ WAH VOLUME PEDAL

The MUFF FUZZ CRYING TONE WAH WAH Pedal combines two of the most useful and popular guitar effects—fuzz and wah—with one of the most useful control functions—the volume pedal. This highly efficient unit is the offspring of the Big Daddy of fuzz tones, the BIG MUFF PI, and the durable dual function with the CRYING TONE pedal. Its capabilities include fuzz tone alone, wah alone, fuzz and wah combined, and any of these combined with volume control.
13" x 6" x 3 3/4"



THE STURDIEST WAH IN THE BUSINESS

The CRYING TONE WAH WAH Pedal has many of the features players have been looking for—a 4-position Tone Bank that gives the player four ranges of the tone spectrum to sweep through as well as four different attacks, a Reverse switch so the player can sweep the frequencies in either direction, giving him an "aawaw" as well as a "wahwah" effect, a Mode switch which deactivates the wah wah effect and converts it into a volume control pedal, and a greater sweep in the foot pedal itself, so the player really can get that "crying" tone or make his axe talk, the way Jimi Hendrix did. As a caper, this pedal with its sealed pots and metal bridges over pot shafts is the most ruggedly-built pedal of its kind—bar none!
13" x 6" x 3 3/4"



SMALL STONE THE STATE OF THE ART PHASE SHIFTER

The most advanced Mini-Phaser available anywhere! Exclusive "Color" switch transforms the mellow, rolling, full-bodied milky phasing to the sweeping, swooshy phasing made famous on early Jimi Hendrix recordings, and previously only available on special studio equipment. Rate dial sets the speed of the shift, from a slow swelling to vibrant warble. The SMALL STONE is highly efficient, having the lowest battery power drain of any popular phaser. Also, it's AC/DC. Plug a 9V battery eliminator into the back and you run on AC only. Low noise, high quality, and fantastic effects make this a necessary addition to any guitar or keyboard.
5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



FOR UNEQUALLED PHASER VERSATILITY

The BAD STONE Phase Shifter provides the professional musician with unequalled phaser versatility. Extra stages of phase shift plus a continuously variable Feedback control give your axe or voice a light "ouch of color," a pounding swoosh, or any sound in between. The Rate control will take you all the way from slow chor us rotation through vibrato into space ring modulation. The BAD STONE'S exclusive Manual Shift allows you to stop the sweep at any point for a whole range of new tone colors. You can sweep the phase shift in rhythm with your playing or for special accents or by foot with the HOT FOOT Universal Pedal. OR, Get the BAD STONE Phase Shifter Pedal model—all the features of the BAD STONE floor unit plus built-in foot-controlled phasing. Our heavy-duty pedal design places the Bypass and Auto-Manual footswitches forward of the pedal so as to avoid accidental switching during a hot solo. As an extra feature, the BAD STONE Pedal incorporates a Color switch for a choice of standard phasing or pitch-modulated vibrato. BAD STONE Box and Pedal both AC/DC.

BAD STONE Box 6 3/4" x 5 1/2" x 2 1/4" x 1 1/2"
BAD STONE Pedal 13" x 6" x 3 3/4"



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When it comes to synthesizer effects for guitar, the ZIPPER has it all—easily adjustable harmonic range and intensity, an LP-BP control switch to provide equalization, PLUS our unique Filter Form Attack control with two fantastic and different contours, a sweep from low to high with a moderately fast return, or for a real whipping synthesizer effect, a sweep from icw to high, but snapping quickly back. The ZIPPER is especially refined because its wide range of effects are completely flexible and easily varied. This is possible because we have included the functional controls that are found in the envelope follower modules of expensive keyboard synthesizers, while maintaining the famous Electro-Harmonix quality and low price. The ZIPPER will also give your bass or clavinet these fantastic synthesizer sounds. AC/DC.
6 3/4" x 5 1/2" x 2 1/4" x 1 1/2"

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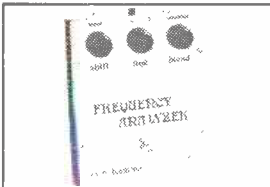
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PUT ANY KNOB UNDER FOOT CONTROL

HOT FOOT Universal Pedal can turn any accessory, made by any manufacturer, into a foot pedal. How does it work? Simple. Just pull off the knob of the control you want to work with your foot and attach the screw at the end of HOT FOOT's flexible shaft and presto! you've got another effect under foot control! It's a simple invention, but brilliant. There are no electronics to worry about. No matter what new types of sound effects are created in

the future, HOT FOOT will never become obsolete! Also comes in a HOT FOOT Universal PAN Pedal model, for special effects using two amplifiers or accessories.
13" x 6" x 3 3/4"



STRETCH YOUR GUITAR NECK UP TO 19 FEET!

Try the effect that musicians in Europe like Kraftwerk are using. The FREQUENCY ANALYZER can compress the neck of a guitar down to two feet or stretch it up to nineteen feet. This highest-quality Ring Modulator available is a brilliant accessory for all brass and woodwind instruments. Blow horn through the FREQUENCY ANALYZER and out come three different horns in moving harmonies.

Shift the frequencies of drums, cymbals, and hi-hats. Play any note on any piano, for example a C, and out comes a D, E, B, or any note or fractional in-between note, according to the setting of the dials. Blend your regular signal with the new shifted notes. Filter control allows you to sort out high frequency components. Set any harmonic multiple desired for an *avant-garde* sound.
6 3/4" x 5 1/2" x 2 1/4" x 1 1/2"



GOLDEN THROAT WILL LET YOU SING YOUR AXE OFF

This top-of-the-line mouth tube and filter enables a musician to make the unique sound recently popularized by Peter Frampton and also used by Stevie Wonder, Jeff Beck, Steely Dan, and Joe Walsh. Your mouth becomes an extension of your guitar, as the guitar music feeds up into and is controlled by the movements of your jaw, tongue, and lips. Wah, fuzz, tremolo, phasing, and many other effects are possible.

GOLDEN THROAT is more powerful than the competition, with a 100 Watt driver and a red light over-load indicator. Its sharp but meaty sound can be produced with any strength amplifier.
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Now, using only one GOLDEN THROAT DELUXE you can boost the range of your group *threefold*!

1. Enjoy the best mouth tube effects available by just plugging in—no need to touch a single speaker wire or disable your good guitar amp.
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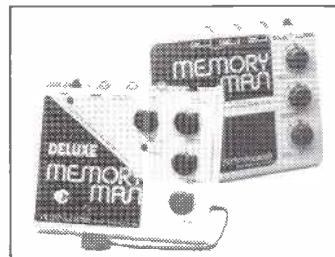
3. Be able to simultaneously route your instrument input to the GOLDEN THROAT DELUXE and to an external amp for a variable blend of straight and tube sound. Puts an end to thinning out a band's sound when using mouth tube effects. And each of these sound dimensions is instantaneously controlled by simply tapping one of two heavy-duty footswitches! AC.
8 1/2" x 8" x 3" x 1 1/2"



E-H DEMO RECORD GETS DOWN TO IT

This new LP, produced by Elliott Randall using top New York City studio musicians, is a contemporary, highly listenable set of music ranging from funky blues to space jam. It demonstrates ingenious uses of our most popular effects devices—uninterrupted by live hype. You'll hear 6-string guitar multiplied to 12 by the ELECTRIC MISTRESS Flanger, voice doubled with sax-like sound

through the OCTAVE MULTIPLEXER, plucked strings saiked into bowed strings by the BIG MUFF PI, and many more startling transmutations using our "STONE" series of Phase Shifters, GOLDEN THROAT, DELUXE MEMORY MAN, DOCTOR Q, FREQUENCY ANALYZER, and HOT FOOT. Hip liner notes by *Village Voice* music critic Carman Moore described how the effects are created. A must for every electric guitarist. Albums are available at your musical instrument dealer, or you can send \$3.00 to Electro-Harmonix Work Band, 27 West 23rd St., New York City 10010.



OUR GREAT NEW ECHO/ANALOG DELAY LINE

Until now all echo and reverb effects relied on moving parts—springs, tape loops, and other mechanical gear that could wear out or break right in the middle of your act. Delay effects depended on digital delay lines that were fine for the studio but too expensive and bulky for onstage use. Now our engineers have put all of these key effects into one durable, reasonably-priced, footswitch unit through the development of state-of-the-art hybrid techniques.

Presenting MEMORY MAN DELUXE. Discriminating musicians welcome the superb totally-electronic echo unit you've been waiting for. Number one in features and performance. Slapback stage echo, repeating arpeggios, delayed split stereo, 'bathub' reverb, controlled feedback, vocal doubling—a range of effects effortlessly achieved that is truly astounding!

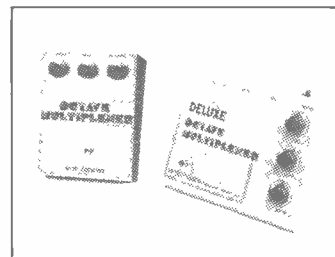
Clean noise-free operation with distortion under 1%, a signal-to-noise ratio of 60db, and a built-in SILENCER™ Noise Gate.

Unlike competitive solid state echo units, MEMORY MAN DELUXE does not decrease its bandwidth as Delay is increased. The result? Crisp razor sharp highs at any echo setting for the professional performing musician.

- Wide range of Delay: 15 msec—4 sec.
- Wide frequency response: 10 Hz—100 kHz (Direct), 10 Hz—3KHz (Echo) ±3db
- Infinite echo. Repeats with minimum signal degradation.
- Variable gain level control and overload indicator.
- Dual outputs.
- AC operation with power switch and indicator.

Combines with other effects for a smashing echoing flange echo-wah or echo-fuzz. Attractively packaged in a nickel-plated steel chassis with heavy duty line cord.

Also available in an economy design, less indicators, level control, and noise reduction circuitry, but including special Boost switch.
8" x 6 3/4" x 6" x 1 1/2"



DELUXE OCTAVE MULTIPLEXER WITH ERROR-FREE TRACKING

Now you can sound like Eric Clapton and Jack Bruce playing together in lightning fast runs as the DELUXE OCTAVE MULTIPLEXER synthesizes a note one octave below the one you're playing. You'll get clean octave division on every guitar note with no false triggering. Five filters allow the musician to shape the harmonic content of the new note from fuzz bass to a pure, deep organ bass. This device can explode the tonal capabilities of horns

into the bass and baritone range. Makes any singer sound like Ike Turner. The popular standard OCTAVE MULTIPLEXER has the same fine features and throaty bass with slightly revised tracking accuracy. The pedal version of the standard unit gives the musician continuous foot-controlled blending of high and low notes for the ultimate flexibility of guitar, bass duets and answering bass runs.

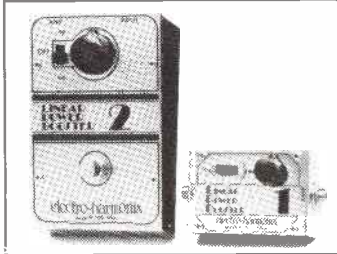
AC only DELUXE 8" x 6 3/4" x 6" x 1 1/2"
AC-DC STANDARD 6 1/2" x 5 1/2" x 2 1/4" x 1 3/4"
AC-DC PEDAL 13" x 6" x 3 3/4"

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CONVERT YOUR AMP INTO A STACK OF AMPS

The LINEAR POWER BOOSTERS 1 & 2 can increase the output of any electric instrument such as guitar, bass, organ or microphone. Since all amplifiers are overdesigned to more than handle the most powerful pick-ups, the LINEAR POWER BOOSTERS will let you derive optimum results from your amplifier. And it's much cheaper than buying a high-output pick-up. • Maximum setting of the volume control of one unit can make your amplifier TEN TIMES LOUDER! • The switch allows instant change from regular

instrument output to pre-set boosted output. • Increases guitar sustain. • Vastly increases the performance of all distortion devices, wah wah pedals, and other accessories. • Using two LINEAR POWER BOOSTERS will give you even more sustain. Turning up the volume level of the first one past the halfway point will shift the second one into overdrive. Using the first LINEAR POWER BOOSTER's control, you can now develop the initial bare hint of harmonic distortion to any desired degree. The second LINEAR POWER BOOSTER can control the volume of the combination. • Two models: LINEAR POWER BOOSTER-1 with a double male plug will fit into amp or instrument! LINEAR POWER BOOSTER-2 does the same dynamic job down on the floor.
LINEAR POWER BOOSTER-1 — 3" x 2" x 1 1/4"
LINEAR POWER BOOSTER-2 — 5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



NEW ELECTRONIC DEVICE FOR SELF-MULTIPLICATION

Let THE CLONE THEORY Chorus Effect double your live vocals or instruments with the fullness of studio overdubbing and the natural intermodulation of large orchestral groups. Makes voice, guitar, and horn sections, in fact, any instrument, sound bigger and richer. This new device utilizes a highly sophisticated voltage-controlled analog delay line, which generates both

echo and flanging at the same time. The result is a moving chorus otherwise obtainable only with an expensive combination of delay and flanging equipment. Multiple controls can produce a delightful true vibrato and other variations. AC.
8" x 6 3/4" x 6" x 1 1/2"



TRY HENDRIX' SWEET SUSTAIN

Jim Hendrix relied on the BIG MUFF PI for his smooth, mellow, supple electric-lady sound. Now Santana uses this finest distortion device, high on sustain and low on distortion. Whole chords can be played with minimum distortion. It is designed for the guitarist who wants his axe to sing like a hummingbird with a sweet violin-like sustaining sound. The sustain control allows the player to optimize long sustain with a hint of harmonic distortion. The tone control allows you to control the

harmonic content from a sweet silvery liquid to razor sharp. AC DC. 8 3/4" x 5 1/2" x 2 1/4" x 1 5/8"
THE LITTLE BIG MUFF PI is a compact version of the famous Big Muff PI favored by Jimi Hendrix and Carlos Santana. Preset maximum sustain. AC DC. 5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"

MUFF FUZZ — This funkiest distortion device will give the player that dirty sound which cannot be gotten from today's popular solid state amps. It gives the player that natural distortion of tube-amps used by the Rhythm 'n Blues bands of yesteryear. And now it comes with a double male plug that lets you plug into amp or instrument. 3" x 2" x 1 1/8"



TASTE AND FEEL EACH NOTE

The SCREAMING BIRD and SCREAMING TREE are treble boosters that will give your instrument that razor sharp edge that can cut through when you're playing live. The high end of your sound spectrum will sparkle, as you can taste and feel each note.
BIRD — 3" x 2" x 1 1/8"
TREE — 5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



PUT SWAMP IN YOUR BASS

The MOLE and HOG'S FOOT Bass Boosters cut the highs and amplify the subharmonics, giving your instrument the depth, authority and heavy penetration of the front pedals of a church pipe organ. The MOLE or HOG'S FOOT will give your axe or amplifier that thick, swamp-bottom blues sound of the Fender jazz bass used in conjunction with the old Ampeg B-15.
MOLF — 3" x 2" x 1 1/8"
HOG'S FOOT — 5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



ELECTRO-HARMONIX PRESIDENT KEEPS TWO MISTRESSES!

Our internationally popular ELECTRIC MISTRESS Flanger Filter Matrix was much too good to discontinue just because the brand new DELUXE model has been designed with improved noise and distortion specifications, greater reliability and convenient AC power. Rick Derringer, for example, has honored the standard MISTRESS as "the best sounding of the flanging devices." Both units have a sweet shimmering flange. Both

gently sweep the sound spectrum to create a prismatic array of absolutely fascinating and ethereal sounds. Both are made on earth for rising stars!
DELUXE (AC) 8" x 6 3/4" x 6" x 1 1/2"
STANDARD (DC or Adaptor) 6 1/2" x 5 1/2" x 2 1/4" x 1 1/8"



WELL DONE, DOCTOR Q

DOCTOR Q is the most economical yet high-quality Envelope Follower available on the market today. Effects ranging from involuted mellow funk lines to slashing thin chops can be instantaneously and sensitively controlled through the player's use of attack and decay dynamics. The range of the filter can be preset. And as an added feature, the bass switch can be used to add a rich bass equalization without losing the thin, whipping Envelope

Follower sound on top. This makes the unit excellent for getting potent new sounds from the electric bass, as well as guitar and clavinet.
5 1/4" x 3 3/8" x 2 1/4" x 1 1/2"



MIXXXXX

The 5X JUNCTION MIXER is designed as an input-output mixer and accessory center. As input mixer, 4 mikes or instruments can be attached as inputs to obtain one output. As output mixer, amps connected to external speaker combinations can go directly to the 5X with up to four external speaker cabinets being connected to one 5X. This eliminates sloppy wire hookups and decreases set-up time. As accessory blender, instrument signal can go directly to the 5X. Up to four different accessories can be joined with another 5X with one line then going to the amp. This variety allows the blending of any combination of distortion devices, wah wah pedals, echo effects, etc. An infinite number of connecting problems can be solved with this very functional accessory. 3" x 2" x 1 1/8"

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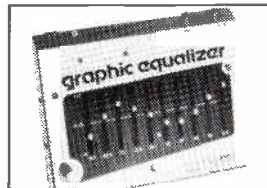


THE NOISE-FREE MULTI-PURPOSE ECHOFLANGER

You don't need a seat on the space shuttle to make interplanetary journeys. ECHOFLANGER can take you on the greatest variety of far-flung musical trips our analog circuit design team has ever chartered. Its four basic, switch-selectable modes are:

1. FLANGE—the first reasonably-priced NOISE-FREE Flange. A professionally smooth, studio quality, wide-range sweep with tuning, feedback, rate, and width controls
2. SLAPBACK—a short delay, high-quality echo with variable delay time. Just as quiet as the Flange
3. CHORUS—Slapback and Flange together, at the same time, for the totally new sound of a swirling, doubling galactic concert.
4. FILTER MATRIX—this true comb filter produces chime-like effects or can be swept manually for "custom" flanging

These stunning sounds can be further modified by a Blend switch and dual outputs to produce "stage" echo and other enhanced effects. ECHOFLANGER features a broad dynamic range, wide frequency response, and virtual cancellation of "foldback" and other extraneous noise through companding circuitry. This makes the unit suitable for keyboards and synthesizer as well as guitar. Included in the handsome, nickel-plated chassis are LED power indicator and bypass footswitch. AC-powered 8" x 6 3/4" x 6"



THE 1ST GRAPHIC EQUALIZER FOR MUSICIANS WITH FEET

The new Electro-Harmonix TEN BAND GRAPHIC EQUALIZER includes a footswitch for instant changes between equalized and normal sound, a feature that is omitted on competitive units claiming to be musical instrument equalizers. An equalizer without a footswitch is practically useless in a live performance. The TEN BAND GRAPHIC EQUALIZER is a "super tone control" which can add punch to your bass without making it boomy, make your humbucking pickups sound like single coils, brighten up a muddy sounding electric piano, or add presence to vocals. With low noise, low distortion and wide dynamic range the TEN BAND GRAPHIC EQUALIZER is suitable for musical instruments, P.A. systems and tape recorders. 8" x 6 3/4" x 6" x 1 1/2"



SOUL PREACHER SAVES YOUR NOTE

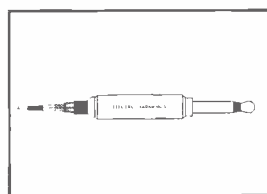
Hallelujah! The SOUL PREACHER Compressor-Sustainer sings out with angelically sweet, enduring sustain. It's a heavenly clean, musician-designed dynamic-level processor featuring a full 40 db compression range. (That's right!) The PREACHER's output, sensitivity, and hi-boost controls give the musician a variety of playing options, including organ-like swells and the sharpest possible staccato attack. Cathedral-quality sound at a store-front price. (Yeah, Brother!) 9 volt battery or AC-adaptor powered. 5 1/2" x 3 1/8" x 2 1/4" x 1 1/2"



THE DIRT ROAD SPECIAL

Now the pathfinders in powerful small amps are hitting the trail again with the AC-powered MIKE MATTHEWS' DIRT ROAD SPECIAL, named for its gritty funkiness, great power efficiency, and extreme durability. A built-in SMALL STONE (the world's most popular phase shifter) and CELESTION 12" speaker (the same one used in the famed Marshall 100-watt stack) in a sealed, infinite baffle cabinet make the DIRT ROAD SPECIAL truly unique. This amp belts out up to 25 Watts RMS and has as much as 60 Watts available for the peak transients essential to a really striking attack. Included are Volume and full-range active Tone controls, LED power indicator, and an exclusive Bite control to contour your sound to a fine, incisive presence. Built to take the bumps, it features materials carefully selected for their acoustic and structural properties, tough, textured vinyl covering, chrome corner hardware, and shock-mounted PC boards and control panel. Ideal for studio and club use. 24.5 lbs 17 1/4" x 14 1/4" x 9 1/4"

able for the peak transients essential to a really striking attack. Included are Volume and full-range active Tone controls, LED power indicator, and an exclusive Bite control to contour your sound to a fine, incisive presence. Built to take the bumps, it features materials carefully selected for their acoustic and structural properties, tough, textured vinyl covering, chrome corner hardware, and shock-mounted PC boards and control panel. Ideal for studio and club use. 24.5 lbs 17 1/4" x 14 1/4" x 9 1/4"



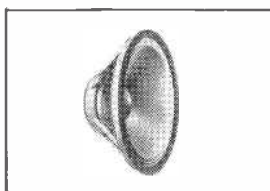
MILITARY/COMPUTER CABLE: THE BEST IN THE WORLD

Our famous MILITARY/COMPUTER Cables are the finest available anywhere. They have become the standard for discriminating musicians because they are specifically designed for demanding professional use and incorporate premium materials and precision construction. All lengths from 3/4' to 100' are available; especially recommended is our SUPER HEAVY DUTY 25' Coiled Cable.



A SINGLE SHORT DELAY

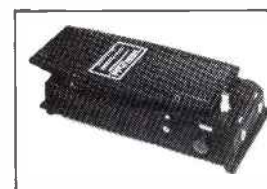
The compact SLAPBACK ECHO and STEREO SLAPBACK ECHO offer the musician one of the most useful features of our famous DELUXE MEMORY MAN at a fraction of the price. Featuring the latest in analog delay circuitry they produce a single 80-millisecond delay for the spacious sound heard on guitar and vocal tracks by Creedence Clearwater. A Blend control allows mixing of the delay signal with the straight signal in any proportions desired. And both units have switchable noise filters. Direct and echo outputs are included on the STEREO SLAPBACK to allow external echo placement and blended STEREO also includes LED power indicator. AC-DC 5 3/4" x 3 3/8" x 2 1/4" x 1 1/2"



GUITAR SPEAKERS WITH FEELING

Do your speakers take out all the soul you put into your guitar playing? Then throw out those insensitive clunkers and replace them with genuine CELESTIONS. For years these speakers have been largely responsible for the characteristic sound of the Marshall amplifiers as well as the early Vox amps used by the Beatles. This full, rich sustaining guitar sound is heard in concert and on recordings by Eric Clapton, Jimi Hendrix, The Who, Dickey Betts & The Allman Brothers, Richie Blackmore, Kiss and countless other artists. CELESTION understands that a guitar speaker isn't just a reproducer of sound, but an integral part of the sound of the instrument itself. CELESTION speakers add warm frequency response and smoothly controlled harmonic distortion to give a total guitar sound that is fat, funky and harmonically rich. Precision made in Suffolk, England, the CELESTION speakers are exclusively distributed in the United States by Electro-Harmonix.

Available in 12" and 15" models for guitar, bass and P.A.



AND NOW, FOOT JIVE: THE TALKING PEDAL

From advanced research in speech synthesis, Electro-Harmonix has developed the TALKING PEDAL, a unique tool for the innovative musician. Its critically-tuned resonant filtering of instrument input creates the continuous vowel series "A-E-I-O-U" at given positions on the pedal sweep. Consonants can be created by the way you strike your guitar or other instrument. Besides foot-speech, superior wah and mouth-tube timbres are obtainable through variations in your playing techniques. The Sustain adjustment controls the degree of effect and also introduces a BIG MUFF-like sustain. AC or DC 13" x 6" x 3 3/4"

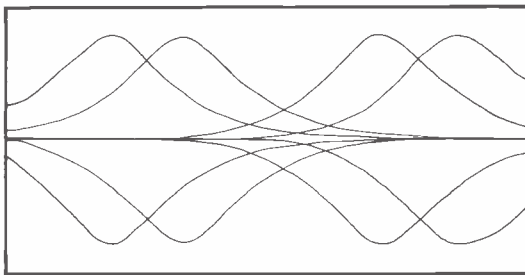
8 features to consider if choosing a mixer

1. What are the input select facilities?

Nothing is more annoying than having to change plugs during a session. Signals should be connected permanently to the console and selected by a front panel switch. TASCAM consoles switch up to 20 sources into 8 input channels.

2. What type of equaliser is used?

The classic, commonly used baxandall circuit, originally designed for Hi-Fi applications has limitations for professional applications. The 'shelving' effect at the limits of the frequency range tends to bring in unwanted rumble and noise. Peaking equalisers as found in TASCAM consoles control specific frequency bands only.

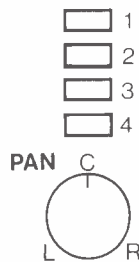


3. How much overload headroom?

Under steady tone conditions most consoles perform well. The real test lies in active operation when peaks of up to 20dB can cause severe distortion. Ample overload headroom is maintained throughout TASCAM system design.

4. How is the channel routing done?

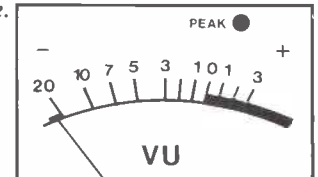
TASCAM's logic pan routing system enables outputs to be accessed independently or the pan control comes into operation when more than one assign button is pressed. This eliminates the crosstalk and versatility limitations of directly switching the outputs of a pan pot.



5. How effective is the metering?

Other than your ears the meters are your only indication of the signal the mixer is putting out. Arguments between PPM's and VU's are lengthy and inaccurate instruments make matters worse.

TASCAM consoles combine the best of both worlds and feature a VU scale with a peak reading LED.



6. How is the power supply arranged?

Perhaps an understated feature but nevertheless a well-designed power supply is necessary. Single rail power units can introduce intermodulation distortion when, for example a headphone amplifier is powered by the same supply as the microphone amplifiers. TASCAM consoles contain up to 4 regulated supplies for stable operation.

7. Will it grow with my needs?

As you work with your equipment you will want to add extra channels, effects and facilities. TASCAM consoles offer convenient connection points for, cascading, expansion and insertion points for connecting external processors.

8. How well is it made?

Mechanics are just as important as electronics—the paint and printing durability, the longevity of the faders and switches, etc. TASCAM products are built to the same exacting standards as all TEAC's professional equipment for the past 25 years.

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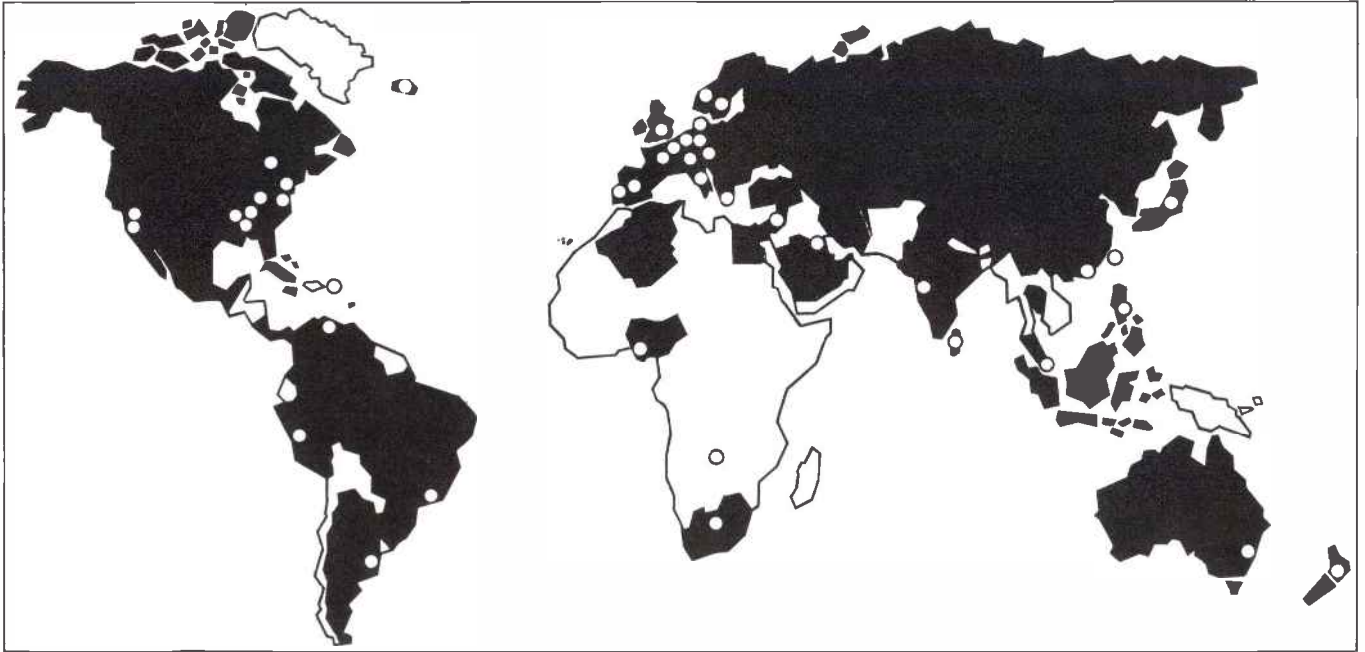
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The geography of silence.

International operations in the music industry are easier, now that so many studios are Dolby-equipped. In addition to aiding engineers to achieve the highest possible quality on an original recording, the Dolby system reduces any low-level noise introduced when further work is done with a tape at another studio, often in another part of the world.

Because so many studios now have Dolby equipment installed, the system is widely used to protect the substantial investments of time, money, and creative effort made at recording sessions. Whether an original tape is sent to Nashville or Peking for reduction, or a copy master is sent to a licensee in Tahiti or Hanover, professional Dolby installations are there to guard against noise build-up.

Be sure that your studio sends and receives Dolby-encoded tapes.
People everywhere will hear the difference.



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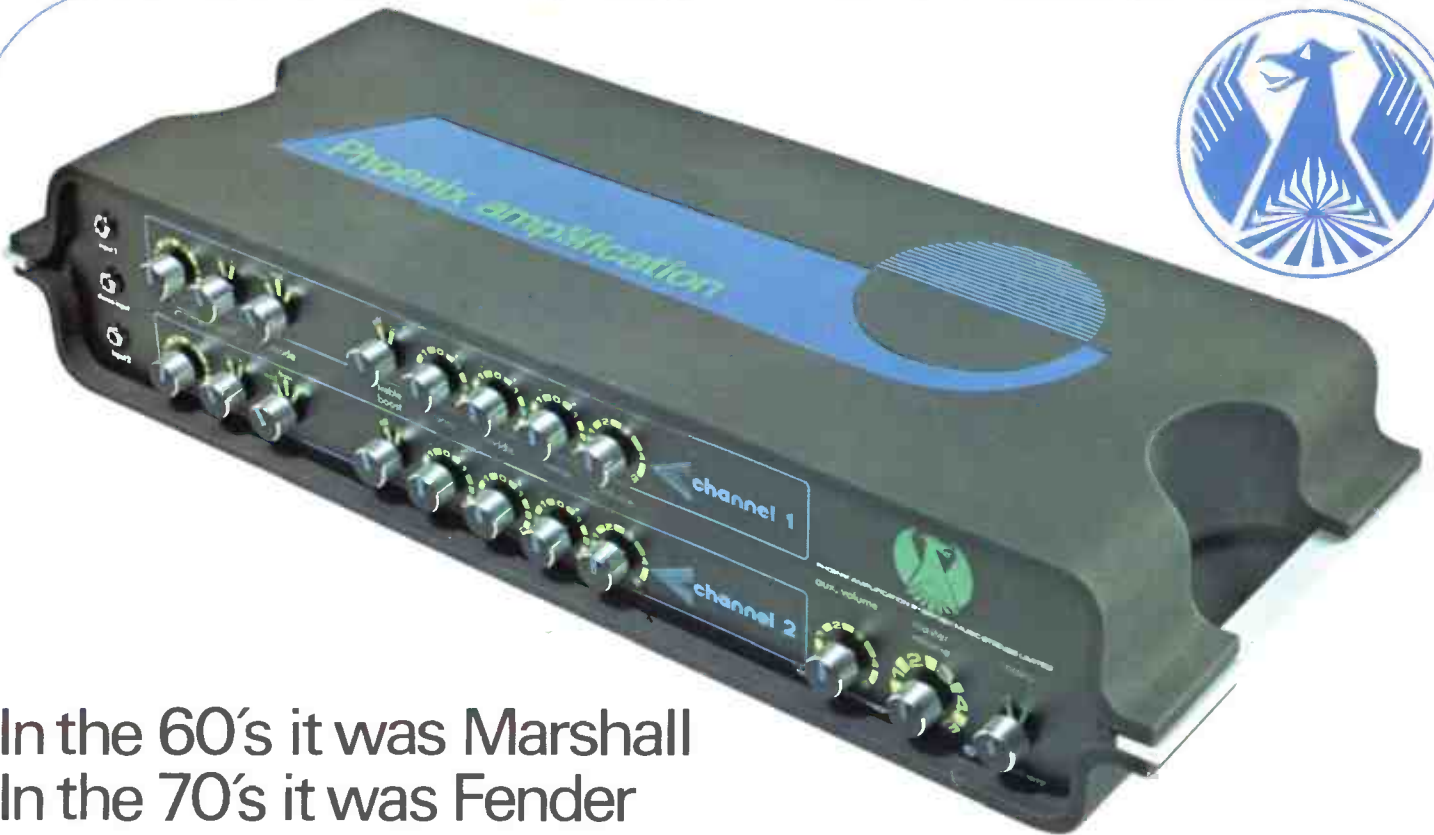


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Nth. Ireland
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In the 60's it was Marshall
In the 70's it was Fender

...for the 80's it is Phoenix

Few makers of amps seemed to have moved out of the leather-cloth covered wooden box syndrome despite the dramatic advances in styles, techniques, materials and electronics in the last 20 years.

Phoenix jumps ahead with its new styling, new materials and new electronics to produce an exceptional new sound range. When you see and hear Phoenix, you will agree it is the amp of the 1980's.

For your protection Phoenix is patented, registered and the design is copyright so nobody can pretend to be Phoenix!

And our confidence in Phoenix enables us to give you a two year guarantee.

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**Phoenix HAS THE GENUINE
VALVE PRE-AMP FOR THAT
'REAL MEATY' VALVE SOUND**

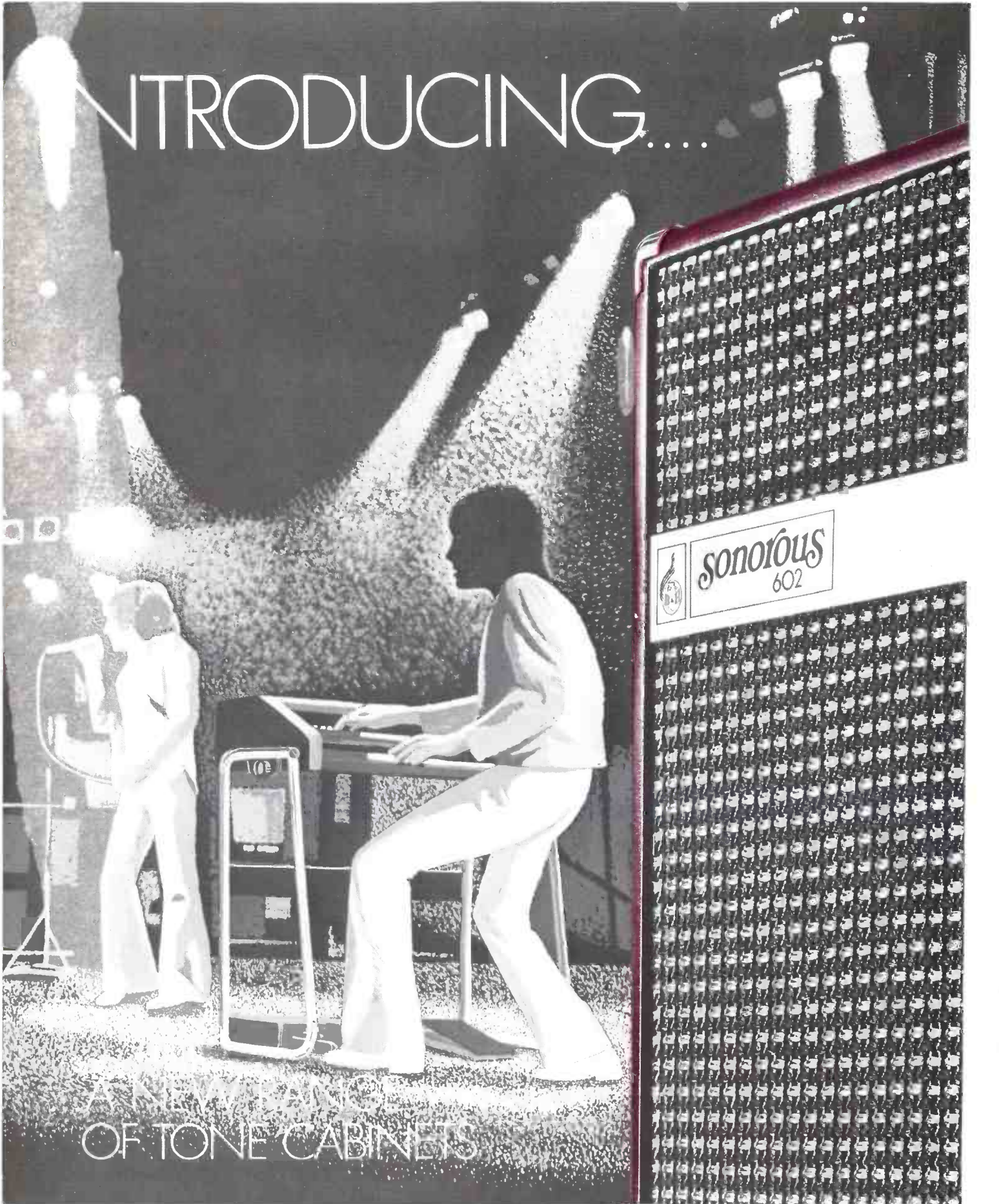


Phoenix features

- Genuine valve preamp for 'real meaty' valve sound
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Model PHS1 2 x 12" Model PHS2 1 x 15"
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602

R.R.P. £560 inc VAT

Model 602 single channel tone cabinet with Bass and Treble 2-speed rotors, chorale and tremolo. Straight tone is obtained with rotors stationary. Output 60 watts RMS through 12" Electro Voice Bass driver. Upper frequencies are channelled through an Electro Voice Re-entrant driver giving greatly increased sound dimension without loss or sensitivity.

Approximate dimensions: Height 44½" (1130 mm). Width 23¼" (590 mm). Depth 19" (483 mm). Approximate Weight: 128 lb.



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DOLBY PROFILE

The famous noise reduction units and how they work

Like any famous company Dolby is surrounded by the usual misconceptions. Over ninety percent of Britain's halfway decent recording studios (same sort of figures for the rest of the world) use Dolby, so the firm must be a vast international General Motors style colossus. No, not really — there's a small factory in Clapham, London and an even smaller HQ in San Francisco. Maybe there isn't even a Mr. Dolby, and the name's just a fancy trademark. Wrong again — Ray Dolby is large as life and has been ever since he dreamed

up his first version of the now famous noise reduction system.

A combination of his abilities as a boffin and a businessman (rare enough) led to the modest inception of Dolby Laboratories in 1965 with a staff of four; the development of his prototype systems necessitated a move to larger premises, also in South London, that same year and when Decca ordered nine of those first units the firm was well on its way:

Everybody knows that a Dolby system is a vital part of the recording studio armoury: perhaps what's not so well



Founder Ray Dolby.

known are the principles on which a Dolby works, and the numerous other applications outside the studio field. A visit to the Dolby works at 346 Clapham Road provided the answers to these and several other questions — our host was the charming Elmar Stetter.

Professional

First of all, the various units. The Dolby 360 is a basic single-channel A-type noise reduction unit for decoding or encoding, normally used in such static operations as disc cutting. The 361 is similar to its sister 360 but with relay switching of operating mode and tape recorder connections. These are in the same family as the M-Series units, designed specifically for professional multi-track recording, and incorporating either 8, 16 or 24 channels of noise reduction in its easily recognisable modular frame. The Cat no. 22 is the basic module employed in all this A-type equipment, and as the Dolby A system is of most relevance to Beat readers, we'll be coming back to the M-Series.

The cinema industry has another line of units; the 364, E2 and CP100. The first is mainly for use with Dolby A-type encoded optical sound tracks and also features a filter for conventional tracks without Dolby. The E2 is a companion unit to the 364 designed to help cinemas solve the problem of equalising their sound on probably inadequate equipment. The CP100 is merely a full rack to handle all film sound-track formats.

The third main class of Dolby is the B-type designed for consumer noise reduction applications. The B-type will be most familiar on domestic cassettes — recognisable, as ever, by their trademark of two D's back to back. For our purposes, however, Dolby A is the

most interesting series and we'll have a look at that in more detail shortly.

To begin with, what are the basic principles behind the Dolby system? It is now an acceptable fact of sound recording that no technique can remove all the noise of a sound reproducing system; the next best thing is to eradicate as much of the background noise as would be apparent to the human ear. The first relevant factor is the process known as masking, simply the concealment of one sound by another. Steady-state noise, such as tape hiss, is invariably masked by the music so that the most important periods for a noise reduction system are those when the signal is insufficiently strong to mask the background noise (ie. soft passages of music or merely stretches of silence) or (more technical but less important) when the signal is too different spectrally for masking to occur.

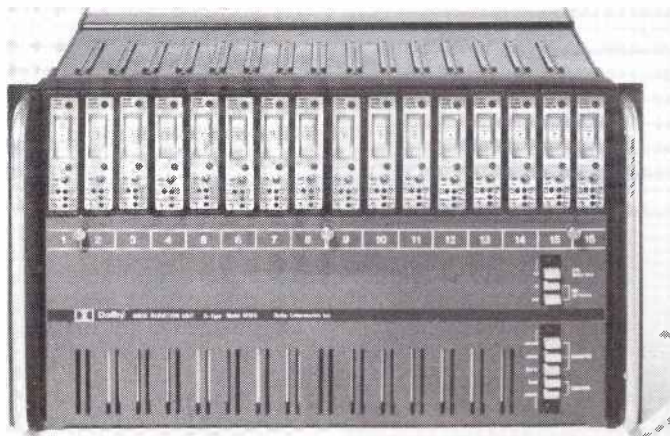
Discriminating

The Dolby concept therefore is for a two-layered approach to noise reduction in which masking, when identified, takes care of background noise while the electronic system capable of discriminating amends signals that would not otherwise mask noise into signals that do. Continuous masking is thus created. During playback the original levels of the signals are restored, and noise is again reduced at the same time. There are several reasons for the ability of the Dolby circuit to work these fiendish tricks.

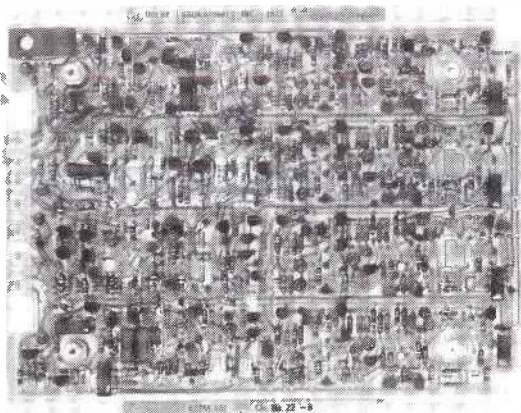
First, high and low level signals are handled separately, with only the low level signals (ie. the problematic ones) undergoing the treatment. The possibility of distortion is cancelled out at this stage. Second, the system operates simultaneously over four frequency bands so that the whole audio spectrum is covered. If the signal is in one area, it is handled by the relevant band ie. fixing one problem doesn't fix the rest in the same way!

Third, the system only moves into action when the signal level is so low in any particular frequency band that the increase in recording level it provides won't cause overload.

Having taken a brief look at the principles of the Dolby system, it's worth going back for another look at those studio units. The M16H as the main



▲ A-type M16H and ▼ A-type module innards.



continued over

DOLBY LABS . . .



One of the several rigorous tests.

unit comprises the standard A-type plug-in noise reduction modules and the 44H interface modules — sixteen of each plus a 115/240 volt power supply. In addition each M16H is supplied with a separate remote control module with which all controls common to the sixteen tracks can be activated from the studio console. Either local or remote operation is possible, while switching between the record and play modes is automatic and remotely controlled via the tape machine.

Methodical

Once in action, the meters show the flux level of the tone on each of the sixteen tracks of tape, while small loudspeakers in the M16H and remote control module reproduce the tone from the tape. Separate level controls for line-in, to recorder, from recorder, and monitor output eliminate the need for mixing console level-matching and facilitate adjustment of the system for use with high-output tape.

Of course, just *describing* the Dolby and appreciating what it does are two different kettles of fish altogether; suffice to say that there is less competition in this area than anywhere else in the equipment manufacturing market, presumably because Dolby as the first to do the job properly have sealed off the route for imposters.

As far as the factory itself goes, Ray Dolby's obviously

methodical approach manifests itself in tidy sections of workers forming a rapid and efficient production line. At the moment the cinema equipment takes much of the space, but elsewhere the studio units are put together by experts — with a full test at every possible stage. Printed circuit boards are assembled, soldered (with microscope inspection) and inspected again as the finished product.

Downstairs the wiring harnesses are made, while the metal frame is contracted outside for convenience and space saving. The only hitch is training people for the audio tests — visual checks are obviously easier, but *listening* to a unit could be harder for, say, a tone deaf electrical genius.

Distribution

Nevertheless, the finished and much tested Dolby finally drops into a cardboard box for distribution around the world to agents, distributors, major and minor studios alike. In fact, you could say the way these units slip quietly off the production line is a little like the units themselves — cutting down the background noise as much as possible.

So that's a brief look at the Dolby operation; not much in the way of trumpet blowing, just a conclusive silence (or *reduced noise*) wherever people listen to music.

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MIXER SURVEY

The studio mixer scene gets its periodic examination — what's new, established and recommended

ALICE STANCOIL

The Alice ABM System was developed for commercial radio transmission and production studios and television sound installations. It is a high quality system of virtually unlimited flexibility for its specialist application. Each mixer is custom-built to individual specification, using modules from the very wide range available.

The Alice ACM System was conceived as a high-quality low-cost production mixer for radio, audio-visual sound-track and demo studios. Great interest has been expressed in the system as a cost-effective alternative to complex multi-output system, thus vindicating the design philosophy which is based on the premise that however many tracks are available on the tape machine, it is very

seldom that more than eight are required to be recorded at one time.

Alice say that this means, that provided adequate monitoring is available and a comprehensive jackfield allows for the occasional unpredictable requirement, a 16-8-16 or 24-8-24 (channels — groups — monitoring) mixer can be cheaper to design and build and easier to use than a straight 16 or 24 group console. An Alice 16-8 with 120-way jackfield costs £4,000; a 24-8-16 with 200 way jackfield costs £6,000. 'Nuff said?

ALLEN & HEATH

The Allen and Heath studio console range now gives a comprehensive choice of facilities from 2 to 24 track. Smallest in the range is the SD12-2 console, designed for both recording and reduction use either on

stage or with 4 and 8 track recording equipment.

The Modular Series II is a fully modular mixer system offering up to 24 input channels and a maximum of eight output groups. 16 track monitoring is available which enables a studio to record on 16 tracks without the expense of 16 output grouping. Each channel features parametric equalisation and all standard professional studio mixer facilities.

Syncon, a synergetic console specifically designed to enable a recording session to progress with the absolute minimum of re-routing, switching or patching, is A&H's most important innovation at present. We had a closer look at it in the August issue in our APRS review.

AMEK

Amek have started scoring heavily in our studio spotlights—last month we investigated Castle Sounds' 24 into 16, and this month we've visited Regent's Park where they use a 20/16. The AMEK 2016 system is a free-standing console complete with patchbay and producer's table and the design intention was to offer a standard console which incorporates all the normal requirements without necessitating costly options to bring the desk up to the state of the art. Several options are available, however, including additional input channels and 24 track monitoring. The 2016 system provides four basic modules — the basic input/output, an Auxiliary/subgroup module, the command module and a subgroup routing control module.

Amek also manufacture their 'M' Series and 'X' Series. The 'M' Series, channels are built in a modular plug-in format housed in groups of ten in a standard sized chassis unit: these units are then bolted together according to the overall size of the mixer. The 'X' Series was designed to meet the need for a high quality, versatile and

comprehensive mixing facility at a competitive price.

CADAC

Cadac are another of the big boys in the studio console business — not necessarily in the size of the company itself, but more in the products they manufacture and the reputation they've established. Beat regulars will remember the enormous road mixer they built specially for Jethro Tull which we examined in great detail in December last year. Cadac manufacture a range of mixers from the largest in multi-track and quad to the compact and portable units designed to give studio facilities on the road.

The 'E' Series contains consoles ranging from 8-2-2 right up to 32-32-32 depending on requirements. Larger still are the Quad boards based around Q modules which have a list of features which we simply don't have room to list here! At this year's APRS Cadac demonstrated their CCA automated console with routing performed exclusively from a central matrix of push buttons.

As Howard Barrow, studio manager at Pye told us in March, "With the Cadac everything is possible by the flicking of a couple of switches!"

CANARY

Canary are probably better known for the excellent selection of road mixers — several of which must be working hard at the hands of Beat readers! Canary, however, also turn their attention to studio requirements — both large and small. For serious home recording enthusiasts, there's the 10/4 designed for use in home studios in conjunction with 4 track tape recorders — and although termed a 10/4 it does in fact feature 11 inputs and 8 outputs, with a number of really first class facilities.

For the more professional establishment there's the relatively new 20 channel desk featuring P&G

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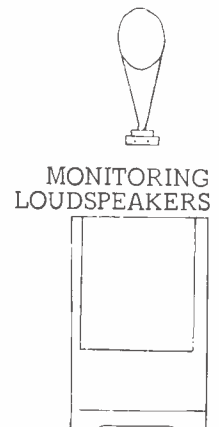
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MIXER SURVEY

faders, 4 band variable equalisation, 4 stereo subgroups, foldback sends, 2 treatment sends per channel with pre-post switches and tone controls on master foldback and treatment sends or returns among its other facilities. Canary can also modify their desks to suit any individual requirements, so it's basically up to you!

HILL

Malcolm Hill Associates, based down in Hollinbourne, Kent, produce a wide range of studio consoles, both modular and non-modular. Hill offer four series of standard production modular consoles with a wide range of optional facilities. All four series are based around the same circuitry although differing in the facilities offered and routings and quality of faders fitted — running from the simplest 'A' series up to the 'D' series incorporating quad configurations.

The mixers run from relatively small and unsophisticated models to massive 30 into 4's. The non-modular mixers M102 and M162 would be ideal for small recording

sessions — home recording fanatics could do well to check these out.

ITA

Now seems a good enough time to preview the editor's next excursion into the world of sophisticated recording (you'll be fired by the time you get to write Teac... Ed.). Next month, Beat examines the ITAM 10/4 studio mixer (also available as a 10.8 with 8 output groups). The design requirements called for a cost/effective mixer. Research showed that up to 70% of the costs involved in building any mixer were devoted to labour as they were tailored to individual requirements. ITA decided to incorporate as many features as standard, thus making each mixer identical, and thus managing to reduce prices to something around — they say — 40% less than any comparable product.

The 10/4 is of modular construction with 15 plug-in fibre glass printed circuit boards — 10 input, 4 output and 1 power supply. The replacement time of any channel, group, or power cards is less than 20 seconds!

MCI

Undeniably — and understandably when you've seen as many of their consoles as we have — MCI are in that top echelon of studio equipment manufacturers — for one cannot forget their tape machines! MCI tend to concentrate on the fully professional end of the market, and consequently their equipment is of-

ten to be found in the large and famous studios of the world — in fact very nearly 33 1/3% of all the studios covered in Beat this year use MCI tape machines!

Perhaps the most advanced example of their 'art' in console design is to be found down at the CBS studio complex in London's West End. There MCI have installed a 42 in 32 out monster of a mixer, modified in several ways to prepare it for automation. This particular desk has switchable bar graph metering to PPM, VU or to two 21 band spectrum analysers, and features no less than six foldback and echo sends per channel amongst its staggering specification!

MCI do also manufacture smaller mixers — their JH-400B Series for example — as well as the JH-50 Automation package.

MIDAS

Despite the fact that many of you may have forgotten by now, we in the office still mouth our admiration for Midas' work with the Pink Floyd in building their amazing road mixer which we examined in our March issue this year. Midas' reputation is firmly grounded on their live mixing consoles, but they do also cater for the fully professional studios as we discovered at Relight Studios in Holland last year.

Midas' PR Modular System mixing consoles consist of a number of modules which allow the construction of virtually any size desk from a simple 6 channel live PA job

to a sophisticated 16 channel recording desk.

MM ELECTRONICS

MM's MP Series of mixing consoles should, by now, be well known to most regular readers of this magazine, but when a company consistently produce such excellent equipment (in many other fields as well) it's Beat's policy to keep drumming it in until you can't forget it!

MM place great emphasis on post-manufacture inspection, subjecting their mixers to visual and electrical tests before finally setting them up and allowing a professional studio engineer to go through their every function. Standard features on each channel include full four band equalisation, continuously variable foldback feed to mixing buss which is unaffected by channel pre-fade, echo send, plus input impedance switches and gain controls. MM's design incorporates semi-modular assembly which gives immediate access to all serviceable parts.

NEVE

Neve's outstanding success story has very recently been crowned with the opening, by Francis Pym MP, of a brand new factory in Cambridge to handle their ever-increasing orders. Neve created a stir in the studio world in this country with the installation of their NECAM automated system at Air Studios earlier this year — an indication of the amount of research and develop-

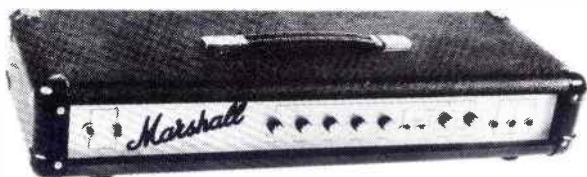
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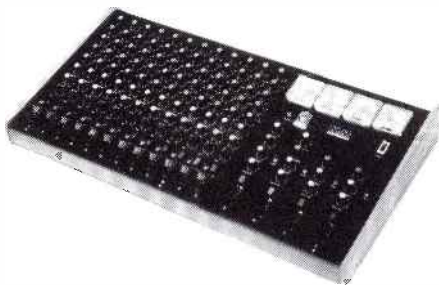
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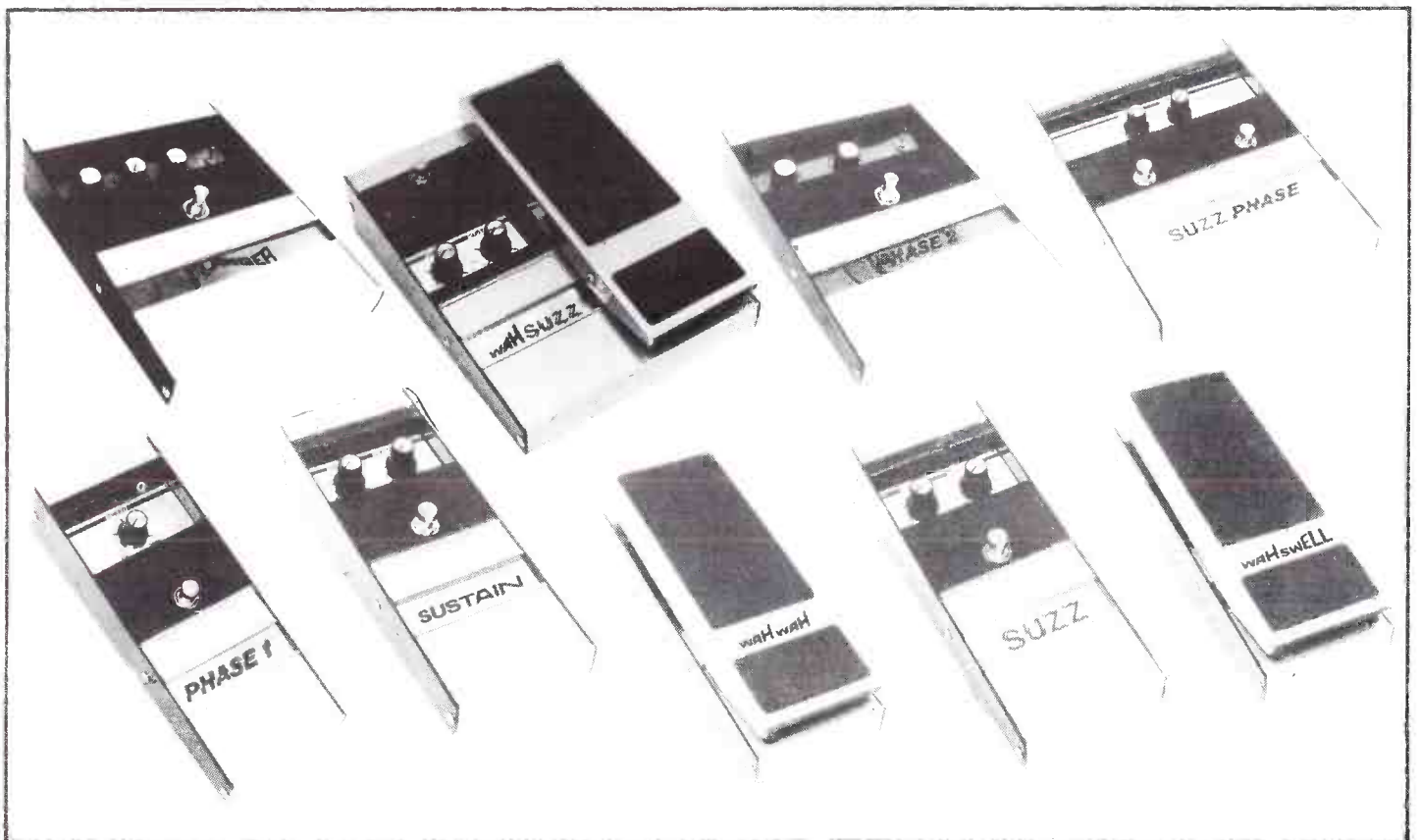
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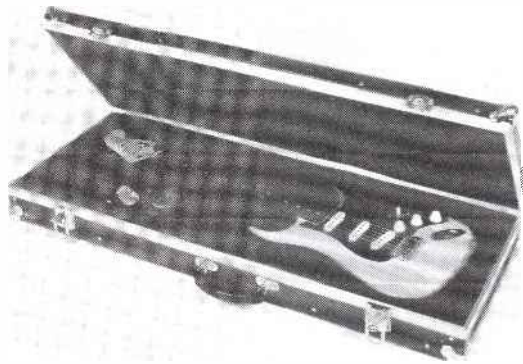
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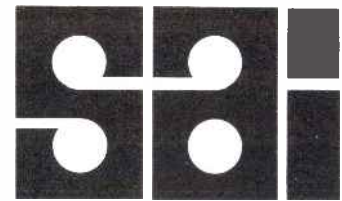
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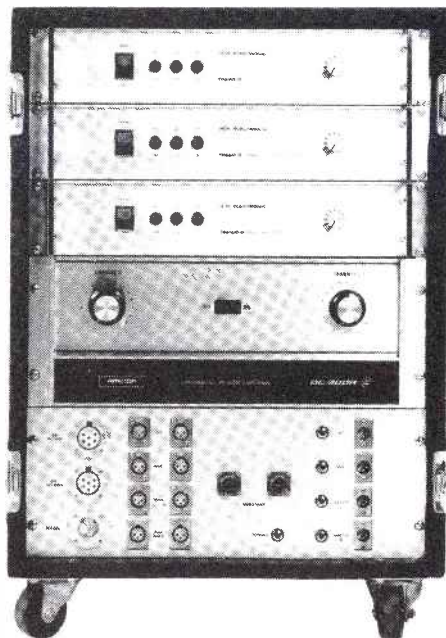
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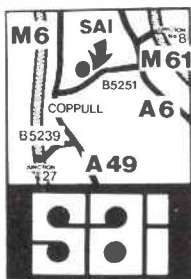


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MIXER SURVEY

ment work that goes on inside their organisation. This year's Studio Spotlights in Beat have discovered several large Neve consoles dotted around Europe, but it would be false to assume that the company only concentrate on massive mixers. On the contrary, Neve's range covers the whole spectrum of studio requirements, from the compact 8301 10 input, right up to the largest imaginable.

The 8046 is a 24 input channel, 8 main output group 16 track console with master remix switching between recording and reduction modes, and is an ideal choice for what must now be regarded as medium sized studios! Perhaps less known is Neve's involvement in the broadcasting world, but in fact Neve have supplied a number of 24 input, 4 output group radio mixers for the BBC, incorporating an audience sub-mixer and stereo width controls amongst its facilities.

R.S.D.

R.S.D., standing for Recording Studi Design, manufacture a large selection of equipment ranging from huge P.A. systems (up to 12,000 watts) for hire and sale, through studio quality amplifiers, to mixing consoles of all sizes and specifications for both live and studio applications. The largest desk is a 30 channel quad console with 10 band eq per channel and 8 subgroups. A more recent introduction is their smart looking 12

into 2 console designed for both road use, and for smaller studios. The input channels are electronically balanced, and each channel has treble, mid, and bass tone controls — the latter two being continuously variable. The PFM button allows the signal level through the channel to be monitored on the meter. The 12/2 is fully screened in a rigid steel case measuring only 18in x 28³/₄in x 3in.

SCENIC SOUNDS (HARRISON)

Every time we come across a Harrison console on our studio outings our breath is always held firmly in check. As Marcus Osterdahl of Marcus Music in Stockholm told us; "It's simply a case of no compromise . . . the Harrison simply has no competition." Admittedly, that is one man's opinion, but there's no doubt that in only two years since its inception Harrison Systems Inc. have become one of the very best manufacturers of the very best studio consoles. The Harrison range comprises two basic models of which a number of variations are obtainable. Models 40/32 and 32/32 are 32 output/32 monitor line consoles featuring comprehensive four-band fully parametric equalisation, parametric hi and lo pass filtering, stereo foldback send, and four echo sends. Another feature of the Harrison range is that it is wired ready for automation — thereby eliminating any sort of 'botch-job'. The Allison 65K Programmer connects directly to any Harrison Console. A couple of other famous users of the Harrison are Musicland and

the Roundhouse Recording Studio.

SOUNDCRAFT

Soundcraft's Series II range of mixers is a cost-effective approach to multi-track studio mixing for 4, 8, or 16 track recording. Soundcraft make 12, 16, and 24 input channels with 4, and 8 output groups their standard models. These models, say Soundcraft, enable the recording engineer to record twice the number of tracks as he has output groups, and to monitor those tracks without repatching while recording. The playback inputs are wired through to the input channels in respective order 1-8 or 1-16. The input channels and the group output monitor channels can be routed to the remix buss. Both monitoring during recording, and remixing, are achieved by using the remix facility. Soundcraft's Series I mixers may be better known than their studio equipment as they are really designed for a tough life on the road — being built into flight cases, but they can be used for on the spot studio work as well.

TEAC

Those of you who read the editor's review of a TEAC Model 2 mixer a couple of months back will have guessed that even an idiot can learn to use it (You're fired . . . Ed!). TEAC's mixers are not really designed for the large, full-scale, professional studio layout, but rather for the semi-pro, home recording enthusiast — although it is conceivable to start a studio using one. As our review explained, the Model 2 is a 6 into 2 mixer, with high and

low frequency eq., — which is the perfect start for home stereo recording. There's no doubt that with some care a small band could produce a high-quality demo using the Model 2. A little further up the range is the TASCAM Model 5 — basically an 8 into 4 — which can be subdivided into 4 modules — Input, Submaster, Master and Talkback. The input channels feature a 3 position attenuation switch, a rotary trim pot, input selector switch, cue (a foldback pre-eq. and fader), echo send, eq, channel assignment buttons, pan control, overload warning light, and straight line fader: thus making it more than well enough equipped for first time studio owners.

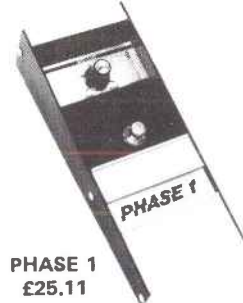
TRIAD

Triad Audio Developments manufacture a wide range of sound mixing consoles and peripheral equipment. The A and B series consoles are intended for multi-track studios requiring sophisticated recording and remixing facilities. The A series desks incorporate 4 band equalisation on every input module, VU/PPM metering, equalisation on monitor, and six echo busses and four independently adjustable foldback systems. The B series console offers a competitively priced modular studio system designed for multi-track and broadcast applications where the degree of sophistication offered by the A series is not required. At the end of this year Triad intend introducing a

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MIXER SURVEY

new TSM series which will incorporate such features as pre-wiring for fader automation, four band graphic equalisation on each input, plus a load of other technical innovations — more news as soon as we receive it. Completing the Triad range is the famous Fleximix system. Fleximix consists of 8 or 15 module sizes which can be joined together when the need arises, and contain their own power supplies.

TWEED AUDIO

Tweed Audio produce a large number of mixing consoles, and a lot of

ancillary studio equipment including monitor power amplifiers, compressor limiters, stabilised PSU's, telephone hook-up systems and distribution amps. All Tweed consoles are built as free-standing units, although they offer a tailoring option to fit existing studio layouts. There are three basic ranges of mixers: The 'Portable' 12/2-4's have been especially designed for portable/mobile use. The 'Roxburgh' Series are the economy side of the range, yet still boast impressive specifications, while at the top of the Tweed tree is 'Standard' selection. Many of Tweed's products are sold into radio stations — for example a 20 channel 8 group model works at Radio Edinburgh, while a 16 channel model works for BGS productions in Glasgow.

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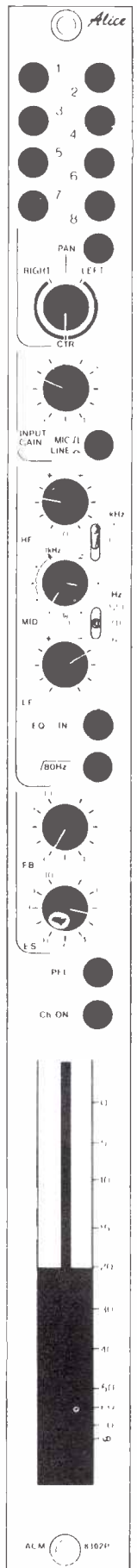
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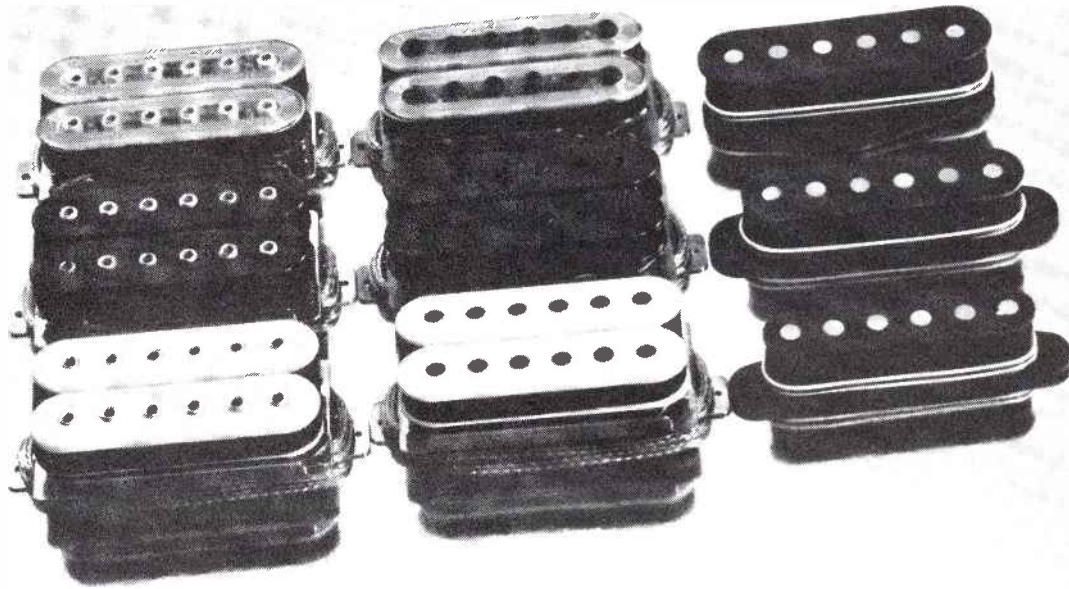
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INSTRUMENTAL NEWS

TALENT-FINDING COMPETITION

Hamilton's of Teesside, the Cleveland-based music store, is to promote a music competition early next year. It will be the first of its kind to be held in the area, in an effort to encourage musicians, both individually and in groups, to put their talents to the test.

Prizes totalling over £3500 have been donated by leading manufacturers for the competition, which will be held on Tuesday 24th and Wednesday 25th January, 1978 in the Town Hall Crypt in Middlesbrough. Response from all quarters has, however, been so strong that an alternative venue may have to be arranged.

Competitors will be allowed to enter one of three categories:

- 1) Groups (new wave, progressive, soul, pop, etc.)
- 2) Solo (vocal and/or in-

strumental)
3) Country & Western Contemporary (trios, duos, etc.)

Full-time professionals and those with recording contracts with major companies will not be eligible. The event will be coupled with a mini trade-show, with exhibitions from leading manufacturers on display.

Hamilton's describe the competition as "a genuine attempt to encourage music in the area and to give some inspiration to the many hard-working musicians who may very well be fighting the battle of the discotheque."

The emphasis is on local participation. Those seeking further information may obtain it by contacting Peter Newhouse at Hamilton's of Teesside, 26 Newport Road, Middlesbrough, Cleveland. Tel. 247314.

MORE FEET FOR NEVE

Rupert Neve & Co. have recently opened a new factory at Melbourn, Cambridgeshire. The ceremony was presided over by the M.P. for the county, Francis Pym. The formerly rather cramped conditions at Neve's old site, which adjoins the new, have become a thing of the past, and the extra

20,000 square feet of space will provide ample room for the continuing expansion of the company, who export 80% of their products to 58 countries. The new factory makes room for a newly-equipped storeroom, an expanded wiring shop and test department, and also a listening room.



SYNCHRONISER FROM AMPEX

Ampex International, based in Reading, announce the new MQS-100 Synchronizer from EECO Broadcast Products of California. The Synchronizer systems are microprocessor-based and can cue and synchronize any three mag tape transports, including video, audio and magnetic film simultaneously. The SMP-

TE/EBU edit code, used for indexing of the tapes, need not be identical, and tapes with drop-frame and non-drop frame formats can be intermixed.

Copies of a brochure on the Synchronizer can be obtained from Ampex International, 72 Berkeley Avenue, Reading, Berks.

SHURE SEE RED

There were red faces all round Beat's editorial office last month when it was discovered that one of the world's leading sound reinforcement manufacturers had been omitted from our survey of the speaker industry! Shure Electronics manufacture a number of systems: the Vocal Master columns and the newer SR108 series are well-known, the latter being an extended range, two-way speaker system designed for high sound pressure level reproduction through six eight-inch cone speakers and four HF drivers. The SR102 and 103 columns have 2 x 10in and 4 x 8in

speakers, along with a pair of HF drivers. The 102 is designed for temporary installations, the 103 for permanent.

The newest features of the Shure range of speakers are however, the SR112 and SR116 systems. These, like the SR102 and 103, are designed primarily for use with the Shure Model SR105 power amp and take the form of compact full-range monitors delivering up to 100 watts of continuous power into 8 ohms.

Punters who were wondering what happened to Shure may gain further information from the company at Eccleston Road, Maidstone in Kent.

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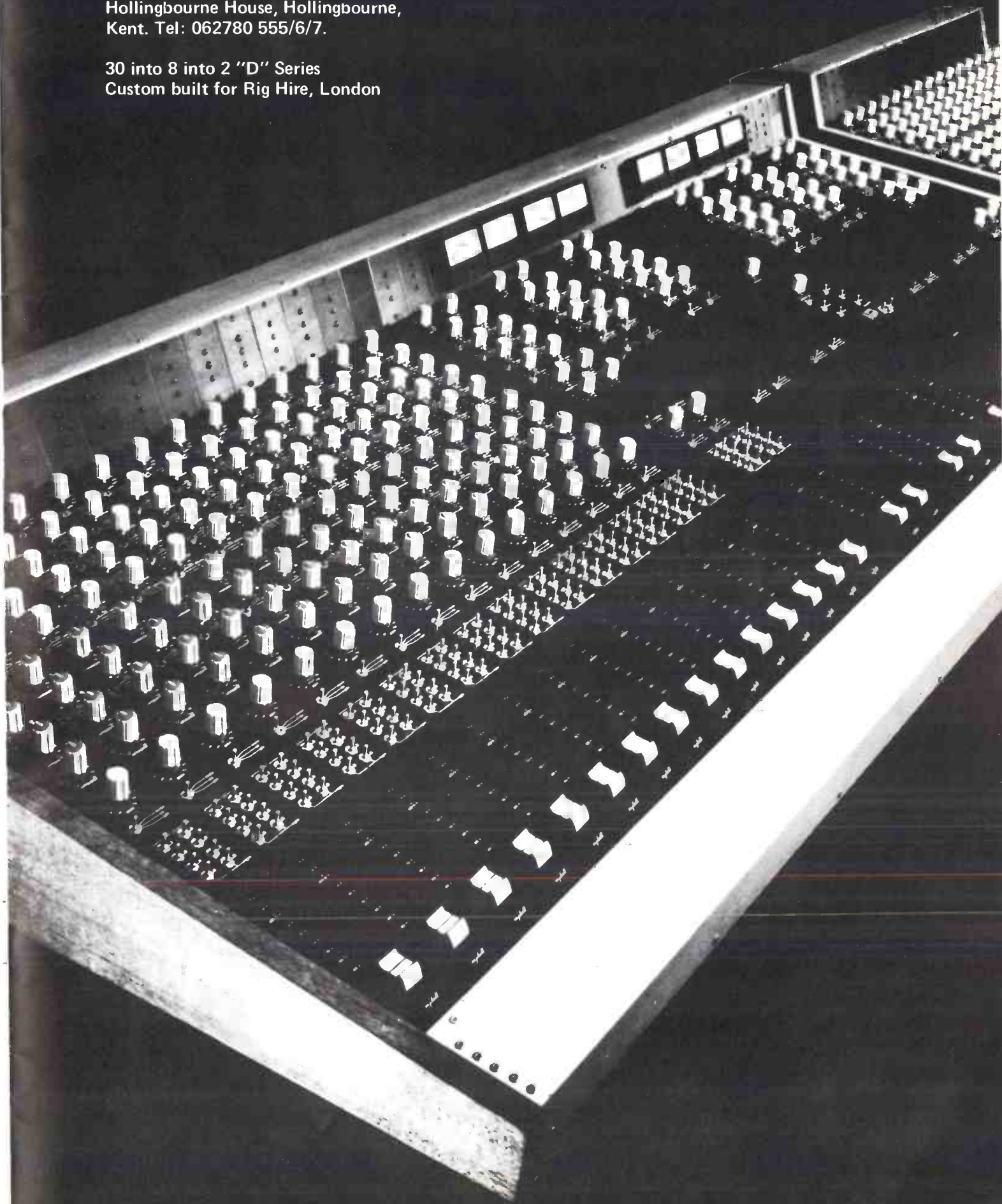
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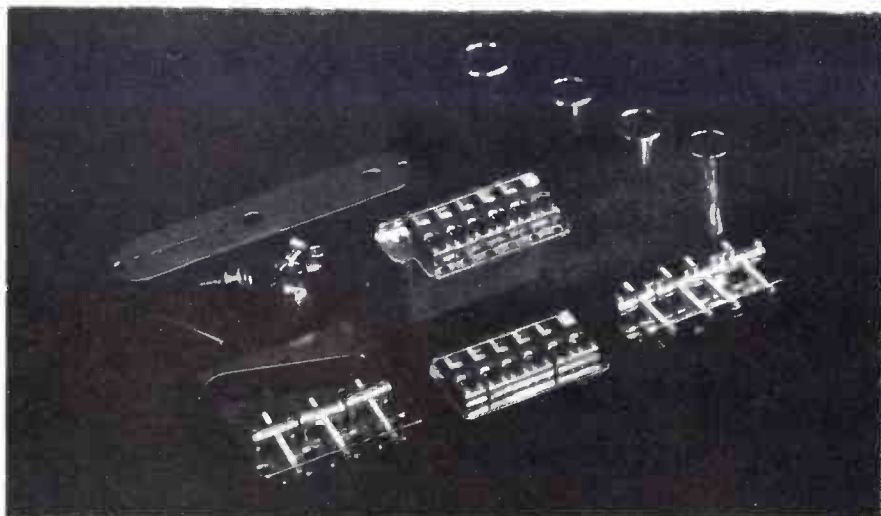
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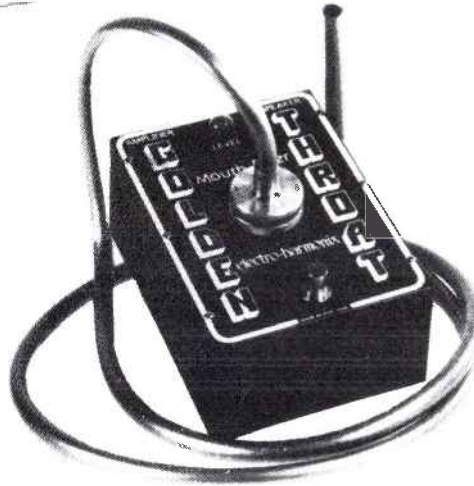
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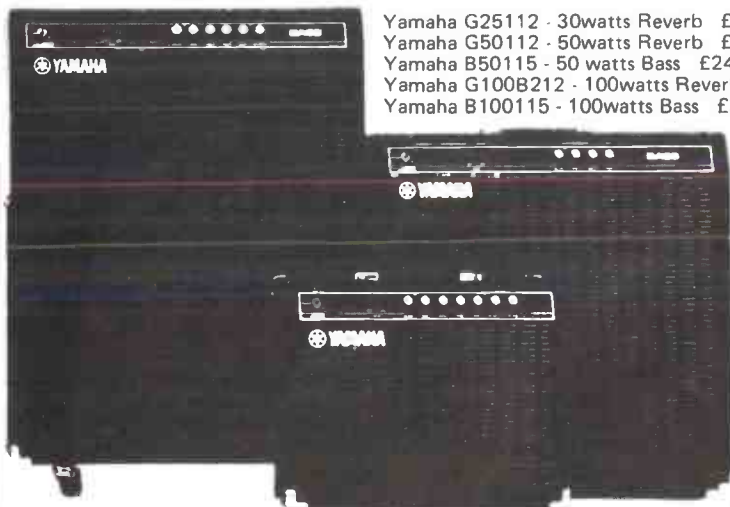
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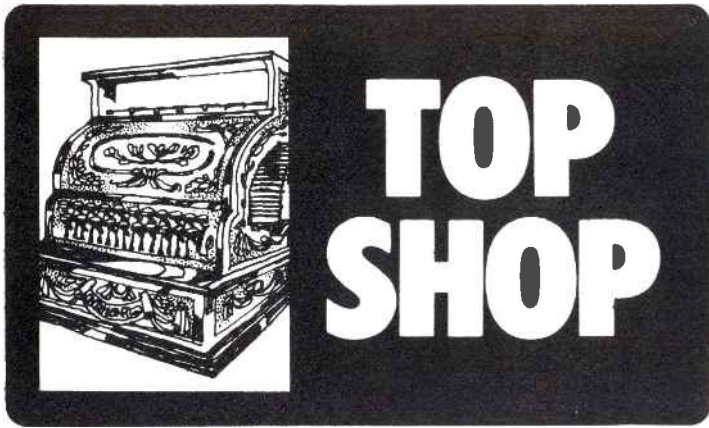
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FUNKSHUN NORTHAMPTON

Northampton isn't exactly famous for anything! Its football team holds a record for the least number of seasons taken to travel from the fourth division to the first and back again, while its cricketing side managed to beat Lancashire in a dull Gillette Cup Final at Lords in 1976. Apart from those dubious distinctions, Northampton is an ordinary Midlands town, weaned on the leather trade, with its guts ripped out to make way for a new shopping centre, and a vast ring of new estates designed to cater, in part, for London overspill. So, what makes it the home of this month's top shop — Funkshun, based in Wellingborough Road.

"Well, first off, I was brought up in the town, and it's my home; secondly, it needs a good music shop," Funkshun's owner Doug Marriott replied. "I'd been a professional disc jockey (shudder!) for three years and felt a need to get more involved in the music business — so five years ago this month I decided to open a shop with the invaluable assistance of my brother Loz."

Funkshun's first home was in corner premises immediately next door to the present emporium. Space, however, soon became a major problem for Doug told us how he had to keep all the stock in the upstairs flat until he was eventually 'forced' to knock a hole in the wall through to the adjoining

building!

Early on this year Doug managed to secure the premises which the store now occupies. We say 'store' because the space available rules out any other accurate description. At present it is split into five inter-connecting showrooms — but that's only the downstairs. There are plans to convert the upstairs into an acoustic guitar lounge some time in the future, as well as ideas concerning the two factory units out the back — Funkshun could well end up rivaling the enormous Grosvenor Shopping Centre in the middle of the town.

Despite appearances, though, Doug is anxious to dispel any adverse impression that mere size alone may create. "We're not a supermarket in any real, accepted sense of the word. Supermarkets are in business to make money — purely and simply. I mean, nobody gets a kick out of flogging cauliflowers do they? If I just wanted to make money I would have opened a clothes shop, or a betting office. I'm not saying that I don't make some profit — you have to keep alive and to keep the business going — but the size of the shop is more closely related to the stock we carry and the service we provide than it is to the size of the profit margin."

OK, but Funkshun is still the largest shop Beat has ever visited! At the time of our invasion Doug was in the throes of 'tidying up'. The move occurred in April this year, and the repercussions are still evident! At present each of the five showroom areas has its own 'function' (pardon the pun). At

one end an area is devoted to disco equipment with intentions of incorporating a wide range of group effects. "It's all very well seeing the big bands with their bombs and dry ice, but there aren't many places outside London where you can buy these sort of items," Doug explained. "So I'm working on stocking up with lighting effects, and all the other bits and pieces which could help a local band create a more distinctive image for themselves."

The second area is at present given over to secondhand sound equipment — a fast moving line. "We can never get enough," Doug complained.

The third area contains drums, acoustic guitars, banjos, and all the normal accessories — strings, effects units, straps etc. Most of the major drum manufacturers appeared well represented, and there's room out back to set up a kit and bash away to one's heart's content without the next door neighbours going berserk!

The fourth and fifth display areas are where the majority of equipment lives. Synthesizers, keyboards, guitars and amplification take up most of the space and it was a refreshing change to see most of the gear ready with plugs on and with sockets nearby — so there's little likelihood of a 'come back tomorrow when we've found the three pin' answer to a serious request. Doug's right hand man at Funkshun is his brother Loz, a professional keyboard player for some years who has recently turned his attention to synthesizers in particular.

Distinct

Our visit was interrupted while Beat's ambassador took to a new Yamaha CP30 piano (recently loaned to Rabbit Bundrick and uncharacteristically returned without even a scratch) and Loz fiddled about on a synth for an impromptu rendering of nothing in particular. That may not seem important in itself, but there was a distinct feeling that had we been normal customers something very similar might have come about without any really heavy vibes aimed at making us buy the thing. And Doug is very heavily into vibes.

"Reputations are very, very difficult to build up and even more difficult to hold on to — and yet ultimately they're the greatest asset a shop like this



◀ Yes — they are open!

can have. We can have the best stock and service department in the country, but if we're known for ripping people off, that's the end of it. It takes years to establish this reputation, and really no amount of advertising or PR can help in that respect.

"It means that customers have to get a good deal, tell their

friends, who get a good deal and slowly one establishes a chain of respect and admiration among regular customers — who, in turn, attract more. But the chain can be broken all the same — one bad deal, for one person, rapidly moves along the line so everyone knows about it. It's that sort of thing we try

desperately hard to avoid."

Another, more unusual, side to Funkshun's function (*don't use that pun again . . . Ed.*) is a sister company of the same name which manufactures PA cabinets with a difference. There's a range of speakers which are available as "Flight" models of laminated wood fibre construction. Doug was quick to point out that this part of the business is still growing and as yet they are unable to take massive orders so don't all write in at once, but we at Beat were very impressed with both the cabs themselves and with the idea that a music shop should get that much more involved in the business. Doug claims his knowledge of speakers — he designed all of the Funkshun range — comes from his experience as a dj when he was continually blowing up so-called professional systems!

"I'd had enough really," he continued, "and decided that the only way to get a reliable set-up was to damn well design and build it myself!" What else does Funkshun do? Well, it has one of the best respected engineers in the country working back-stage in the service department — a man who's name we can't reveal as yet, but take it from us — and we've learned from our experience with him — that if you've got an amp problem in particular Funkshun's man will be able to sort it out after a couple of kicks at the speaker grille and a quick poke around inside!

Funkshun also hire out PA systems to local bands and operate the useful and unusual service of opening on Sunday mornings — primarily to receive

the hired gear back from the usual Saturday night gigs — when it could be possible to buy a top string for the Sunday lunch-time session and get yourself out of a sticky situation! I mean, where the hell can you go and buy a capo at 11am on a Sunday????

Funkshun also handle a healthy secondhand trade, but as with all secondhand gear the market moves mighty fast. "We'll usually take a trade in without worry," Doug elaborated, "but we do find that people come in with outrageously high expectations. I mean, if a guy has been to a shop and paid the full retail price for a guitar and then wants to chop it in he doesn't seem to understand why we can't offer him what he believes honestly to be a fair price: I mean, we're often discounting the new model for what he wants for a second-hand one!" So take care with your trade ins — don't expect the world for it, but do expect Doug to be as accommodating as he possibly can.

Selection

Speaking of guitars, Funkshun appeared to be well stocked up with most of the major manufacturers' products — Yamaha were particularly well represented and Doug was awaiting a large delivery of the whole range of new acoustics. Gibsons, Ibanez, Fender, John Birch and others were also well in evidence in addition to a good selection of the better copies. Acoustics tended to look more at the cheaper end of the market, although if you really wanted to spend more money no doubt Doug could arrange it for you!

Despite the earlier unkind remarks concerning Northampton, it is an easily accessible town, with the M1 rushing past only a couple of miles to the east, and consequently Doug finds that a lot of his business comes from further afield than one might expect. He admits that the town itself cannot really support a shop of Funkshun's size and aspirations, but is adamant that it is necessary for him to keep expanding first and hope the custom will come later. After our examination of his premises and facilities we have no doubt whatsoever that people will flock to the shop and keep him in business — after all quite genuinely, his business is your business. Now, if we could only think of another pun before the end of this article . . .

▼ A pretty complete instrument vista.



▼ Proof of Doug's disco heritage.



▼ Another long-range view of the full gear spectrum.

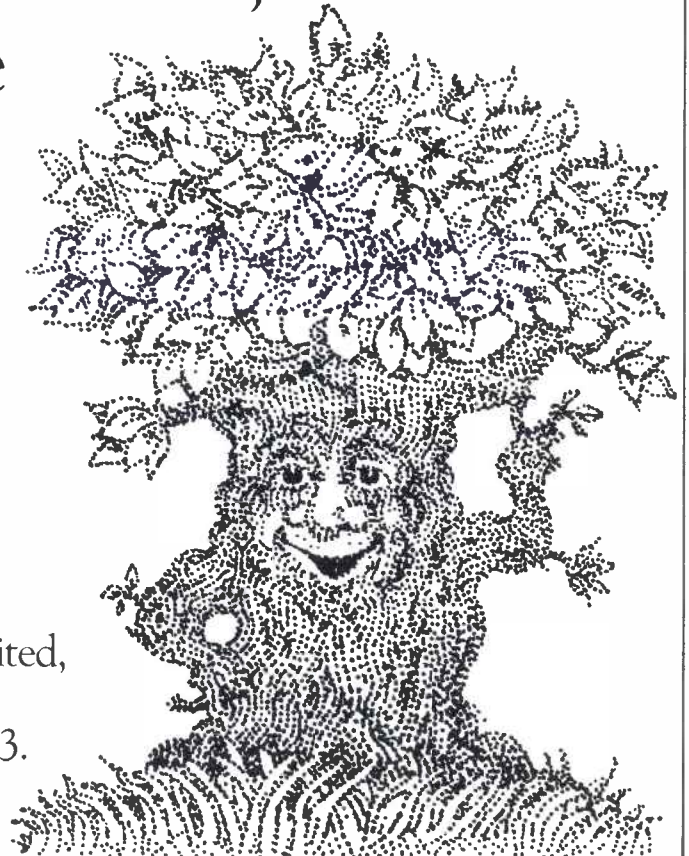


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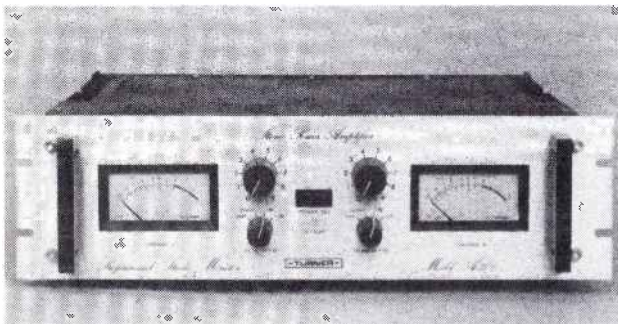
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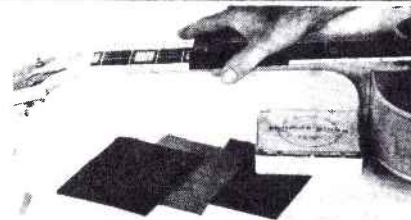
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STUDIO SPOTLIGHT

REGENT'S PARK RECORDING CO.

A vacant parish hall might seem an unlikely site for a recording studio, but Duncan Bruce and Steve Lipson of the Regent's Park Recording Company had been on the lookout for suitable premises for three years, and when they saw it they reckoned they could make something of it. Duncan and Steve's musical background, businessmen/engineers/radio producers/musicians between them, inclined them towards con-

structing a studio which would favour the quirks of the musician as well as the demands of the producer: "atmosphere" was another factor which Duncan and Steve were keen to incorporate.

"Our basic concept was a country style recording studio in London," explained Duncan. "I know other people have aimed for the same thing, but I don't think it's been done as convincingly as it could have been — not right in London, at

any rate. Of course you can't make people *forget* they're in London, but at least we'll get their minds off traffic whizzing past four yards beyond the door." We should be forgiven our initial scepticism — we've heard that one before, as they say, but once inside it rapidly became apparent that the parish hall had indeed transformed into a very interesting 16 track recording studio.

"Structurally it was perfect," Duncan continued. "The walls

were very thick and there was no damp at all. We decided to press on." Another factor which influenced the decision was its location in the leafy suburb of St. John's Wood, as demure an area as you'll find anywhere in town. Considerations like parking, for instance, which would have had to be resolved sooner or later, immediately took care of themselves. Having designated the lower floor as the studio itself and the ground floor level as reception/offices/storage/possible recording areas, they got the usual acoustic advice, modified it to meet their own ideas and started work on it themselves.

In fact, very little 'acoustic modification' was needed and they were gratified to have this confirmed by the mighty Tom Hidley on an informal visit to the studio. "We were expecting him



to come in and suggest the full Eastlake/Westlake programme, but the only thing he said was that we might have a slight problem at the low end!" The low end problem was imperceptible and easily remedied.

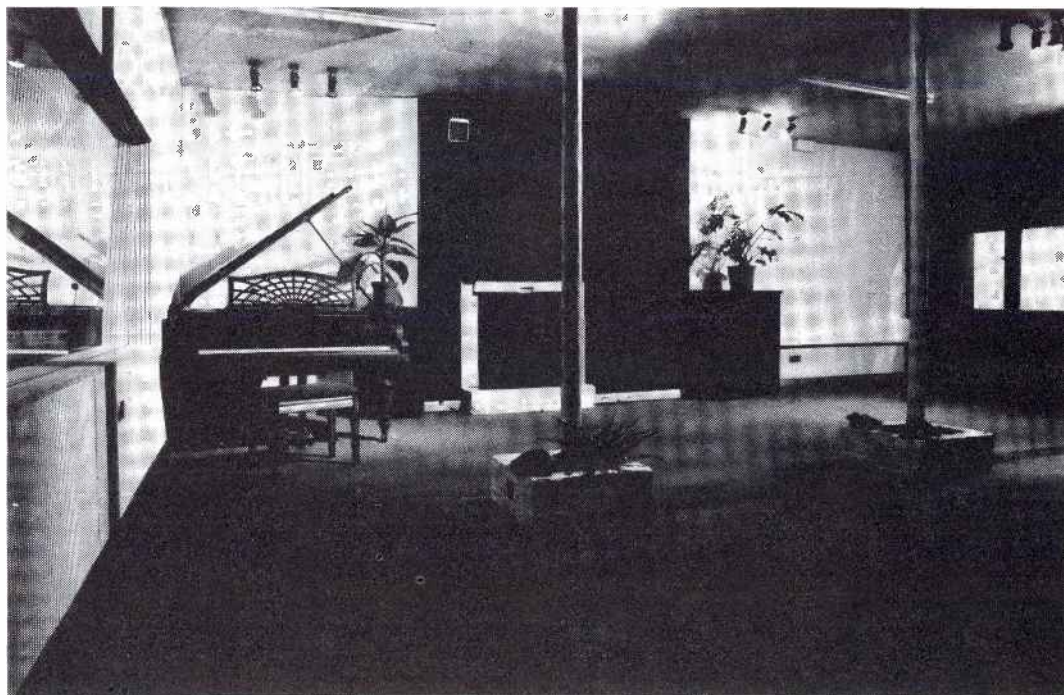
The control room is as relaxed as a control room can be. The more untidy elements of the hardware are packed into a tailored pine cabinet; Roger the maintenance man can climb inside the back but from the front the fascia is neat and elegant with the two two track tape machines to the left of the console and ancillary bay and vertical jackfield to the right.

Duncan and Steve settled on Amek for the 20 in 16 out mixer; for Amek it's another impressive inroad into the fully professional studio field and for Steve as the main engineer it represents the best buy for his musician-orientated style of engineering. "The design principles are similar in many ways to those of MCI," he commented; "input/output on the same module and good EQ are features I like, for example."

In a little more detail, the Amek features Penny and Giles faders, 4 auxiliary sends, stereo solo on subgroups, 4 band EQ with high and low pass filters, one mic and two line positions with adjustable gains, a panned monitor mix with mute and solo, and panning between odd and even busses with a separate stereo mix as well as a multi-track assign buss.

In the output position the monitor mixer gives the signal on the same-numbered group to monitor; in the return position, the monitor mixer gives the tape track to monitor. Steve was particularly enthusiastic about the console's EQ versatility. The equalizer input solo allows him to listen to the output *before* equalisation, while the ability to switch EQ into the monitor mixer circuit allows him to record either flat while monitoring with EQ or to equalise the return signal.

This ties in with his desire to play back the most accurate and appropriate version of what actually went down in the studio. To a similar end, foldback can be pre or post, and sends can be programmed. "The foldback mix is very quick and very logical," he concluded. The an-



illary gear, also packed compactly into the pine cabinet, is a comprehensive selection of the usual units — DBX and FX76ORS compressor/limiters, Eventide phaser, stereo master room reverb, Harmonisers, digital delays and more noise reduction are all expected to fill out the list more.

The main monitors are Tannoys in Lockwood enclosures (although they might switch to JBL) driven by Turner ("just like the Amcron 300") and these are backed up by much 'worse' playback speakers to give an accurate idea of how things will be coming across on the average hi-fi system. The tiny Auratone sound cubes, 30 watts each, are mounted in the console for the "average" sound; so too is what Steve generously describes as a "disaster speaker" so that they know the *worst* it can possibly sound.

The final major piece of equipment in the control room is the 3M 16 track tape machine, set to the side but within easy reach of the engineer through the excellent Sonaplan autolocate. The studio itself seems to be great fun — a nominal capacity of about forty musicians, the original Victorian fireplace and a very live sound. "The sound properties in here are really amazing," Duncan went on. "It's a bit of a fluke that there was already such a good sound. The odd thing is that despite the live sound separation is also very good."

Features of interest are three metal support pillars in the centre, a drum booth which con-

tinues to any shape required (from complete booth through open-sided booth to flat along the wall) and an exit which leads right out onto the pavement. This makes the loading and unloading of gear the easiest we can recall in any London studio. It's not, of course, the main door in!

The usual set of mics and cans reside in a nice chest of drawers — a small homely touch like keeping the fireplace which gives the studio its friendly, personal atmosphere. Keeping the cans packed away could be a Freudian slip — Steve feels that a more accurate picture of the music comes from the monitors, and synthesizers, for example, are often recorded right in the control room (another reason for the expanse of pine 'work surface').

Amps and guitars littered the place, although of course anything not on tap is easily available from any of the regional hire firms. The grand piano is a Bechstein at the moment although a Steinway will replace it shortly: Steve mentioned too that he would like to raise the piano on a platform as one of several little experiments to re-define the sound.

There are other slightly more unorthodox ideas: one is to establish a mic line from the organ in the unused Greek Orthodox Church over the road ("we'll probably have to dig up the road" — Steve), another is to mic up the top floor of the studio where, with that high parish hall ceiling, string sec-

tions could come across a treat.

Plans to expand the back of the building and construct an isolation booth are currently under investigation, and expansion to 24 track sometime next year is also possible. "There is a shortage of large, comfortable 16 track studios," said Duncan. "Other studios this big are all 24 track. At the moment we are meeting the demand for this kind of 16 track studio, but we'll certainly go 24 as soon as the time and circumstances are right.

"We have an introductory offer of £20 an hour — I know that makes it sound more like a demo studio, but it's not. You *can* do demos, but we are aiming at the market of bands who are happy with 16 track and will not feel pressed because of financial considerations." Remember that Regent's Park has only been operational for six months.

In view of this short existence the atmosphere and capability of the studio are remarkable achievements. Visitors have already been many and varied: Eddie and the Hot Rods with their new album, Big Jim Sullivan with and without Tiger, Mike d'Abo, Mike Hugg, Osibisa "and a lot of Nigerian music".

What often happens in the music business is that you bump into these people on other occasions and get it from the horses' mouths later on in the course of conversation. Beat officially gives a sincere commendation, and we'll be surprised to hear anything different from the stars.

CONTINENTAL STUDIO SPOTLIGHT

SWEET SILENCE

Copenhagen

It's rather hard to imagine how silent it can be in the centre of Copenhagen these days. Wonderful, maybe, but hardly silent! Nevertheless, that is what Freddie Hanson has called his studio, and it's his prerogative.

Sweet Silence is a 24-track operation set up by Freddie in May last year in a building formerly devoted to the noble trade of carpentry. By walking out of the studio and over a six-foot wide footbridge you find yourselves in the Sweet Silence hospitality centre, which is really a small hotel. It sleeps fifty (did I say small?), runs on a staff of eight, and has all the essentials for providing tired musicians with rest and comfort — a television room, baths, a kitchen, and a splendid view of Copenhagen when the sight of control room glass has become an overwhelming bore.

But what are we doing talking about rest? There's a whole studio to go through yet. We shall start at the beginning which, as Julie Andrews put it, is a very good place to start.

Sequence

Freddie was once a mature student cum teacher with an interest in recording and production, but for a while the nearest he came to doing it properly was during visits to a club called the Old Jazz House Montmartre with his trusty Revox. Then the

chance came to go into a studio as producer. By a natural sequence of events, he quickly became well-known as a freelance producer locally. In 1969 he went to work at Trident in London, then as now one of the best in the world. It was there that he became used to working with a Triad desk. Apart from the addition of further echo send facilities, panning on the monitors, and extra foldback, the desk is a pretty standard Triad "A" range model 30 in 24 out. Freddie has always liked it, and although he plans to update by getting a brand new Triad "C" range computerized console that he saw at this year's APRS, and later at the factory in Shepperton, there's no way he'll actually part with the original.

Comprehensive

It was installed when the studio opened in May of last year. All the modules are totally enclosed, with removable panels giving access to the electronics. Each input channel features an insert switch, giving access to the channel for routing to limiters and other ancillary gear, AFL and PFL switching for muting other monitoring channels, an overload indicator and a comprehensive equalizer. Each of four frequencies may be lifted or cut by 15dB by means of sliders, and there are high and low pass

filters each operable at three points. An EQ cut switch is also provided if you want to by-pass the entire equalizer section. There is a rotary input attenuator for adjusting sensitivity from +10 to -60dBm. The channel input selection is indicated by a pair of LED's — red for mic and green for line input.

This kind of comprehensive layout goes down well at Sweet Silence because it is actually quite logical and straightforward to operate. Colour coding is used throughout, and metering is by means of dual-scaled V.U./P.P.M. meters, the function here being controlled by a switching module which allows each one to operate independently or into one or the other mode.

As for the auxiliary modules, these each control the foldback outputs, echo routing, and panning. There is also a group of switches for allowing the channel output to be selected to the monitoring system without feeding any group selected on the routing module. This enables a channel to be used for "phantom" echo, etc.

Environment

The studio acoustics were done entirely by Freddie — for reasons of lower cost, but also because he had a lot of his own ideas by that stage which he wanted to put into practice. "I was bored with discussing it with other people, and I knew what I wanted to do to create the right kind of environment. Sure, other people's experience was useful, but I wanted to do it my own way. For example, I like a nice "live" sound for the drums, so the room had to be particularly hard and reflective. So the floor and walls are stone, and the doors open out on to a large "ambience" room. This drum booth occupies 50 square metres, and we've got a smaller one of 30 square metres as well. And then there's the bass room which I designed with the help of Oscar Peterson's bass player, Nils Henning Pederson..." (Pederson, by the way, is an outrageously gifted bassist — go on.)

In addition there are a couple of guitar booths of 20 square metres each, and a vocal booth of the same size. All the rooms interconnect with the 100 square metres of the main studio area.

Into the control room we go once more for a look at the tape machines: there are two 24-track Lyrecs which are usually run at 30 i.p.s. This means that

Dolby becomes unnecessary in most cases. The stereo machines are Studer A80's. Tape delay is done on four Revoxes, and there is a Studer 68 in reserve.

Atmosphere

Other ancillary gear includes dbx compressor limiters, Eventide Harmonizer, Court spectrum analyser, Eventide d.d.l. and flanger, Oban parametric equalizer and dynamic sibilance controller, two Klark-Teknik 11-band graphic equalizer, AKG digital delay, MXR flanger... that's not all, but you get the idea. There's not much they don't have. Echo is achieved by means of the big EMT 250 plate, as well as the normal stereo plate. Everything is completely remoted from the desk.

The artists who have visited Sweet Silence so far have mostly been Danish, though Cat Stevens recorded "Izitso" there, and also his follow-up to it. Lone Star, Dr Hook and producer Roy Thomas Baker have been among those bigger fish who have donned headphones within the premises. So what does Freddie think is the main attraction of his studio?

"Well, everything is always working here, for one thing! But really it's the atmosphere they like. When I was designing the interior I used entirely natural materials — wood, pure wool carpets, and that sort of thing means a lot to the Danish. Natural surroundings are more restful to the eye. The same idea has gone into Eastlake's studios, but they are all the same. This one is all *my* ideas."

Production

He was anxious that we mention his two chief helpers, but readers will understand our reluctance when they see that the names are Stig Kreutzfeldt and Floemming Rasmussem. And if those spellings are wrong, it's a printing error. Both Stig and Floemming were musicians who met Freddie whilst working on their own albums. The workload is shared amongst all three, who are equally happy with production or engineering. It's more of a team effort than anything else.

The rates are understandably at the top end, though you can pay more in London. The main reason for going there is to check out one man's concept of a studio. You may like it, or you may not. But either way you can't escape the fact that it's there for the choosing.

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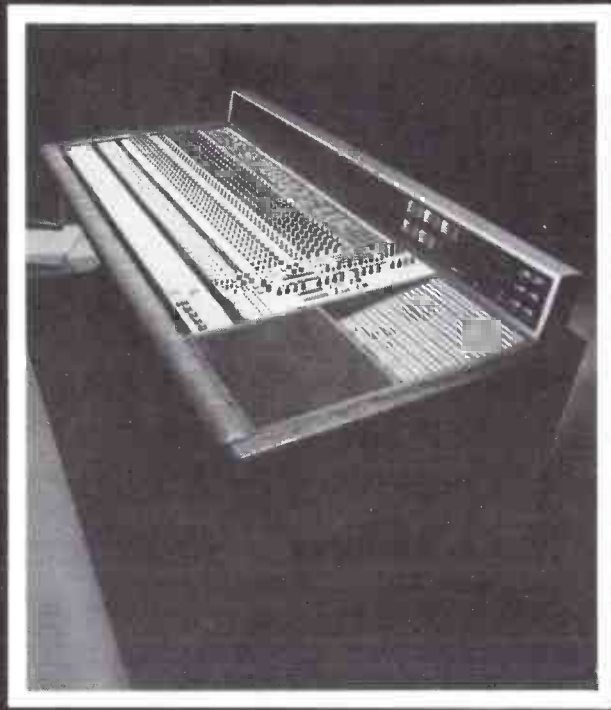
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KEYBOARD SHOPS

KEYBOARD HARMONY, 82 High Street, Redhill, Surrey RM1 1SG. 91-68821

PERCUSSION SHOPS

DRUM CENTRE, 79 Percy Street, Newcastle, Tyne & Wear. 0632 27910

DRUMLAND, 75 Lowfield Street, Dartford, Kent. (32) 24449

ALLAN BILLINGTON LIMITED, 172/174 Park View Road, Welling, Kent. 01-303 1429/3441

DRUMLAND BIRMINGHAM, 90 Navigation Street, Birmingham B5. 021-643 6641

LONDON DRUM CENTRE, 276 Portobello Road, London W10 5TE.

PERCUSSION SERVICES, 17-23 Vale Royal, London N7. 01-607 8383

PROFESSIONAL AUDIO SUPPLIERS

R.E.W., 146 Charing Cross Road, London WC2. 01-240 3064/3068

ROGER SQUIRE'S (STUDIOS DIVISION); 55 Chabert Street, London NW8. 01-722 1130

RECORDING STUDIOS

The Studios below are listed under maximum track capacity.

24 TRACK

ABBEY ROAD STUDIOS, 3 Abbey Road, St. John's Wood, London NW8. 01-286 1161

BASING STREET STUDIOS (ISLAND), 8-10 Basing Street, London W11. 01-229 1229

Berwick Street Recording Studios, 8 Berwick Street, London W1 01-734 1888

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

R.G. JONES RECORDING STUDIOS, Beulah Road, Wimbledon, SW19. 01-540 4441

KINGSWAY RECORDERS LIMITED, 129 Kingsway, London WC2B 6NH. Tel: 01-242 7245

MAJESTIC RECORDING STUDIOS LTD., 146 Clapham High Street, London SW4. 01-622 1228/9

MANOR STUDIO, Sipton Manor, Sipton-on-Cherwell, Kidlington, Oxford. 08675 2128

PEBBLE BEACH, 12a South Farm Road, Worthing, Sussex BN14 7BA 0903 207744

ROCKFIELD STUDIOS, Rockfield Road, Monmouth. Wales 0600 2449/3625

STRAWBERRY RECORDING STUDIOS 3 Waterloo Road, Stockport, Cheshire. (061) 480 9711/2

16 TRACK

ACORN RECORDS LIMITED, Church Road, Stonesfield, Oxford OX7 2PS. (099) 389 324 & 444

ANVIL OF DENHAM, North Orbital Road, Denham UB9 5HH. 01-332 3522

CENTRAL SOUND RECORDING STUDIOS LTD., 9 Denmark Street, London WC2H 8LP. 01-836 6061

CRAIGHALL RECORDING STUDIOS, 68 Craighall Road, Edinburgh EH6 4RL 031-552 3685

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

FOEL STUDIO LTD., Foel Llanfair, Caerinion, Powys, Wales 093882 758573

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

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

HORIZON STUDIOS, Horizon House, Warwick Road, Coventry CV3 6QS. (0203) 21000

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

LEE SOUND STUDIO, 158 Wolverhampton Road, Pelsall, Nr. Walsall. 0922 682333/682961

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

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

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

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

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

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

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

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

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

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

8 TRACK

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

C.J.P. STUDIO, 71 Windmill Road, Luton, Beds. 0582 414297/36950

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

CRAIGHALL RECORDING STUDIOS, 68 Craighall Road, Edinburgh EH6 4RL 031-552 3685

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

FAIRVIEW MUSIC, Great Gutter Lane, Willeby, Hull, N. Humberside HU10 6DW. (0482) 653116

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

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

LEADER SOUND, 209 Rochdale Road, Greetland, Halifax, West Yorks. (04227) 6161

MILNER SOUND LIMITED, Studio 117c Fulham Road, London SW3. 01-589 6477

SUN RECORDING SERVICES LTD., 34-36 Crown Street, Reading, Berks. 0734 595647

4 TRACK

D.T.S. RECORDING, 16 The Broadway, Maidstone, Kent. (Maidstone) 670 326 & (Medway) 401 467

GATEWAY STUDIOS, 162a Balham High Road, London SW12. 01-673 7316

SAMMA STUDIOS, 90 Lots Road, London SW10. 01-352 4136

SEPTEMBER SOUND STUDIOS, 38 Knowl Road, Golcar, Huddersfield. Tel: 0484 58895/6

MOBILE

JET MOBILE, 8 Bell Meadow, Sutton Road, Maidstone, Kent. Maidstone 57967

ISLAND MOBILE, 8-10 Basing Street, London W11. 01-229 1229 Telex: 12421

RECORD PRODUCTIONS

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

LOOK RECORDS LTD., 209 Denyvale Road, Wakefield, Yorks. 0924 79589

SUN RECORDING SERVICES LTD., 34-36 Crown Street, Reading, Berkshire. 0734 595647

STORM RECORDS, Pressings, sleeves. (Studio facilities available). Music publishing and songwriting services. S.A.E. 133 Park Road, Blackpool. Tel: 27357

DEMOS FOR SONGWRITERS (8 TRACK)

CARREA MUSIC, 46 Farndish Road, Irchester, Wellingborough, Northants. NN9 7EE. Rushden (09334) 56520

REHEARSAL STUDIOS

FARMYARD REHEARSAL STUDIOS, White Line Road, Little Chalfont, Bucks. 02404 2912

HOLLYWOOD STUDIOS, 38-40 Upper Clapton Road, London E5 8BQ

MAURICE PLACQUET LTD., London Studio : 01-749 3232. Pinewood Studio : 0753 654571

RIDGE FARM STUDIOS, Capel, Nr. Dorking, Surrey. (0306) 711571/711202

SOUTH LONDON STUDIOS, Basement 5, Bridge Parade, Waddon Road, Croydon, Surrey. 01-689 9310 01-688 1056

TRACKS REHEARSAL STUDIO, 110 Churchfield Road, Acton, London W3. 01-993 0751 & 01-992 9061

SOUND HOUSES

FENDER

FENDER SOUND HOUSE, 57/87 Hampstead Road, London NW1. 01-388 7971/2.

SOUND PAD MUSIC CENTRE, 64 London Road, Leicester. (0533) 20760

H/H

JOHNSON'S MUSIC (SOUNDAROUND) LTD., 227 London Road, Sheffield. S24 NF (0742) 53127

TOUR SERVICES

LIGHTING & SOUND HIRE

ENTEC LTD, 90 Wardour Street, London W1. 01-903 5790

FLASHLIGHT & SOUND GmbH, Bussstrasse 11, 2000 Hamburg 60, West Germany. 010 494 05115527/68 Telex : 12421

RAINBOW PRODUCTIONS, 7/9 Wood Close, London E2. 01-739 7543

CONCERT SECURITY

STURICO, 17 London Mews, Paddington, London W2. Tel: 01-262 5478/9/0

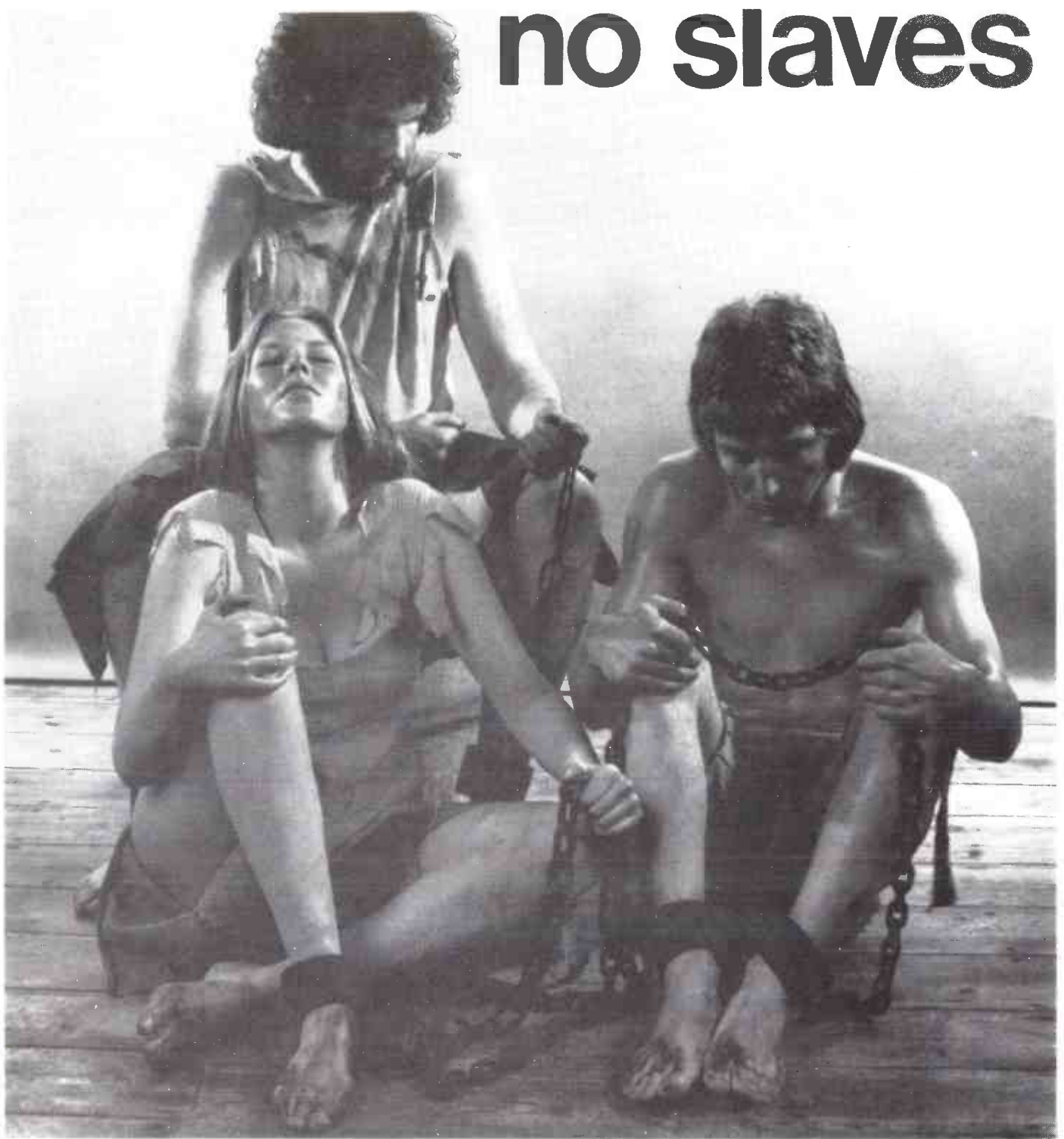
WHOLESALE

CLEARTONE MUSICAL INSTRUMENTS LTD., 27 Legge Lane, Birmingham 1. (021) 236 6100

CBS/ARBITER, 57/87 Hampstead Road, London NW1. 01-388 7971/2

WOODS (PIANOS & ORGANS) LTD., 15/17 Manchester Road, Bolton BL2 1EH. (0204) 27171

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BASS PLAYER, not brilliant, but competent, to join vocals, drums and guitar to complete rock/pop band aged 17-19. Seaham/Sunderland area — no punks! Phone Seaham 813912.

WRITER of interesting lyrics seeks composer of interesting music. Contact Maggie Millar, Hallgreen Mains Cottages, Inverberrie, Angus.

FOR SALE: Solid guitar, £5; Uke-banjo 11 inch vellum, 24 tension bars, £12; G-Banjo, £18. All in good condition. 127 Ribchester Road, Salesbury, Blackburn, Lancs.

TWO GUITARISTS (17) wish to join or form a group to play heavy/medium rock in the Accrington/Blackburn area. Tel: Accrington 37743.

DRUMMER NEEDED to join guitarist and bassist in Wrexham area, aged 16-19, influenced by everything from Bad Co. to Dr. Feelgood — and you. Phone Martin at Wrexham 59449 or Garry at 56952.

WANTED: Good rhythm/vocals and bass/vocals. Must have own reasonable gear, transport and a practice room. Ring Dave at 021-350 3181.

GUITARIST (20) seeks other players (into Aerosmith, Cheap Tricks etc.) to form band. Preferably local musicians with more enthusiasm than skill. Contact John Ward, Post Office & Stores, Eglwys Cross, Whitchurch, Salop.

FOR SALE: 2 months old, new style Marshall 30 watt combo with master control. Phone Ash on 01-247 5490 xtn 133 during office hours.

WANTED: Lead/Rhythm guitarist, 18/22, with lead vocal ability to form semi-pro group in

South East London/North West Kent area with bassist, drummer and guitarist who intend going pro. Into rock, e.g. Stones, Beatles, Free, Quo and Feelgood. Ring Paul on 01-300 1856.

YOUNG BUT CAPABLE musician wishes to meet other musicians in Wakefield area. Musical taste includes Genesis, Bowie, Be-Bop, Roxy. Phone Wakefield 890518.

RHYTHM & LEAD guitarists who wish to form amateur rock 'n' roll/New Wave band seek drummer, bass guitarist, vocalist (needn't be 3 persons!) aged 16-20. Enthusiasm before experience, and must live in S.E. London. Phone Martin on 01-302 5823 or John on 01-850 4779.

LYRIC WRITER needs composer to form songwriting team. Into everything from Cohen to Eagles. Write to G. H. Adcock, 102 Buckingham Drive, Loughborough, Leicestershire.

FOR SALE: ROLAND EP20 Electric Piano in excellent condition, hardly used £270. Write to 57 Abbey Lane, Sheffield S80 8BN.

GUITARIST (some vocals) would like to join/form acoustic-type band — not professional. Musical tastes range through Bread, Lesley Duncan, Magna Carta and the Beatles. Write to Lorna at 15a Eleanor Street, Grimsby, S. Humberside.

BASS GUITARIST AND SINGER with at least 3 years playing experience required by 16 year old guitarist and drummer to complete rock band. Transport and equipment essential, and vocals helpful. Must live in South West London Please ring 01-764 6845.

RHYTHM/SECOND GUITARIST wants lead guitarist, singer, keyboards, bass to form Status Quo R&B type band in Cambridge area. Steve Seymour, 14 The Vineyards, Ely, Cambridgeshire.

WANTED — RHYTHM GUITARIST into heavy rock to join GRASS, a semi-pro band. Must be in Stoke area. Contact Keith Hammersley, 108 Elmwood Drive, Bly The Bridge, Stoke-on-Trent, Staffs.

MALE LYRICIST (21) seeks female musician to form songwriting partnership. Influences both folk and progressive but would like to create our own thing. N. Whaites, 14 Tivoli Place, Ilkley, W. Yorks.

I WOULD LIKE to correspond with any person who has or collects underground (bootleg) records or tapes. I am Steve Blackmore, 136 Luscombe Street, Hamilton, Ontario, Canada L9A 2K3.

NEW RECORD COMPANY with record releases in October **URGENTLY** needs groups, bands with own material — country rock, rock and New Wave (No time wasters!). Send demo and tapes to Mark Sheridan, 20 Harold Close, Beachlands, Pevensy Bay, Sussex BN2 46SL.

BEAT INSTRUMENTALS FOR SALE from October 1964 with just a few missing. Offers to R. Slyfield, Sunnyside, Hammervale, Haslemere, Surrey.

AMATEUR DRUMMER (18) wants to start some kind of jazz/rock/funk outfit into Rufus, Crusaders, FBI etc Phone Reading 666976.

FOR SALE: HAMMOND X5 £900. Solton 150 watt tone Leslie £350. Elka piano £175. Phone Northampton (0604) 831377.

C&W/BLUES SONGWRITER seeks good composer in the Lymington-Lyndhurst area. I have 40 completed lyrics ready. I also seek good fe/male guitarist (composer) if he/she can write music. Andrew Burns, 2 Wilverley Close, Pennington, Lymington, Hants. or telephone Lymington 77391.

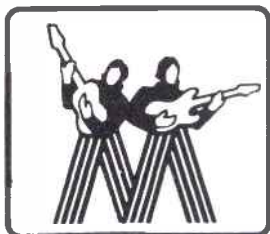
BASS PLAYER (18-22) required to join drummer and guitarist, forming Queen-type group. Experience and vocals preferred. Cheltenham area. Please ring Bishops Cleeve 2182.

RHYTHM GUITARIST (17) with some backing vocals seeks rock band, own H/H and Fender gear. Likes Lizzy, Be-Bop, Ash, Charlie. No pros. Please write to 109 Fulwell Road, Teddington, Middlesex.

WANTED — guitarists, keyboards and lead vocalist to join bassist and drummer forming band into Heart and Fleetwood Mac. Must have own gear. Phone Andy on 01-886 2454.

FOR SALE: ZENTA 3 watt practise amp £12. Colorsound fuzz box (scratched but in working order) £10. Phone Chilton Polden 722 620.

KEYBOARDS / BASS / DRUMS / VOCALIST / LYRICIST required by guitarist/songwriter to form band playing melodic rock with balls and feeling. Recording soon. Into Genesis / VDDG / Tull and many more. Please ring Radar in office hours on 568-2527 and leave telephone number or address. (Hounslow area.)



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BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

Please note that all recommended selling prices include the appropriate rate of VAT unless marked **EX VAT** alongside the manufacturer's name.

Whilst every effort is made to ensure that all prices listed are correct at the time of going to press, they may vary according to the sales policy of each individual retailer. We do advise you therefore to check with your local dealers before making any final decisions. Manufacturers are requested to inform us of all price changes as soon as possible.

GUITARS

BALDWIN

GRETSCH

Sunvalley.....	408-46
Rancher.....	386-69
Broadcaster (solid).....	483-02
Broadcaster (hollow).....	531-84
Broadcaster (bass).....	483-02
Anniversary.....	554-51
Streamliner.....	531-84
Country Club, s/ burst.....	589-39
Country Club, nat.....	589-39
White Falcon.....	969-53
White Falcon, stereo.....	1007-89
White Falcon, single cutaway.....	821-31
Roc Jet, black.....	483-02
Roc Jet, red.....	448-14
Roc Jet, walnut.....	578-93
Country Roc.....	578-93
Tennessee, cherry.....	531-84
Nashville, red.....	605-08
Country Gentleman, walnut.....	629-49
Super Chet, walnut.....	845-72
Super Chet, red.....	845-72

BOOSEY & HAWKES

DI GIORGIO (BRAZIL)	
No 16 Signorina.....	69-72
No 28 Classico.....	83-20
No 36 Bel Som.....	123-88
No 30 Amazon.....	96-76

TAKEHARU	
GT30A small.....	100-44
GT30B small.....	100-44
GT85 full size.....	58-59
GT120 full size.....	69-49
GT180 full size.....	83-37
WT100 jumbo.....	63-61
WT200 jumbo.....	89-56
WT100-12 jumbo.....	70-31

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

CBS/ARBITER (EX VAT)

FENDER

Electrics:	
Jazzmaster.....	348-75
Sratocaster w trem.....	300-78
Sratocaster L/H w trem.....	339-45
Sratocaster m/neck w trem.....	325-50
Sratocaster L/H m/neck w trem.....	364-25
Sratocaster.....	271-75
Sratocaster L/H.....	308-45
Sratocaster m/neck.....	294-50
Sratocaster m/neck L/H.....	333-25
Telecaster d/l.....	322-40
Telecaster d/l L/H.....	353-40
Telecaster Custom.....	263-50
Telecaster Custom L/H.....	294-50
Telecaster Custom m/neck.....	288-30
Telecaster Custom L/H m/neck.....	317-75

Telecaster Std.....	240-25
Telecaster Std L/H.....	260-40
Telecaster Std m/neck.....	263-50
Telecaster Std L/H m/neck.....	285-20
Bronco.....	167-90
Musimaster.....	130-20
Mustang.....	178-25
Mustang L/H.....	192-20
Mustang m/neck.....	201-50
Mustang L/H m/neck.....	215-45
Semi-acoustics:	
Telecaster Thinline.....	314-65
Telecaster Thinline L/H.....	341-00
Starcaster + case.....	461-90
Basses:	
Jazz.....	302-25
Telecaster.....	257-30
Precision.....	251-10
Precision narrow neck.....	260-40
Precision fretless.....	251-10
Mustang.....	192-20
Musimaster.....	116-25

Acoustics	
F.C. 102.....	36-43
F.C. 10.....	40-30
F.C. 20.....	50-38
F.C. 30.....	60-45
F.C. 40.....	66-65
F.15.....	46-50
F.25.....	51-15
F.35.....	57-35
F.45.....	58-90
F.55 12-string.....	71-30
F.65.....	72-85
F.75.....	89-90
F.85.....	117-80
F.95.....	150-30
F.80.....	91-95
F.110.....	220-10

CHAPPELL

Classical:	
C.100.....	33-00
C.101.....	39-00
C.102.....	45-00
Steel strung:	
C.200.....	45-00
C.201.....	57-00

CLEARTONE

MELODY	
1200 12/s Folk.....	34-86
1250 12/s Folk Elec.....	43-72
500 Folk.....	30-81
525 Folk Elec.....	38-10
325 Folk.....	13-00
460 Classic.....	29-95
450.....	21-82
350.....	15-34
600.....	34-48
1300.....	39-38
MIAMI	
FTI Elec.....	25-36
FT2 Elec.....	29-93
FT1 Bass.....	32-64
TANTARRA	
4195 Classic.....	18-28
GUAYATONE	
HG91 Steel.....	20-66
HG306 Steel.....	55-52
HG188C Steel.....	85-72
KLIRA	
Westbury Jumbo.....	64-79
310 Electric.....	64-79
360 Bass.....	68-20
Blue Hill 6.....	37-16

Blue Hill 12.....	62-17
SM8 Solid.....	80-13
SM9 Solid.....	90-58
Westside.....	113-81
SM19 Bass.....	97-18
355 Bass.....	75-87
149 Classic.....	27-62
C.M.I.	
CMI Custom VI.....	109-96
SMI Custom IV.....	122-76
CMI Salisbury.....	109-96
SG25.....	45-66
SG10B.....	44-52
ST300.....	67-49

HASHIMOTO	
G100.....	38-73
G130.....	44-18
G160.....	51-42
G200.....	57-79
G250.....	68-68

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2355 Big Jack S.Ac. Sunburst.....	173-00
2355M Big John S.Ac. Maple.....	190-00
2357 Mt. Strad Violin Bs.....	88-00
2350 Memphis Custom.....	136-00
2350 Memphis std.....	132-00
2350L Memphis std l/h.....	144-00
2351 Memphis d/l.....	136-00
2351DX Memphis d/l.....	148-00
2351 Memphis Original.....	141-00
2342IV Memphis.....	170-00
2341 Memphis ctm d/l.....	154-00
2337DX Memphis jun d/l.....	173-00
2350 Memphis white.....	144-00
2405 Custom 74.....	208-00
2451 Memphis Oldie.....	190-00
2350B Memphis bs.....	143-00
2660 Memphis Vine.....	150-00
2458 Memphis Spl.....	157-00
2351CH Memphis Cherry.....	136-00
2675 Custom 76.....	430-00
2354 Woodstock.....	133-00
2354S Woodstock std.....	127-00
2345SL Left-Hand.....	135-00
2377 Woodstock pro.....	141-00
2383 Woodstock ctm.....	151-00
2338 Woodstock std.....	106-00
2347 Woodstock jun.....	128-00
2394 Woodstock nat.....	142-00
2345 Woodstock white.....	240-00
2354B Woodstock bs.....	130-00
2354LB Woodstock long bs.....	140-00
2352 Clipper.....	92-00
2352M Clipper d/l.....	108-00
2352 Custom.....	121-00
2353LDX Clipper long bs black.....	106-00
2368 Clipper Fireball.....	122-00
2365B Dixie bs.....	138-00
2365BL Dixie bs l/h.....	145-00
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2375 Rocketman Maple fb.....	144-00
2375W Rocketman White.....	152-00
2375L Sunburst l/h.....	140-00
2375N Rocketman Natural.....	155-00
2375 Ash.....	182-00

2375B Rocketman black.....	143-00
2655ZB Rocketman Zebra.....	186-00
2656ZB Zebra bs.....	188-00
2375W Twin Gemini 6/12.....	250-00
2407 Twin Gemini 6/4.....	260-00
2376 Dixie Fireball bs.....	156-00
2386 Memphis ctm d/l.....	154-00
2386L Left-Hand.....	175-00
2384 Clipper Ash.....	150-00
2385 Clipper Ash bs.....	171-00
2370 Semi-Ac Id.....	139-00
2371 Semi-Ac bs.....	141-00
2374 Semi-Ac Id.....	154-00
2395 Semi-Ac nat.....	132-00
2409B bs.....	160-00
2409BV bs.....	167-00
2387 Custom Vulcan.....	198-00
2387CU Vulcan bs.....	210-00
2348 Phoenix.....	207-00
26175 Artist nat.....	231-00
2459 Venturer.....	222-00
2469 Vulcan II.....	223-00
2683 Solid special.....	232-00

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698E Gt. Western elec.....	104-50
684E Super Electric.....	121-00
698 Gt. Western jbo.....	120-00
698M Gt. Western maple.....	137-00
698BK Gt. Western Black.....	120-00
693 Gentleman Jim d/l.....	107-00
684/12 Super Jumbo.....	104-00
684BLK Black.....	97-00
683 Super Jumbo.....	85-00
684/6L Left-Hand.....	97-00
628/12 Californian jumbo.....	86-00
628 Californian jbo.....	78-00
62 Bronco fk.....	44-00
627/12 Bronco jbo.....	71-00
627L Left-Hand.....	72-00
642 Folk.....	144-00
670 12 str.....	133-00
699 Blonde.....	116-00
697 Tenesse 6.....	125-00
695 Nashville 6.....	92-00
758 Gt. Western Artiste jumbo.....	100-00
670.....	124-00
952 Antoria Vintage jbo.....	82-00
684/6 Super Nashville.....	94-00

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1904S Sunburst 2pu.....	82-00
1908 Bass 2pu.....	85-00
1940 Sunburst 3pu.....	91-00
1940W White 3pu.....	91-00
1940 Ash 3pu.....	96-00
1941 Cherry Jun 1pu.....	75-00
1942 Walnut 2pu.....	75-00
1944 Walnut 2pu.....	82-00
1949 Stereo bs 2pu.....	159-00
1950 White.....	113-00
1951 Cherry.....	112-00
1952 Bass.....	109-00

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2841.....	51-00
2840.....	49-00
2839.....	42-50
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3563 Western.....	299-00
3568.....	239-00
3560S.....	225-00
3585S.....	218-00
3561S.....	212-00
3566.....	198-00

3565.....	185-00
3555S.....	157-00
3557/12.....	214-00
3560/12.....	236-00
3550S Classical.....	163-00
3551 Classical.....	230-00
3570.....	202-00

DOBRO GUITARS

1000.....	800-00
36.....	285-00
33D.....	250-00
33HS.....	250-00
60SS.....	205-00
60S.....	205-00
Dobro Mandolin.....	200-00

HAWAIIAN

2390 Guitar only.....	38-50
2391 Outfit.....	117-00

FLETCHER, COPPOCK & NEWMAN

KIMBARA ACOUSTIC	
N105 Classical.....	36-07
N106 Classical.....	39-78
N169 Classical.....	43-99
N175 Classical.....	50-23
N29 Classical.....	57-18
N108 Classical.....	78-24
N76 Classical w/cs.....	127-33
N30 Folk.....	44-22
N71 Jumbo.....	54-08
N72 12st.....	57-19
N73 Jumbo.....	71-77
N107 12st.....	74-04

KIMBARA ELECTRICS

N116 solid sun.....	135-11
N117 solid nat.....	139-11
N120 solid white.....	139-11
N121 solid nat.....	148-40
N124 Bass nat.....	150-67

KIMBARA MAESTRO

N141 Classical.....	94-45
N143 Folk.....	81-03
N144 Jumbo.....	94-41
N145 Jumbo.....	117-14
N146 Jumbo.....	156-96
N147 12-string.....	115-75

RESONATA

N87 Classical.....	24-95
N89 Classical.....	30-10

VICTOR GARCIA

N188 Spanish.....	32-78
N189 Spanish.....	36-99
N129 Spanish.....	42-83

LORENZO

N98 Student.....	16-21
N111 Classic.....	18-98
N99 Classic.....	23-10
N110 Folk.....	19-63
N102 Folk.....	29-17
N102 Folk.....	29-17
N100 Classical.....	28-47
N150 Classical.....	37-92
N151 Jumbo.....	40-37
N152 12 Str.....	44-40
N153 Jumbo.....	46-25

COLUMBUS

N197 Jumbo sun.....	53-94
N36 Semi Ac 6 st.....	63-56
N85 solid blk.....	68-00
N85/5 solid sun.....	68-00
N54 solid mahog.....	63-07
N66 solid bass.....	65-56
N77 solid bass.....	71-07
N82 solid 3 pu.....	72-84
N122 12 str.....	55-51

KENT

N133 Classic.....	23-10
N134 Jumbo.....	27-73
N135 Dove.....	33-29
N136 Jumbo Naco.....	30-51
N137 Hummingbird.....	30-23

N138 12-st.....	34-96
SHELSTONE	
N5010 Folk banjo.....	50-88
N5015 Folk banjo w/cs.....	92-55
N5009 Uke banjo.....	11-53
N1124 Mandolin.....	15-14
N5017 Tenor banjo.....	48-85
SATELLITE	
65/T Solid 2 p/u.....	31-07
66/W Bass 2 p/u.....	33-33

HAGSTROM	
110/J Swede natural.....	325-00
111/M Swede Black.....	325-00
112/P Swede Cherry.....	325-00
113/S Scandi Natural.....	299-00
114/Y Scandi Sunburst.....	299-00
115/Y Scandi Jazz Bass Sunburst.....	325-00
121/R Special Sunburst.....	225-00
122/U Special Cherry Sunburst.....	225-00
117/E Jimmy Oval Hole Natural.....	365-00
123/X Jimmy Oval Hole Sunburst.....	365-00
124/A Jimmy F Hole Natural.....	365-00
125/D Jimmy F Hole Sunburst.....	365-00
118/H Viking Sunburst.....	285-00
119/K Viking Cherry Sunburst.....	285-00
120/O Viking White Sunburst.....	285-00
130/T Patch 2000 Synthesizer guitar.....	1195-00

G.M.S.

PICATO STRINGS (sets)	
E577 elec.....	1-88
U177 Rock & Roll.....	2-00
77 lt. gauge, elec.....	2-00

J5B2.....	299-88	B704 12 str.....	127-40
J5B2C Carved.....	342-71	B702 12 str.....	95-50
Acoustic:		BW650 9 str.....	192-00
D55-NT TV Rose-wood		W621S.....	245-95
nought.....		W611.....	312-30
D50-NT Bluegrass	546-58	W610.....	199-75
Special Rose		W620.....	179-05
Dreadnought.....	449-47	G212.....	103-60
D44MBL Bluegrass		G214.....	131-15
Jubilee Maple			
Dreadnought.....	417-09		
G-41NT Jumbo 17" Body D/nought.....	413-51		
G875NT 3/4 Size 15" Body D/nought.....	377-56		
G-37BL Arched Back Maple D/nought.....	348-78		
D-40NT Bluegrass Jubilee Mahog. D/nought.....	348-78		
D-35NT Bluegrass D/nought Nat.....	302-05		
D555B Spruce.....	546-58		
D44MNT Nat.....	417-09		
D40SB Spruce.....	348-78		
D40CNT Cutaway.....	399-16		
D-40C Nt Florentine Cutaway.....	399-16		
D-25M Bluegrass Mahogany D/nought.....	258-90		

Jumbo & Folk Acoustic:			
F-50RNT Navarre Rosewood 17".....	683-16		
F-50SB Navarre Maple 17" Jbo. S/burst.....	546-58		
F-40BL Bluegrass 16" Folk.....	395-50		
F-30NT Aragon 15 1/2 Folk Nat.....	266-09		
F-30SB Aragon 15 1/2 Folk S/burst.....	266-09		
F30 RNT Smaller.....	485-43		
F-20NT Troubadour 1 3/4 Folk Nat.....	212-16		
F50BL Blonde.....	546-58		
F40NT Spruce Mahog	395-50		
F30RNT Small.....	485-43		
B50NT Acoustic bs.....	539-35		
Twelve-String:			
F-512NT Custom Rosewood 17" Jbo.	715-56		
F-41BL Custom Flamed Maple 17" Jbc.....	643-64		
F-212XLNT Extra Large Mah g 17" Jbo.....	471-06		
F212CNT Cutaway.....	456-68		
F-212NT Mahogany 16" Folk.....	402-71		
F-112NT Standard 15 1/2 Folk.....	312-82		
G-312NT Rosewood 16" D/nought.....	485-43		
G-212NT Mahogany 16" D/nought.....	402-71		
Acoustic Bass:			
B50NT.....	539-35		
Classic:			
MK5 Rosewood.....	593-28		
MK4 Padouk.....	355-99		
MK3 Mahogany.....	269-67		
MK2 Mahogany.....	212-16		

MUSIMA			
1612N Acoustic.....	19-95		
1612S Acoustic.....	19-95		
730 Classic.....	25-95		
731 Classic.....	27-75		
732 Classic.....	32-50		
733 Classic.....	63-55		
737 Classic.....	78-50		
738 Classic.....	96-50		
500.....	12-95		
MORIDAIRA BANJOS			
FB 1R 4-String.....	60-95		
FB 2R 5-String.....	60-95		
GB 1 6-String.....	62-85		
C-7D Banjo case.....	28-35		
MORIDAIRA MANDOLINS			
MD 20.....	41-50		
MD 30.....	41-50		
MD 100.....	49-05		
CONCETER			
SK612N.....	17-90		
CK100N.....	25-85		
SK 614N Concert.....	23-70		
GK 200 Concert.....	32-80		
WK599SH Jbo.....	47-80		
WK 599 Jbo.....	44-45		
WK 588.....	31-65		
FK288.....	31-05		
WK0030.....	50-80		
FK 299 Folk.....	42-45		

HORNBY-SKEWES			
PALMA ACOUSTICS			
300N.....	17-50		
400F.....	22-50		
580.....	21-00		
580.....	27-50		
JG127.....	33-00		
JG127.....	37-00		
JG130.....	42-00		
KASUGA ACOUSTICS			
G100L.....	54-00		
G200.....	69-00		
F140.....	68-00		
D200.....	71-00		
T250 (12-str).....	81-00		
D350.....	106-00		
HC40.....	155-00		
HC600.....	207-00		
KASUGA ELECTRICS			
SG360.....	159-00		
LG380B.....	174-00		
SE480S.....	179-00		
LG770V.....	239-00		
EB750S.....	235-00		
LG480S.....	181-00		
SE600N.....	199-00		
SA600.....	199-00		
JHS ELECTRICS			
LP62B.....	89-00		
MR26.....	109-00		
HONDO ACOUSTICS			
H90N.....	22-00		
H308A.....	26-50		
H310A.....	34-00		
H316A.....	38-00		
H330A.....	44-00		
H130A.....	35-00		
H155A.....	39-00		
H155B.....	41-00		
H156A.....	52-00		
H180A.....	44-00		
H160A.....	47-00		
H1200N.....	67-00		
HONDO ELECTRICS			
EG502.....	43-00		
H5G2.....	53-00		
H5S00.....	59-00		
HLP2BS.....	69-00		
HLP2B.....	69-00		
HLP2N.....	75-00		
EB511.....	43-00		
HEP5002.....	69-00		
H1B2S.....	77-00		
HRB2S.....	94-00		

HOHNER			
ELEC			
AT 2T Solid.....	40-80		
FB 1W Bass.....	68-35		
FT 2T Solid.....	33-85		
JB 2 Bass.....	61-45		
JB 200 Bass.....	84-15		
LB 200 Bass.....	54-40		
LE 200 Solid.....	90-60		
LP 200 G Solid.....	81-45		
LS 200 C Solid.....	61-60		
LS 200 US Solid.....	61-45		
ME 20 TS Solid.....	44-55		
SA 200 Semi-ac.....	61-30		
SE 2B Bass.....	46-00		
SE 2T Solid.....	35-55		
SG 25 Solid.....	53-60		
SG 22 Solid.....	42-10		
SG 10B Bass.....	64-85		
SG 220V Solid.....	60-75		
SG 2000 Custom Solid.....	67-50		
SP 1 Solid.....	28-95		
ST 30 Solid.....	58-25		
ST 300 Solid.....	73-35		
TF 200N Solid.....	58-85		
MORIDAIRA			
842 Classic.....	57-95		
845 Classic.....	70-45		
843 Classic.....	59-85		
846 Classic.....	83-05		
847 Jumbo.....	77-25		
848 Jumbo.....	98-70		
850 Western.....	121-10		
855/F301 Folk.....	72-65		
856/F303 Folk.....	82-10		
851/W613 Western.....	T.B.A		
852/VVE1030 Jumbo with pick-up.....	104-58		

IVOR MAIRANTS			
MARTIN			
D.18.....	375-00		
D.28.....	485-00		
D.35.....	500-00		
D.12-28.....	500-00		
O16NY inc case.....	350-00		
D.41 inc case.....	850-00		

KEMBLE			
YAMAHA			
Classics:			
G55.....	46-50		
G65.....	49-50		
G90.....	55-00		

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

0021 inc case.....	500-00	G120.....	62-50
D.45.....	1150-00	G150.....	66-00
AROSTEGUI		G220.....	86-00
No. 2.....	24-00	G280.....	108-00
No. 4.....	26-00	GC3 Handmade.....	175-00
No. 6.....	28-00	GC6 Handmade.....	230-00
CALABERT		GC10 Handmade.....	295-00
OS.....	20-00	Folk:	
A.....	22-50	FG10N.....	60-00
B.....	26-00	FG75N.....	55-00
C.....	33-00	FG160 Jumbo.....	72-50
Palosanto inc case.....	100-00	FG170.....	75-00
MITSUMA		FG180/l Jumbo.....	92-00
JG.101.....	21-00	FG260 Jumbo 12 Str.....	92-00
JV304/12.....	40-00	FG280 Jumbo.....	105-00
JV.305/12.....	45-00	FG300N Jumbo.....	135-00
JG.102.....	28-00	FG360 Jumbo.....	137-50
JG.103.....	32-00	FG580 Jumbo.....	179-00
JC.42.....	35-00	FG295.....	108-00
JC.43.....	48-00	FG700S Handmade.....	219-00
JC.45 inc case.....	100-00	FG1000 Handmade.....	329-00
JC.46 inc case.....	120-00	FG1200 Handmade.....	369-00
O3.....	80-75	FG1500 Handmade.....	439-00
JF.201.....	19-00	FG2000 Handmade.....	519-00
JF.202.....	22-50	Folk w/pu:	
JF.203.....	27-50	FG110E.....	76-00
JV.303.....	30-00	FG160E Jumbo.....	92-50
SAKURA		Semi-Acoustic:	
C114B.....	20-00	SA60.....	260-00
C113A.....	18-00	SA90.....	327-00
LS26D.....	73-00	Solids:	
LS26S.....	65-00	SG30.....	109-00
LS26.....	55-00	SG35.....	119-00
LS26.....	78-50	SG40.....	121-00
LS26DS.....	78-50	SG45.....	159-00
F.339R.....	42-50	SG85.....	239-00
MD.25.....	39-50	SG90.....	290-00
C132S.....	45-00	SG175.....	465-00
C136S.....	74-00	SB35 Bass.....	126-50
TG.10.....	27-00	SBLS5 Bass Long Scale.....	196-00
TG.20.....	30-00	SBL75 Bass Long Scale.....	217-00
JR.24.....	69-50	Acoustic-Electric ("Jazz"):	
JR.24DN.....	85-00	AE12.....	248-00
175D C in case.....	95-00	AE18.....	323-00
175DG in case.....	110-00		

ORFEO			
DC.101.....	25-00		
DC.103.....	30-00		
DC.107.....	35-00		
DC.110.....	37-50		
DC.112.....	42-50		
TAKAMINE			
DC.125.....	88-50		
C128.....	50-00		
C132S.....	60-00		
C136S.....	90-00		
NORMAN			
B.55.....	275-00		
B.50.....	205-00		
B.30.....	150-00		
Spec Edition.....	120-00		
B.20.....	100-00		
B.55-12.....	310-00		
B.50-12.....	255-00		
B.20-12.....	120-00		
JOHN BIRCH			
(EX. VAT)			
All 6 str. from.....	320-00		
All basses from.....	340-00		
Twin necks from.....	600-00		
Cases from.....	45-00		

NORLIN			
GIBSON			
Howard Roberts.....	845-00		
Byrdland.....	1263-00		
L5CES.....	1386-00		
Johnny Smith DN 2 p/u, Nat.....	1453-00		
Johnny Smith D, S/b.....	1453-00		
Johnny Smith N, 1 p/u.....	1407-00		
Johnny Smith, S/b.....	1407-00		
Super 400 CES, Nat.....	1514-00		
Super 44 CES, S/b.....	1316-00		
Byrdland, Natural.....	1098-00		
L-5C, Single Cutaway Acoustic Nat.....	1078-00		
Super 400 C Outfit, Single Cutaway Acoustic, Nat.....	1215-00		
ES-175D.....	613-00		
ES-345 TD, Cherry.....	673-00		
ES-345 TD, S/b.....	698-00		
ES-345 TD, Walnut.....	673-00		
ES-355 TD-SV.....	875-00		
ES-335 TD, Cherry.....	529-00		
ES-335 TD, S/b.....	555-00		
ES-325 TD.....	446-00		
Les Paul Recording White.....	612-00		
Les Paul Recording Nat.....	590-00		
Les Paul Triumph Bs White.....	598-00		
Les Paul Triumph Bs Nat.....	572-00		
Les Paul Custom, Ebony.....	622-00		

Les Paul Custom, White.....	679-00	TB-800 Tenor D L.....	1428-00
Les Paul Custom, Cherry.....	644-00	TB-250 Tenor.....	817-00
Les Paul Custom, Wine.....	622-00	TB-100 Tenor.....	569-00
Les Paul De Luxe, Gold.....	505-00	RB-800 D L.....	1489-00
Les Paul De Luxe, Cherry.....	529-00	RB-250 5-String.....	813-00
Les Paul Signature, Gold.....	546-00	RB-100 5-String.....	569-00
Les Paul Signature, Bs, Gold.....	529-00	PB-800 D L Banjo.....	1435-00
Citation outfit.....	3789-00	PB-250 Plectrum Banjo.....	813-00
Les Paul Signature, tobacco brown s/b.....	573-00	F-5 Artist Mandolin.....	1464-00
Les Paul Signature bs, tobacco brown s/b.....	555-00	F-12 Artist Mandolin.....	1221-00
Les Paul d/l tobacco brown s/b.....	529-00	A-5 Mandolin.....	976-00
Les Paul d/l wine red.....	505-00	A-12 Mandolin.....	781-00
Les Paul ctm tobacco brown s/b.....	644-00	821.....	57-00
SG Custom, White.....	613-00	822 12 str.....	62-00
SG Custom, Walnut.....	589-00	823.....	57-00
SG Std., Cherry.....	402-00	824.....	77-00
SG Custom, wine red.....	589-00	825.....	94-00
SG Custom w Bigsby, walnut.....	597-00	Solid Range	
SG Custom w Bigsby, white.....	625-00	Saxon 830 Sid. Electric.....	117-00
SG Custom w Bigsby, wine red.....	597-00	Saxon 831 Sid. Electric.....	98-00
SG Standard, s/b.....	429-00		
SG Standard, white.....	429-00		
S-1 nat. satin.....	337-00		
SG Std., Walnut.....	402-00		
SG Std. Bigsby, SG Std. Bigsby, Walnut.....	412-00		
SG Std. Bigsby, Sunburst.....	439-00		
L6-S Custom, Black.....	425-00		
L6-S Custom, Nat.....	425-00		
L6-S De Luxe, Wine.....	334-00		
L6-S De Luxe, Nat. Satin.....	302-00		
Marauder, Nat. Satin.....	293-00		
Marauder, Wine.....	335-00		

CLEARTONE

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

J. T. COPPOCK

ELGEN
Details and prices on application.

CUSTOM SOUND (EX. VAT)

Amplifiers:	
CS 700 BM.....	137-95
CS 700 CV.....	116-25
CS 700 DB.....	220-10
CS Trucker.....	89-90
CS Trucker bass.....	111-60
CS Trucker duo.....	106-95
CS 700A.....	176-70
CS 700B.....	147-25
CS 700C.....	100-75
CS 700D.....	201-50
CS 700DX.....	238-70
Mixer:	
CS 700MXR 12 ch.....	396-80
Monitoring:	
CS 7WM.....	44-95
CS 7WMS.....	54-25
CS 7WMM.....	68-20
Enclosures:	
Sigma.....	186-00
Omega.....	TBA
CS 721.....	74-40
CS 721H.....	96-10
CS 721S.....	139-50
CS 721SS.....	186-00
CS 7115.....	96-10
CS 7115S.....	120-90
CS 7212S.....	93-00
CS 7412.....	151-96
CS 7115B.....	124-00
CS 7215B.....	192-20
CS 7015FH.....	209-25
CS 7015FH.....	260-40
CS 715EF.....	114-70
CS 715EF.....	145-70
CS 7HPH.....	137-95
CS 7HB.....	TBA

DARBURN

Reverb.....	77-00
SRV-50/80.....	195-00
SRV-100.....	265-00
KGP-50/80.....	198-00
KGP-100.....	273-00
KGP-100 1 x 15.....	295-00
Piezo hn, extra.....	15-00

D. B. WHOLESALE

KUSTOM	
Lead Amplifiers	
V L Self-Contained.....	175-00
II L Self-Contained.....	268-66
III L Self-Contained.....	429-83
III L Piggyback.....	620-87
IV L System.....	1149-02
IV L Stack System.....	1385-04
III L Amplifier only.....	342-67
III L Speaker Cabinet only.....	293-74
IV L Amplifier only.....	734-32
IV L Speaker Cabinet only.....	489-53
IV L Two Speaker Cabinets.....	685-35
Bass Amplifiers	
V B Self-Contained.....	155-00
II B Piggyback.....	385-35
III B Piggyback.....	731-20
IV B System.....	1142-27
IV B SRO System.....	1337-28
II B Amplifier only.....	256-96
II B Speaker Cabinet only.....	174-24
III B Amplifier only.....	293-77
III B Speaker Cabinet only.....	293-74
IV B Amplifier only.....	685-37
IV B Speaker Cabinet only.....	489-53
IV B SRO Speaker.....	685-37
4 x 15 Cabinet.....	538-50
Chassis Speakers	
12" SRO Electro- voice Speaker.....	106-16
15" SRO Electro- voice Speaker.....	111-63
P.A. Equipment	
II P.A. Complete.....	506-25
II P.A. Energizer.....	372-06
II P.A. Column.....	94-00
II A-P.A. Complete.....	611-32
II P.A. Energizer.....	372-06
II A-P.A. Column.....	127-28
III P.A. Complete.....	993-41
III P.A. Energizer.....	350-93
III P.A. Column.....	215-40
III A-P.A. Complete.....	1223-54
III P.A. Energizer.....	587-46
III A-P.A. Column.....	323-10
VI P.A. Complete.....	1662-04
VI P.A. Energizer.....	881-19
FLH-15 Cabinet.....	251-53
M-15 Horn.....	166-45
VI A-P.A. Complete.....	2044-13
VI A-P.A. Energizer.....	881-49
FLH-15 SRO Cabinet.....	362-28
MT-15 Horn.....	244-79
V P.A. 130W Amp.....	267-94
PRO 15T SRO Cab.....	268-60
Monitors and Accessories	
315P Monitor Spkr.....	166-86
II Monitor Speaker.....	94-00
III Monitor Speaker.....	321-04
III Monitor Amplifier Snake.....	316-22
Sound Reinforcement Mixers and Slaves	
VIII SRM 8 Ch Mixer.....	1050-72
FLH-15 SRO Cabinet.....	362-28
MT-15 Hn Tweeter.....	244-79
VII SRS Slave.....	372-51
XII SRM 12 Ch Mixer.....	1719-37
MF-12 Cabinet.....	525-37
MF-10 Hn.....	620-89
XII SRS Bi-Amp Slave.....	525-37
II BC 6 Ch Mixer.....	505-03
III BC 8 Ch Mixer.....	926-36
20 SRM 12 Ch Mixer.....	4261-82
20 SRM 16 Ch Mixer.....	5002-77
20 SRM 20 Ch Mixer.....	5741-43
20 SRM 24 Ch Mixer.....	6486-81
X Slave Stereo.....	370-68
XX Slave Stereo.....	741-34
Passive Crossover.....	95-53
Suggested Sound Reinforcement Groups	
Group No. 1.....	2637-37
Group No. 2.....	4030-58
Group No. 3.....	3868-61
Group No. 4.....	5588-00
Graphic Equalizer	
Graphic Equalizer.....	191-05
DISCOSOUND	
AMPLIFIERS	
Discosound 70.....	91-80
Discosound 100.....	85-32
PROFESSIONAL SERIES AMPLIFIERS	
T.K. Pro 200 Slave.....	150-12
T.K. Pro 200 P.A.....	182-52
T.K. Pro 250 Stereo.....	150-12
T.K. Combo 150.....	194-40
DISCOTHEQUES MONO	
Disco Midas.....	145-80

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Disco Magnum.....	210-60	Y-Triggered Filter ac/dc.....	29-99
Disco Magister.....	253-80	Frequency Analyzer ac 220v.....	43-45
Disco Roadstar.....	426-60	Electric Mistress Flanger ac/dc.....	74-40
DISCOTHEQUES STEREO		Quad Trigger Wah Pedal ac/dc.....	65-85
Disco Delta.....	264-60	Pedal ac/dc.....	65-85
Disco Dart.....	372-60	Bad Stone Phase Shifter.....	46-95
Disco Roadstar Ster.....	594-00	Bad Stone Phase Shifter Pedal.....	68-85
SPEAKER SYSTEMS		Octave Multiplexer Box.....	33-45
Venus single 12" 50W.....	52-92	Octave Multiplexer Pedal.....	65-85
Saturn 2 x 12" 100W.....	85-32	Hot Foot Universal Pedal.....	34-95
Jupiter bin+horn.....	194-40	Hot Foot Universal Pan Pedal.....	45-90
Jupiter Super bin+horn.....	237-60	Freedom Bros Amp.....	92-85
LIGHT UNITS		Golden Throat Mouth Tube.....	59-85
Autopulse Mk I.....	32-40	Memory Man Solid state echo/analog delay line 220v.....	102-30
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Disco Stand.....	21-06		
Spot Bank.....	15-66		
Fuzz Light.....	21-60		
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D. J. ELECTRONICS (EX. VAT)

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S77 mixer.....	177-96
Capital mixer.....	286-50
R120 mono amp.....	136-35
R240 stereo amp.....	191-84
Speakers:	
Consort 2 x 12.....	89-40
F100 monitor 1 x 15 + hn.....	196-50
G200 monitor 1 x 15 + hn.....	316-50

EASTWOOD

ELECTRO-HARMONIX	
LPB-2 Power Booster.....	11-15
Hog's Foot Bass Booster.....	11-15
Screaming Tree Trbl Booster.....	11-15
Little Big Muff Pl ac/dc.....	12-95
LPB-1 Power Booster into amp.....	8-15
LP-B1 Power Booster into inst.....	8-15
Mole Bass Booster.....	8-15
Screaming Bird Trbl Booster.....	8-15
Muff Fuzz Distortion amp/inst.....	8-85
5X Junction Mixer.....	3-75
Low Frequency Com- pressor.....	22-50
Big Muff Pl.....	18-99
Attack Equalizer.....	25-95
Black Finger Sustain.....	29-95
Crying Tone Wah Pedal.....	33-99
Crying Muff Fuzz/ Wah Pedal.....	43-95
Doctor Q Envelope Follower.....	18-99
Zipper Envelope Fol- lower.....	29-99
Silencer Line Noise Eliminator.....	18-99
Small Stone Phase Shifter ac/dc.....	29-99

ELECTRO-VOICE (EX. VAT)

FC100 horn.....	72-00
1823, 110W driver.....	61-90
1829, 60W driver.....	65-10
Eliminator I.....	695-00
Eliminator II.....	585-00
Sentry IV system.....	966-30
EVMI2L speaker.....	123-15
EVMI5B speaker.....	128-20
EVMI5L speaker.....	125-65
EVMI8B speaker.....	142-60
SP8B, 8 coaxial.....	57-15
12TRXB.....	117-48
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1007 PA200/R.....	220-86
1010 PA100T/C.....	143-64
1011 PA100S, 120W.....	143-64
1012 PA67TC.....	92-07
1013 PA60S.....	92-07
1015 B200.....	142-78
1016 FH100.....	169-56
1017 HF100.....	138-24
1918 FH200.....	251-10
1019 FH400.....	367-20
1020 PA3 & 4.....	167-40
1021 PA60M.....	100-44
1022 S120.....	165-78
1023 SID disco cab.....	279-72
1024 Unit 63 disco.....	180-36
1002 N/S.....	211-68

1003 PA100/R.....	180-36	251.....	665-00
1004 AP150.....	165-78	700.....	POA
1005 AP200.....	202-50	710.....	762-00
		770.....	698-00
		60.....	510-00
		760.....	705-00
		910.....	877-00
		820.....	540-00
		330.....	729-00
		860.....	764-00
		720.....	921-00
		9420 Combo pre-amp.....	121-00
		9370 Combo pre-amp.....	116-00
		9340 Combo pre-amp.....	83-00
		9875 Combo pre-amp.....	93-00
		7880 Combo pre-amp.....	187-00

FAL

Minstrel 2.....	19-60
Super Minstrel.....	24-30
Maestro.....	43-74
Phase 50.....	43-96
Super 50.....	63-72
Phase 100, 2 amp.....	73-98
Super 100 amp.....	82-94
P100 slave.....	41-90
I20, 6 amp.....	96-98
50, 1 x 12 cab.....	31-86
100, 2 x 12 cab.....	56-92
Duo 100, 2 x 12 cab.....	97-74
Major, 4 x 12 cab.....	87-97
Disco.....	87-97
Disco pre-amp.....	18-50
Power Disco.....	129-60
PA 200 cols (pr).....	146-88

FARFISA

RSC 350 Rotating sound cabinet, 160-watt amp.....	588-60
RSC 180 Dretto, with 80-watt amp.....	340-20
OR 200, 106-watt amplifier and two speaker cabinets.....	513-00
TR 70, portable, 60W two chan.....	232-20
CL30 Amp./Cab.....	237-60

FUNKSHUN

1 x 12" 50W all purp. 1 x 12" Pro 75W all purpose.....	46-37
2 x 12" 100W P.A./ disco.....	82-00
2 x 12" Pro 150W P.A./disco.....	88-72
2 x 12" Pro w hrn 150W P.A./disco.....	108-81
2 x 12" 100W Guitar 2 x 12" Pro 150W Guitar.....	82-00
Baby Bin 75W 1 x 12" P.A./Disco w sgl 25W horn.....	105-46
Reflex 1 x 15" 100W P.A./Disco.....	102-11
Reflex 1 x 15" 125W Bass/Heavy Duty P.A./Disco/Organ.....	128-90
Mini Bin 100W 1 x 15" P.A./Disco.....	100-44
Mini Bin 125W 1 x 15" Bass.....	127-22
Bass Bin 100W 1 x 15" P.A./Disco.....	130-57
Bass Bin 125W 1 x 15" Bass Guitar.....	157-36
Single High Hn 50W Twin High Hn 100W Horn Unit 2 x 25W Upper Mid Range (small).....	32-48 52-74 58-59
Fibreglass R.C.F. 100W Mid Range Horn with lid.....	143-96
Wedge Monitor 75W 1 x 12".....	58-59
Flight cases and empty cabs.....	POA

G.M.S.

P&N microphone stands:	
CT 102S, floor.....	15-64
GM167, floor.....	8-10
GM119F, boom stand GM139, boom stand.....	20-70 16-18
GM115, boom.....	7-83
GM120, boom.....	9-41
GM121, boom.....	10-42
GM137, boom.....	6-86
GM109, table top.....	8-06
GM111, table top.....	9-27
GM148, low level.....	9-43
GM149, low level.....	10-61

HAMMOND

LESLIE TONE CABINETS	
110.....	268-00
130.....	457-00
140.....	644-00
147.....	684-00
147RV.....	814-00
122.....	682-00
122RV.....	822-00

HH ELECTRONIC (EX. VAT)

AMPLIFIERS	
VS Musician 100W rvb.....	150-97
VS Musician 100W.....	130-97
VS Bass amp 100W.....	124-23
VS Musician combo 100W.....	212-30
VS Musician rvb com- bo 100W.....	196-85

**INSTRUMENT
LOUDSPEAKERS**

412 BL 4 x 12 200W.....	158-87
215 BL 2 x 15 200W.....	172-25

PA AMPS

MA100 5 ch 100W.....	149-17
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CD15T.....	65-00
CD50.....	95-00

JOHN BIRCH

Penetrator:	
15in. Crescendo.....	151-20
15in. Gauss.....	183-60
12in. Crescendo.....	102-60
12in. Gauss.....	129-60

KEMBLE

YAMAHA	
P.A. and Ensemble:	
PM200B.....	292-00
PS75B pr.....	498-00
YPA150B.....	790-00
PS100.....	515-00
YPA200.....	807-00
PS100B.....	599-00
YPA200B.....	891-00
PM300.....	430-00
PM400.....	535-00
PS400 pr.....	1188-00
YPA800.....	1723-00
EM70A.....	130-00
ES90A pr.....	65-00
YES700A.....	195-00
EM90A.....	149-00
YES900A.....	214-00
Lead stacks:	
PE200A.....	185-00
TS100.....	269-00
YTA100A.....	454-00
TS200.....	431-00
YTA200A.....	616-00
Bass stacks:	
BE200.....	151-00
BS100.....	359-00
YBA100.....	510-00
Horn speaker:	
YHS100.....	251-00
Combs:	
G2512.....	159-00
G5012.....	239-00
G100B212.....	329-00
G100115.....	369-00
G100410.....	435-00
B50115.....	283-00
B100115.....	381-00

KINGFISHER

ACOUSTIC	
Combs:	
134 125W 4 x 10"	
2 chn rev.....	366-66
135 125W 2 x 12"	
2 chn rev.....	366-66
Bass Combs:	
136 125W 1 x 15"	
2 chn.....	338-40
Amplifiers:	
150 125W 2 chn rev.....	254-23
270 375W Graphic	
rev.....	451-41
470 170W Graphic	
2 chn rev.....	451-41
Bass Amplifiers:	
140 125W 2 chn.....	223-16
370 375W Graphic.....	389-26
450 170W Graphic.....	353-10
Cabinets:	
104 6 x 10".....	211-30
105 4 x 12".....	211-30
201 Altec 2 x 15"+	
hn.....	507-90
404 6 x 12".....	281-92
405 4 x 12"+hn.....	338-42
PA Mixers:	
890 16 chn+multi-	
core.....	2822-00
880 12 chn.....	1581-36
Slave amplifiers:	
300 275W mono.....	310-17
400 375W pr chn.	
stereo.....	593-22
Bass cabinets:	
106 2 x 15".....	231-62
406 2 x 15".....	281-92
301 Vega 1 x 18" bn.....	429-37
PA Amplifiers:	
870 170W 6 chn.	
Graphic rev.....	564-40
850 275W 8 chn. rev.....	—
PA Enclosures:	
804 2 x 12", 3 x 8",	
2 x sib. proj.....	183-62
807 Full range.....	225-42
808 2 x 15", 2hn,	
2 x sib. proj.....	480-23
809 Horn enc.....	253-67
810 4 x 12" Bass enc.....	366-66
811 Horn enc.....	338-42
812 4 x 15" Bass enc.....	451-42
Keyboard mixers:	
500 4 chn.....	366-66

LANEY

Amplifiers:	
A500 Lead/Bass.....	128-52
AS10R Lead/Bass r/b	
AS40A Public add.	
5 chn.....	132-58
A570 Slave.....	105-46
A100 Valve.....	142-29
Combination Amps:	
K20.....	54-05
K40L Lead.....	129-74
K40B Bass.....	129-74
K70 Twin reverb.....	180-79
K120 Twin reverb	
JBL.....	297-00

Cabinets:	
C400 100W 4 x 12".....	135-59
C420 120W 4 x 12".....	154-01
C440 120W 2 x 15".....	154-01
Columns:	
C460PA 100W 2 x 12"	
pair.....	142-47
C470PA 200W 4 x 12"	
pair.....	272-86

L.S.E.

Sound Units	
Jinglemaster.....	TBA
STAK S.L.....	"
STAK I.....	"
STAK S.....	TBA
RAK S.L.....	"
RAK 5.....	"
RAK Cab.....	"
Slave Pwr Amp 100W	
Disco Mixer Type	
145.....	"
Disco Mixed Type	
145/S.....	"
Disco Unit.....	"
Disco Unit w 100W	
Amp.....	"
Disco Unit Deluxe	
(Double T).....	"
Mixer 800/M.....	"
Mixer 800/MP.....	"
Lighting Units	
Discotron MKII I-	
1000.....	"
Discotron MII 2-2000	
Strobe Super (self-	
contained).....	"
Strobe Super 6.....	"

MACINNES (EX. VAT)

CROWN INT/AMCRON	
IC150 Stereo Pre-	
Amp.....	285-00
D60 Power Amp.....	197-00
D150A.....	310-00
DC300A.....	520-00
M600.....	1300-00
M2000.....	2600-00
VFX-2 Var Elec	
Crossover Unit.....	245-00
OC150 Output Con-	
Cent.....	280-00
Walnut End for D60	
Amp.....	24-00
Walnut Enc for	
D150A or IC150	
Amp.....	35-00
Walnut Enc for	
DC300A Amp.....	44-00
IC150 Acc Packs.....	4-00
ES212 75W two Unit	
Sys.....	598-00
IMA Intermod Dist	
Analysr.....	555-00

MARLBORO

GA2 Amp.....	59-95
GA3 Amp.....	67-60
G20R Amp.....	127-55
G40R Amp.....	161-40
G60R Amp.....	195-15
GBO 15 B Amp.....	130-15
I500 B Amp.....	115-25
P200W slave.....	161-90
SM600 mixer.....	154-95
LS15B cab.....	104-30
LS20LH cab.....	137-95
SC40 column.....	128-20

MAINE

P.A. EQUIPMENT	
PA170 mixer amp.....	267-84
212PA cab.....	147-31
112M mon cab.....	108-81
Tripod for cab.....	38-50

AMPLIFIERS	
Artist 170A.....	199-20

Standard 170S.....	169-07
Booster 170B.....	142-79
Musician 120C com-	
bo.....	289-60
Musician Super 120I	
combo.....	539-03
LOUDSPEAKER	
CABINETS	
212 2 x 12 spkrs.....	113-83
412 4 x 12 spkrs.....	192-51
412S 4 x 12 spkrs.....	227-66
115C bass bin.....	217-62
115E bass bin.....	150-66

MATAMP (EX. VAT)

AMPLIFIERS	
120W.....	145-80
120W slave.....	141-75
Mk I PA amp.....	172-50
Mk 2 PA amp.....	202-50
100W slave.....	142-50
X6 mixer.....	142-50
Disco unit.....	232-50
Microphone kit.....	62-50
LOUDSPEAKERS	
MA 112.....	107-25
MA 412.....	131-25
MA 115 D60.....	113-25
MA 115 G60.....	110-25
MA 115 D100.....	142-50
MA 115 G100.....	139-50

MAURICE PLACQUET

AMPEG	
Ampeg V4 stack.....	TBA
Ampeg V4 B System.....	TBA
Ampeg B 15N porta-	
bass.....	TBA
Ampeg V2 system.....	TBA
ACOUSTIC	
371 system.....	TBA
271 system.....	TBA

MM ELECTRONICS (EX. VAT)

Mixing consoles:	
MP 175 12 chn.....	250-00
MP175 8 chn.....	204-00
MP175 16 chn.....	310-00
MP185 Super16.....	490-00
MP175 8/4.....	350-00
MP175 12/4.....	390-00
MP275 12 chn in	
flight case.....	390-00
MP285 Super 16 in	
flight case.....	630-00

Amplifiers:	
PA150 Slave.....	90-00
WA600 Mixer/Amp.....	187-00
AP360 100W.....	180-00

19" Rack Mounting	
Equipment:	
EPI22 2-way elec.	
cross.....	49-00
EPI23 3-way elec.	
cross.....	65-00
EPI27 7-way graphic	
EQ.....	65-00
EPI30 st. bs. bin filter	
limiter.....	46-00
EPI41 st. comp.	
limiter.....	72-00
EPI61 sub-mixer.....	93-00

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.....	558-49
212HD-130.....	649-41
410HD-130.....	649-41
Heads	
65.....	316-05
65REV.....	385-27
HD130.....	402-63
HDI0REV.....	471-90
Speaker Enclosures	
115RH65.....	267-84
212RH130.....	318-06
412GS.....	342-04

NOLAN (EX. VAT)

Nolan 100 amp.....	112-50
Nolan 50 amp.....	82-50
Nolan Session Master	
straight 50.....	138-00

As above+ tremolo.....	145-00
As above+reverb.....	171-00
Nolan Session Master	
straight 100.....	198-00
As above+tremolo.....	205-01
As above+reverb.....	231-00
Nolan 4 x 12 Cele-	
stion cab.....	123-75
Nolan 2 x 12 dual	
cone cols. pair.....	123-00
Nolan 2 x 12 plus	
horn cols pair.....	162-00

NOVANEX

Combs	
Auc 3.....	55-00
Auc 6.....	69-00
Auc 10.....	86-00
Auc 20.....	115-00
Auc 20R.....	149-00
U 30.....	220-00
U 50.....	275-00
U 70.....	324-00
U 80.....	350-00
U 100W.....	460-00
RG 30.....	235-00
RG 50.....	285-00
RG 80.....	360-00
RG 100W.....	470-00
B 35.....	220-00
B 70.....	310-00
B 100W.....	450-00
G70 Wildcat.....	299-00
OPS 70.....	450-00
OPS 120.....	550-00
WA44/S100.....	35-00

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
M 83.....	555-00
M 123S.....	755-00
M 163S.....	955-00
M 122.....	630-00
M 162.....	790-00
M 123S.....	755-00
M 163S.....	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)

CABS	
115 Bass 60W, 1 x	
15" inv. horn.....	159-51
114/110 Bass, 100W,	
1 x 15" inv. horn.....	253-28
113 Reflex Bass, 2 x	
15" 120W.....	235-62
113/200 Reflex Bass,	
2 x 15" 200W.....	313-99
109, 4 x 12" 120W.....	171-39
107, 2 x 12" Monitor,	
60W.....	105-51
114/4H, 1 x 15" inc.	
horn, 4 horns and	
cross.....	306-08
106, 4 x 12" anti-	
feedback col.....	171-39

HORNS	
108 Horn unit, 100W	
121A 2 horns.....	85-57
121B 4 horns.....	151-42

MIXER AMPS	
104B, 6 chann, 120W	
PA.....	331-47
102, 120W, graphic	
PA.....	191-37
102/80, 80W, graphic	
PA.....	181-62
103T, 200W, Slave.....	255-87
111, 120W, graphic	
Slave.....	175-00
111/80, 80W, graphic	
Slave.....	162-12
112, 120, 120W.....	184-92
112.80 80W graphic.....	175-00
115, 80W combo.....	256-83
115/R 80W, combo	
with Hammond	
reverb.....	308-28
115, 120, 120W,	
combo.....	326-97

OMEC	
150W inst. amp.....	137-98
150EQ+equalizer.....	156-94
S150+effects.....	185-19

S150EQ w. both.....	205-74
PA150 4 ch. Wrvb.....	165-08
PA150 EQ.....	182-03
OM1 digital amp.....	397-22
OM2 Remote unit.....	39-83
Speakers	
OC1 2 x 12 PA.....	92-11
OC2 2 x 12 stage.....	95-71
OC3 2 x 12 140W.....	109-71
OC4 15" bass.....	118-11

B. PAGE & SON

DYNACORD	
Perfect combo.....	362-88
BassKing T Bass Amp.....	174-96
Imperator Bass amp.....	233-28
B.1001 b/o amp.....	388-80
HiFi Favorit II.....	285-12
G.2002.....	527-68
Eminent 100.....	641-52
Eminent II.....	291-60
Gigant.....	557-28
Gigant II.....	592-62
A.1000.....	359-49
D.310 H, 80W cab.....	268-92
D.350, 80W cab.....	262-44
Magic HS.....	90-72
Echochord Mini.....	262-44
Echochord Super.....	359-92

SUNN </

112TS Monitor Wedge Cab 1 x 12" + 2 Tweeters each.....	135-62
22 Spider 22 High Efficiency Hn Driver A1 Adaptor for above A2 ditto. A3 ditto. PHH Peavey Microphone High Imp. PHL Peavey Microphone Low Imp. BMH Peavey Ball Microphone High Impedance. BML Peavey Ball Microphone Low Imp.	73-63 7-75 11-63 13-95 56-58 56-58 56-58

RESLOSOUND

581/M Cardioid med mic. 591/H Condenser mic 591/L-M Condenser mic. UDI-H Cardioid mic. UDI-M Cardioid mic. RGP71 Super Cardioid mic. ECON Omni-direc. mic. Cabaret Exec mic. TX100. TX100 (Gold mic. transmitter). TXT. RXA Receiver w. aerial. PA Horn 1/p. 4820 25W. 4820/T 25W. SU25 Driver 25W. SU25T 25W. SA5205 Spark diaphragm.	42-55 52-87 52-87 28-00 28-00 24-00 12-85 356-40 174-96 174-96 174-50 166-32 56-00 65-50 23-50 32-25 4-33
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ROOST

AMPLIFICATION (Valve) 50W 2 Chann + overdrive fac. 50W 2 chann + integral reverb. 100W 2 ch. 100W 2 ch. w. rvb. 150W 2 chann + overdrive fac. 150W 2 chann + integral reverb. 150W 6 chan PA. 100W 6 chan PA. 150W PA 6 chan + indiv echo controls. 150W Slave. Session Master 50W comb 2 x 12". Session Master as above w reverb. SM100 100W combo. SM100R w. rvb. SM104 100W combo. SM104R w. rvb. Solid State 8 chan mixer. As above + 100W amp. Stereo slave. 2 x 12" 100W. 4 x 12" 200W. 4 x 12" 400W. 1 x 12" 30"/60"/90" stage monitors pr. 1 x 15" 100 Folded hn bass bin. As above + tweeters. 2 x 12" 200W. 2 x 15" 170W bs cab. 4 hn dispersion cab. 100W folded cab + tweeters. 100W ported cab + 2 hn. 2 x 12 100W + hn. 1 x 15 100W + hn. 1 x 15 as above w. 50W hn driver. Radial Flare add on hn. 50W. As above but 100W. Prices ex covers	109-40 141-51 131-25 163-07 145-84 178-25 150-96 163-16 175-37 121-53 184-37 213-26 216-63 245-34 285-94 314-81 137-27 225-99 199-62 85-79 146-47 177-02 107-14 127-99 159-80 102-53 154-84 71-98 225-99 102-53 228-08 228-43 181-56 131-73 155-68
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ROSE-MORRIS

MARSHALL Instrument Amp Tops 1959 100W Lead. 2203 100W M/Vol. 2068 100W Artist.	214-95 214-95 216-45
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1989 50W keyboard. 2195 100W Trans. 2098 100W Trans Lead. 1992 100W Bass. 2099 100W Trans Bass. 1986 50W Bass. 1987 50W Lead. 2204 50W M/Vol. 2048 50W Artist. 2205 100W Slave.	175-00 109-95 174-35 214-95 174-35 175-00 175-00 167-65 149-15
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Instrument Cabinets 1982-82B 120W 4 x 12. 1960-60B 100W 4 x 12. 1935-35B 100W 4 x 12. 1979-79B 200W 4 x 15. 2095-95B 100W 2 x 12. 2065-65B 125W Powercel. 2064-64B 100W Powercel. 2045 60W 2 x 12. 1990 100W 8 x 10. 2049 60W Artist. 2069 120W Artist. 7052 125W Powercel. 2056 250W Powercel. 2196 100W Lead/bass. 2120 100W Bin w/ Horns. Combo Amplifiers 2200 100W Super Trans. 2077 100W 4 x 12 Bass. 2078 100W 4 x 12 Ld. 2040 50W Artist. 2201 30W Trans Ld. 2202 30W Trans Bs. 2199 30W 2 x 12.	182-95 168-35 168-35 285-00 168-35 190-90 165-15 99-95 170-85 144-80 173-85 228-75 386-50 140-45 172-75 263-65 287-95 287-95 249-85 140-75 140-75 154-95
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PA Amps & Mixers 2003 100W 6 Ch Amp 1985 50W 4 Ch Amp 2071 6 Ch Mixer. 1994 100W Slave. 2051 250W Slave. 2125 8 ch rvb mixer amp. PA Cabs & Bins 2097 pr 8 x 8 125W. 2043 pr 2 x 10 2 x 12 200W. 2047 pr 1 x 10 1 x 12 100W. 2121 100W Slave Monitor. 2122 30W Slave Monitor. 2123 50W Monitor. 2126 Bass bins. 2127 Supahorn. 2128 Supahorn.	235-95 175-00 88-10 118-10 234-60 244-35 211-90 299-95 197-80 212-90 152-25 82-75 130-25 80-50 66-30
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S.A.I. (EX. VAT) Disco Units Maverick disco. Disco IVS. Disco IVSP. Disco IVSP dual dcks. Stereo disco. Amps 50W twin ch. 50W slave. FC 150 slave. Cabinets Eliminator w. horn. Eliminator w. horn. Mini Elim. w. horn. Mini Elim. w. horns. 15". 2 x 12 + 2H. 2 x 12 std. 1 x 12 + 1H. Tweeter box. 18" hn. Mini bass cab. Super lead cab.	144-00 189-00 210-00 237-00 270-00 85-00 81-00 96-00 264-00 160-00 164-00 144-00 188-00 237-00 144-00 144-00 39-00 252-00 102-00 96-00
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SELMER SOLID STATE 7980 15 SS Combo. 7981 Super Reverb 30 Combo. 7982 Lead 100. 7983 Bass 100. 7984 Slave 100. 7610 Futurama 3 Combo. 7985 PA 100. VALVE 7404 Treble "N". Bass 100V. 7402 Treble "N". Bass 50 SV.	46-00 139-00 129-00 109-00 85-00 26-50 175-00 145-00 129-00
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ORGAN SPEAKER CABINETS 500. 500 d/l. 650 pro. 650 combo. Sharmette. 900 pro. 900 combo. 2200 d/l. 2200 pro. 2200 combo. 2000 pro. 2000 d/l. 2000 g/l. 5000 GT. 5000 GT combo. 3000.	177-24 219-42 282-20 282-20 290-08 358-91 358-91 305-87 299-87 299-87 363-40 363-40 371-15 475-73 475-73 473-49 543-37
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SHURE VOCAI MASTER VA300-S. VA301-S. VA302E6. VA302E6-C. VA305HF. PM300E6. A3PC. A3PC-C. A3PC-S. A3S-C. A3S-S. A3S-T. A3IPC-S. ASO-XC. P300R. SR101-2E. SR102. SR103. SR105C-E6. SR106-2E. SR107-2E. SR108. SR109-2E. SR110-2E. SR112. SR116. A101A. A101B. A102A. A103A. A105A. A112A. A112B. A112C. A30A.	212-40 155-40 1014-00 616-20 93-40 257-40 48-40 14-40 17-40 45-00 16-80 21-60 15-60 18-60 10-20 1017-00 279-00 234-00 390-00 129-00 204-00 582-00 534-00 153-00 234-00 264-00 82-20 16-20 28-80 24-60 57-60 39-60 57-00 15-60 52-80
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DAVE SIMMS MUSIC PRODUCTS (EX. VAT) August Amplification PA 100 4 ch. 1 x 12 PA Cols prs.	119-99 154-40
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To avoid unnecessary repetitions, certain abbreviations are frequently used in our listings: electric - elec; custom - ctm; semi-acoustic - s/ac; organ - org; professional - pro; standard - std; acoustic - ac; folk - fk; bass - bs; string - str; de luxe - d/l; jumbo - jbo; piano - pro; left hand - l/h; scale - sc; case - cs; banjo - bjo; monitor - mt.

7403 Treble "N". Bass 50 SV Rev. 7408 PA100/6 SV Rev. 7407 PA100/4 SV. 7990 5412 3 x 12". 7991 5212H 2 x 12" hn. 7992 5115 1 x 15". 7993 52H Add on dbl hn. 7994 5115A 1 x 15". 7451 TV-35 PA Col. 7450 TV-20 PA Col (pair).	149-00 189-00 159-00 169-00 129-00 135-00 229-00 55-00 75-00
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SOLA SOUND Reverb mixer. 6-ch mixer. Graphic equaliser. Mighty Atom amp. Compact 10. Sola 30W amp. Buckaroo 7W amp.	45-20 37-79 45-20 27-90 41-85 89-64 33-13
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SOUNDOUT (EX. VAT) M200 Mono slave. S400 Stereo slave. M174M 4-chann mic mixer. M174 170W mixer amp. M206 200W 6 ch. w. rvb. Speakers DL6 100W full range. DL8 200W full range. System 200 stack. SP2 tweeter. SP4 tweeter. SP5 tweeter. PA Packages Group I 200W. Group II 400W. Group III 400W. Booster 400W. 400W rig = 12/2 desk. 400W rig. Canary 10/2.	141-00 210-00 97-50 165-00 210-00 108-00 216-00 369-00 33-00 51-00 37-50 379-90 580-70 743-90 648-40 1223-50 1553-00
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SIMON KING MUSIC 2 x 12 Inst. cab. 75W 100W. 4 x 12 PA cols split prs 200W. 4 x 12 inst. cab. 150W. Loudspeakers HE1c. 1 x 12, 50W. HE2c. 2 x 12, 100W. DL3. 100W F/rng. DL6. 100W F/rng. Series V. Series VI. SP 18 pre amp.	77-00 148-00 293-00 135-00 60-00 93-00 183-00 108-00 246-00 186-00 135-00
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SISGO 120 100W PA. 126 200W PA. Revolving organ cabinets: SM/30 70W Leslie. SM/100 70W. SM/300 120W Leslie. SM/3000 200W.	529-00 723-31 377-00 624-00 856-00 1163-00
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SOUNDCRAFT 16/2 mixer. 12/4 mixer. 16/4 mixer. Soundcraft/Court Acoustic PA's prices on application. Options arranged SPII 50W hn. SPIV 100W hn.	1000-00 1500-00 1800-00 30-00 51-00
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SPERRIN ELECTRONICS Disco MK VI. Light Unit. 400L. Amplifiers: 100W 4V. 100W 2-chn. 100W 2-chn w rvb. Lighting screen. Disco Mk VI mixer. PA 200 2 x 12" cols. PA 100 1 x 12" cols. PA 2 x 12" empty.	204-12 59-00 79-00 89-00 114-00 79-92 81-00 77-76 42-12 38-88
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STRAMP 2100-A, 100W amp top. 2120-A, 120W amp top. 3120-A, 120W, 4-chn amp, top. SL100, 120W slave amp. SL200, 240W slave amp. MP10, 10-chan mixer MP-16, 16-chan mix. EX-2 Cross-over. K-85 Power Baby combo. K-95 Bass Baby combo. 2050-BB, 100W cab. 2100-GB, 200W cab. 2100-BB, 100W bs cab. 370-B 70W horn p.a. cab. 3140-BH, 140W hn p.a. cab. 3140-B 140W p.a. cab. 3200-B, 120W bass horn cab. H-50, 70W tweeter horn. H-100 120W tweeter horn.	213-60 199-30 192-30 127-90 177-90 577-15 1427-90 113-60 265-45 285-00 163-60 206-60 213-60 142-15 186-45 156-45 427-90 156-45 227-15
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STRINGS & THINGS BARCUS BERRY AMPS 1500 Pre-amp contr. unit. 1510 Pre-amp contr. unit. 1520 Pre-amp contr. unit. 1601 Pwrd 12" spkr unit. 1602 Pwrd 15" spkr unit. 1603 Pwrd 2 x 12 spkr unit.	242-73 326-43 368-28 326-43 351-54 368-28
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THEATRE PROJECTS (EX. VAT) ALTEC VOICE OF THE THEATRE COLUMNS AND CABS 812 100W 1 x 12". 816 150W 1 x 15" ld. 812TU Port H/F for 812. 816TU Port H/F for 816. 12088 50W V.O.T.T. 1211A 50W Col. 1217A 75W Col. 1215 150W Port L/H horn. 1215T Port H/F for 1215. STUDIO MONITORS 604-89 15" 65W. 9844A 30W. 9845A 50W. 9846-8A 100W. 9849A 60W. AMPLIFIERS 9440A 2 x 225W. 1214-AX 100W Mixer amp.	165-00 182-00 126-50 198-00 104-50 133-00 104-50 133-00 107-00 119-00 118-00 206-00 169-50 254-00 435-00 97-00 115-50 137-50 192-50 53-00 66-00 97-00 79-50 115-50 99-00 121-00 176-00 198-00 346-50 412-00
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VITAVOX (EX. VAT) Thunderbolt CN480. Bass Bin CN308. 6200 Bitone Repro. Major Bitone CN343. 15 in. Loudspeaker. S.2 Pressure unit. S.3 Pressure unit. H.F. Horn CN157. 4kHz Horn CN463. 10 cell Multicell Hn CN123. 500 Dividing Ntwckl 2205/1531 Multicell CN129, Hn.	520-00 655-45 471-45 579-65 105-90 148-00 121-00 65-55 50-45 299-80 37-80 550-30
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VOX (EX. VAT) AC30. AC50. Speaker Enclosures: FB118. FB215. FB212. Copcat Echo. Dominator 30. Dominator 30 reverb. Dominator 50 lead. Dominator 50 Combo. GX 40. GX 100. AX 40. AX 100. Dominator Mk III. Dominator Bass. Slave Power Stage 100. Slave Power Stage 200. Bandmixer 100 Mk II. Reverbmaster. Audiomaster Mk 2. Super Dual 12. Super 40. Starfinder 100 Bass. Starfinder Twin 15. Super Starfinder 200. 1 x 12". 1 x 12" w/vol control. Club System. Club 2 x 12". Band System. Band 2 x 12". 4 x 12" A Super. Intruder reflex 50. Intruder reflex 100. X39 reflex 100. X39 reflex 200.	232-50 132-17 111-96 116-62 93-30 94-50 165-00 182-00 126-50 198-00 104-50 133-00 104-50 133-00 107-00 119-00 118-00 206-00 169-50 254-00 435-00 97-00 115-50 137-50 192-50 53-00 66-00 97-00 79-50 115-50 99-00 121-00 176-00 198-00 346-50 412-00
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W.E.M. 1224 60W/30W bi-amp. 1609 100W/50W bi-amp. MUSIC SPEAKERS AND COMPONENTS 417-BH 12" 100W. 418-BH 15" 150W. 421-BH 15" 150W. 511B Sectoral hn. 811B Sectoral hn. 808-8A 30W H/F driver. 802 HF driver 40W. 809 Xover 100V.	315-00 570-00 98-50 108-00 126-00 75-00 64-00 108-00 92-50 65-00
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TURNER (EX. VAT) 1 x 15 Bs Hn. 2 x 15 Bs Hn. 1 12 Mid Ring. Hn. 2 x 12 Mid Ring. Hn. 1 x 10 Mid Ring. Hn. Rad. Hn. + VHF Tweets. Wedge 12" ATC. Hn. Wedge 12" ATC. Diff Hn. Wedge 12" Gauss. Diff Hn. Hexagonal Mt. A200 Ster. power amp. B300 Pro. Power amp. A300 Pro. Power amp. A500 Pro. Power amp. TPS 12/2 mixer. TPS 16/2 mixer. YPS 20/2 mixer. TPS 24/2 mixer. TPM 10/2 mixer. TPM 16/2 mixer. TPM 20/2 mixer. TPM 24/2 mixer. Belden Multiway Cables. Cannon Pigs-Stg. Boxes. Gauss Spkrs. JBL Spkrs.	180-00 340-00 160-00 280-00 150-00 300-00 220-00 320-00 400-00 230-00 245-00 260-00 350-00 480-00 1740-00 2125-50 2500-00 2875-00 1931-25 2562-00 2981-25 3400-00 on app Stg. 285-00 163-60 206-60 213-60 142-15 186-45 156-45 427-90 156-45 227-15 299-80 37-80 550-30
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WHITE	
INST AMPLIFIERS	
LW50 w sustain 70W	139-50
LW100 w sustain	158-55
CM30 Combo w	213-00
reverb.	
P.A. AMPLIFIERS	
PA100 6 ch PA amp	122-49
100W.	
PA150 6 ch A amp	168-99
150W.	
PA200 6 ch PA amp	189-00
200W.	
POWER SLAVE	
AMPLIFIERS	
PS100 100W.	106-92
PS150 150W.	119-43
PS250 250W.	148-50
PS300 300W (st.)	184-22
INSTRUMENT	
ENCLOSURES	
A2004 x 12" 200W	157-68

A150 1 x 15" fldd hn	216-63
bs enc 150W.	
A150H as A150 w	
mid range hn.	269-73
A250 1 x 18" fldd hn	277-50
bs enc 200W.	
P.A. ENCLOSURES	
S50 1 x 12" 60W.	59-85
S100 2 x 12" 120W.	84-82
S150 1 x 15" w H.F.	174-21
hrns 100W.	
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 rdn	
hn 200W.	196-20
B15 1 x 15" bs hn	
200W.	240-12

B30 2 x 15" bs hn	398-58
400W.	
H100E Radial horn	
30W.	136-23
H100V Radial horn	
70W.	187-23
T70 H.F. horn 70W.	171-48
0 36" horn 70W.	314-85
MONITOR	
ENCLOSURES	
MWedge 100W.	370-71
M100/15 1 x 15"	
M200/15 1 x 15"	
D24 St 24 ch.	1275 00
Multi wedge 200W	184-98
Mon Horn "A" Mid/	
H.F.	12-78
Mon Horn "B" Ext.	58-68
MIXING DESKS	
D8 Mono 8 ch.	185-79
D8 D Mono 8 ch.	229-80
D16 St 16 ch.	870-00

WING (EX. VAT)	
TRAYNOR	
Compos:	
YGM-3 30W rvb.	114-00
YGM-4 40W rvb.	132-00
YGL-3 Twin rvb	
90W.	252-00
YBA-2B Bs mate	
30W.	114-00
YBA-450W, 15" spkr	177-00
Amplifiers:	
YBA-1 50W, bs.	108-00
YRM-1 50W ld w/rvb	132-00
YBA-1A 100W bs.	138-00
YGL-3A 100W head-	
rvb/trem.	168-00
Monoblock 325W bs/	
lb.	243-00
Speaker Systems:	
YS-15P 15" ported bs	99-00
YT-15 2 x 15" ld/bs.	120-00
YF-10 4 x 10" ld/bs.	120-00

YC-810 8 x 10" bs.	150-00
YC-610 6 x 10" ld.	138-00
Y-2122 x 12" ld.	108-00
YF-12 4 x 12" ld.	150-00
YCV-188 1 x 18"	
Vega cab 300W.	132-00
YCV-212 2 x 12"	
Vega cab 200W.	174-00
P.A. Amps:	
YV1-3 P.A. rvb 30W	99-00
YVM-4 4-ch w/rvb.	150-00
YVM-6 6-ch w/rvb.	234-00
YPM-1 100W slave	99-00
P.A. Speaker Systems:	
YSC-2 4 x 12" cols	
(pr.)	144-00
YSC-3 4 x 8" cols	
(pr.)	114-00
YSC-8 6 x 8" cols	
(pr.)	180-00
YSC-9 15 x 12" x hn	
cabs (pr.)	438-00
YM-1 Mtr cabs (ea.)	63-00
YSC-7A Cols (pr.)	216-00
YSP-1 Sibillane Pro-	
jector (ea.) 57-00	
ZOOT-HORN	
(EX. VAT)	
All prices available on appl.	
BB 1 1 x 15" bin.	TBA
BB 2 2 x 15" bin.	"
FB 5 mon. 75W.	"
FB 6 mon. 150W.	"
MB 1 2 x 12" ATC.	"
MB 2 2 x 12" Gauss.	"
HU8 driver + hn.	"
ST203 Super drivers.	"
CB15 1 x 15" bass enc	"
SD18 1 x 18" bass enc	"
SF1 4-way PA cab.	"
Modular custom	"
mixers.	"
Electronic crossovers	"
Studio consoles.	"

PERCUSSION INSTRUMENTS

D. H. BALDWIN	
GRETSCH	
Outfits:	
4027 Rock 'n Roll	766-00
4029 Avant Garde	1046-00
4028 Black Hawk	814-00
4015 Name Band	649-00
4025 Progressive Jazz	649-00
4020 Broadkaster	882-00
4035 Monster	1046-00
4030 Tri Tom	1208-00

BOOSEY & HAWKES	
BEVERLEY COMPLETE OUTFITS	
Panorama 21	359-91
Panorama 22	485-46
Panorama 24	428-54
Galaxy 18	296-30
Galaxy 21	313-04
Galaxy 24	324-76

AVEDIS ZILDJIAN CYMBALS	
(Prices for all types except	
Swish and Pang as stated)	
(Available in Types and	
Weights as Catalogue)	
7386 B	24-51
7387 B	29-00
7388 B	35-00
7390 B	39-01
7391 B	44-99
7392 B	48-01
7393 B	50-99
7394 B	56-00
7395 B	61-00
7395S B	71-50
7399 B	67-01
7396 B	74-01
7396P B	81-99
7396S B	81-99
7400 B	80-00
7397 B	90-01
7397S B	98-01

AVEDIS ZILDJIAN 'BRILLIANT' CYMBALS	
(Prices for all types except	
Swish and Pang as stated)	
7387B 10"	34-99
7390B 13"	44-99
7391B 14"	51-01
7392B 15"	54-00
7393B 16"	57-00
7394B 17"	62-00
7395B 18"	67-50
7395S 18" Swish	78-01
7396B 20"	79-50
7396BS 20" Swish	88-00
7396BP 20" Swish	88-00
7397B 22"	96-00
7397BS 22" Swish	104-00

AVEDIS ZILDJIAN HI-HAT CYMBALS	
7390HH 13"	78-01
7391HH 14"	90-00
7392HH 15"	98-02
7393HH 16"	101-98
C.B.S. ARBITER (EX. VAT)	
ROGERS	
Outfits:	
Studio X	1333-00

Londoner V.	804-95
Ultrapower VII.	1184-20
Starlighter IV.	725-40
Londoner Super 10.	744-00
Starlighter Super 10.	678-90
Headliner IV.	590-55
Londoner VI.	894-35
Londoner VII.	1057-10
Ultrapower VIII.	1267-90
Drums:	
Dynasonic snare 5 x	
14"	131-75
Dynasonic snare 6 1/2 x	
14"	134-07
Superten snare 6 1/2 x	
14"	97-65
Powertone, 14 x 20	
bs	158-10
Powertone, 14 x 22	
bs	217-00
Powertone 8 x 12 t.t.	71-30
Powertone, 9 x 13 t.t.	75-95
Powertone, 10 x 14	
t.t.	83-70
Powertone, 12 x 15	
t.t.	93-00
Powertone, 16 x 16	
t.t.	114-70
Powertone, 16 x 18	
t.t.	130-20
Powertone, 18 x 20	
t.t.	179-80
Powertone bongoes	75-95
Powertone timbales	
brass.	195-30
Powertone timbales	
copper	195-30
Accusonic timpani	
20 inch	469-65
Accusonic timpani	
23 inch	496-00
Accusonic timpani	
26 inch	598-30
Accusonic timpani	
29 inch	620-00
Concert Tom-Toms:	
8"	43-40
10"	48-05
12"	51-15
13"	54-25
14"	62-00
15"	71-30
Thrones:	
Samson	31-00
Paiste Cymbals and Gongs	
2002:	
13" Hi-Hat Sound	
Edge.	81-54
14" Hi-Hat Sound	
Edge.	88-97
15" Hi-Hat Sound	
Edge.	94-48
13" Hi-Hat	56-46
14" Hi-Hat	58-06
15" Hi-Hat	64-96
16" Crash, Med/Ride	37-21
18" Crash, Med/Ride	44-70
20" Crash, Med/Ride	55-33
22" Crash, Med/Ride	70-89
24" Crash, Med/Ride	85-34
18" China type	59-02
20" China type	74-86
8" Bell cymbal	29-07
11" Splash cymbal.	34-53
Formula 602:	
13" Hi-Hat Sound	
Edge.	81-54
14" Hi-Hat Sound	
Edge.	88-97
15" Hi-H atSound	
Edge.	94-48
13" Hi-Hat	63-78
14" Hi-Hat	68-01
15" Hi-Hat	76-13

16" Thin	43-64
17" Thin	48-96
18" Thin	52-34
19" Thin	52-83
20" Thin	65-23
22" Thin	63-51
24" Thin	100-45
18" Flat Ride Med.	59-08
20" Flat Ride Med.	75-02
18" China type	59-08
20" China type	61-81
No. 1 Seven Snd. set.	25-60
No. 2 Seven Snd. set.	30-36
No. 3 Seven Snd. set.	51-90
No. 4 Seven Snd. set.	59-08
No. 5 Seven Snd. set.	59-08
No. 6 Seven Snd. set.	59-08
No. 7 Seven Snd. set.	75-02
14" Joe McCrelllo Hi-	
Ht.	88-97
17" Joe McCrelllo	51-81
18" Joe McCrelllo	59-08
20" Joe McCrelllo	75-02
2" Finger Cymbals	5-92
22" Dark Ride	123-78
Cup Chimes with	
stand.	167-32
Dixie Cymbals:	
14" Hi-Hat	27-31
16" Hi-Hat	19-45
18" Hi-Hat	24-38
20" Hi-Hat	31-91
14" Hi-Hat	38-81
16" Hi-Hat	25-12
18" Hi-Hat	30-90
20" Hi-Hat	38-70

CLEARSTONE

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

7031 18" x 16"	133-39
7032 20" x 18"	156-55
Bass drums:	
7033 14" x 18"	129-76
7034 14" x 20"	151-03
7035 14" x 22"	166-14
7036 14" x 24"	181-67
7037 14" x 26"	201-08

J. T. COPPOCK

Mitchell S5 5 drum	
kit (w/out cymbals)	265-00

D. B. WHOLESALE

CAMCO DRUM KITS	
C-650	790-83
C-600	843-27
C-400	542-55
C-420	565-81
C-450	599-32
C-500	674-62
Snare drums:	
450 5" Wood, 8 lugs	98-06
451 5" W od, 10 lugs	103-15
452 6 1/2" W od, 8 lugs	100-61
453 6 1/2" Wood, 10	
lugs.	103-15
701M 5" Chrome,	
8 lugs.	116-01
710M 5" Chrome,	
10 lugs.	119-61
711M 6 1/2" Chrome,	
8 lugs.	119-61
712M 6 1/2" Chrome,	
10 lugs.	123-51
Tom Toms—Double Headed	
1412 12" x 8"	82-81
1413 13" x 9"	88-52
1410 14" x 10"	92 99
1415 14" x 15"	104-40
Floor Tom Toms—Double	
Headed	
1414 14" x 15"	110-76
1416 16" x 16"	123-51
1418 16" x 18"	131-12
1420 18" x 20"	145-72
Tom Toms—Single Headed	
1412S 8" x 12"	66-24
1413S 9" x 13"	71-33
1410S 10" x 14"	73-89
1415S 12" x 15"	81-51
1414S 14" x 14"	92-99
1416S 16" x 16"	103-15
1418S 16" x 18"	109-48
1420S 18" x 20"	111-99
4412 3 tom tom legs	
& brackets.	24-35
4413 1 tom tom leg &	
bracket.	8-12
Bass Drums—Double Headed	
1118 14" x 18"	136-02
1120 14" x 20"	143-63
1122 14" x 22"	151-46
1124 14" x 24"	167-98
1126 14" x 26"	183-23
Bass Drums—Single Headed	
1118S 14" x 18"	115-86
1120S 14" x 20"	122-75
1122S 14" x 22"	129-84
1124S 14" x 24"	139-40
1126S 14" x 26"	152-10
Accessories	
5000 Bass Drum Pedal	
Super de Luxe.	33-46

6000 Bass Drum Pedal	
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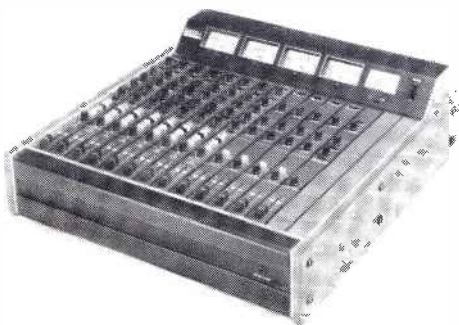
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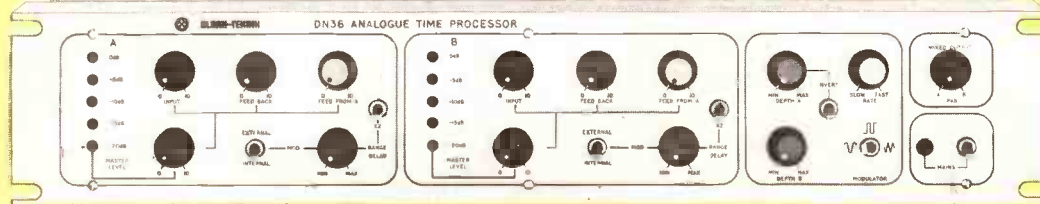
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